

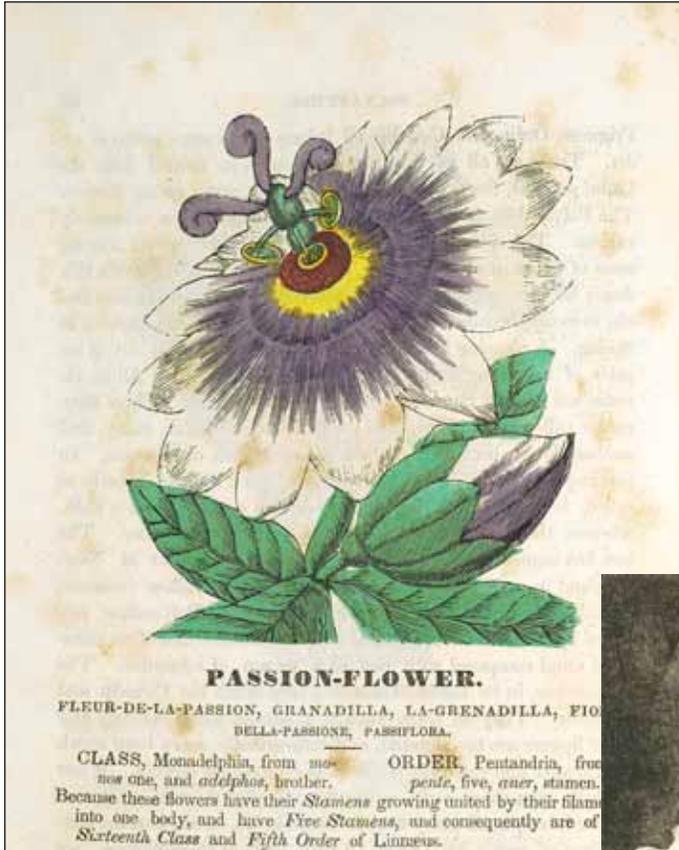


Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

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Top left: Wood engraving of Passion-flower for Hermon Bourne's *Flores Poeticæ: The Florist's Manual ... with More Than Eighty Beautifully-Coloured Engravings of Poetic Flowers*, 1833; bottom right: Lithograph, *British Queen* [*Laeliocattleya*], by Ralph Griswold, ca.1931. Both are included in *American Botanical Prints of Two Centuries*, an exhibition featuring American printed plant images from the 19th and 20th centuries. The exhibition runs through 31 July at the Institute.



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Current and upcoming exhibitions

American Botanical Prints exhibition opens

The Hunt Institute opened *American Botanical Prints of Two Centuries* on Sunday 27 April 2003. This survey, which includes over 100 loose plates and books, all but one from the Hunt Institute's extensive collection, compares the utilitarian uses of 19th-century printmaking with the creative, self-expressive quality of 20th-century printmaking. The printmaking processes represented are engraving, woodcut, linocut, etching, lithography, chromolithography, serigraphy, and nature printing, concluding with a digital print from 2000.

Even though American printmaking commenced in the late 17th century, and the engraving and copperplate printing branch of the book trade emerged in the 18th century (with the influx of European immigrants who brought with them a wide range of skills and experience), it wasn't until the 19th century that botanical imagery became more commonly used. In 1803 Benjamin Barton's *Elements of Botany* was published in Philadelphia with 30 plates, and in 1806 John L. E. Shecut's *Flora Carolinaeensis* (the earliest publication in our exhibit) was published in Charleston with five plates. The utilitarian nature of this period in American printmaking is emphasized with pictorial descriptions of native flora and their practical value in medico-botany and horticulture; scientific expedition reports, textbooks, and manuals for amateur botanists and naturalists; the refinement of the color process for popular color-plate books and periodicals; and the combination of photography and printed book and periodical illustration. Some of the authors

and illustrators represented are Hermon Bourne, W. P. C. Barton, Constantine Samuel Rafinesque-Schmaltz, William Sharp, Isaac Sprague, Frederick Andrews Walpole, Alois Lunzer and George C. Lambdin.

Printmaking in the 20th century was influenced by many modern art movements, the federal arts program of the 1930s, and the experimentation and teaching occurring in atelier and lithographic workshops in the 1940s. But there has always been a range of printmakers who were more interested in portraying nature and its forms and colors in a realistic manner. Although most modern printmaking processes are the same as those used in the 19th century, artists are freed of the constraints of pure scientific illustration, and prints lean more toward the self-expressive. In the previous century, artists' works had to be translated to the print medium by a skilled engraver/lithographer; while in the 20th century, artists often developed their own individual and innovative methods while working independently, or closely with a printmaking workshop. Some of the 20th-century artists included in the exhibition are Charles Bruce Carter, Ralph Griswold, Clare Leighton, Helen Loggie, Warren Mack, Alan Magee, Arthur Barry Moser and Joe Price.

This exhibition continues through 31 July 2003 and is accompanied by a 239-page, full-color, illustrated catalogue with biographical data and a concise bibliography (see "Recent publications," page 10). This catalogue complements our *Printmaking in the Service of Botany* (Bridson and Wendel, 1986), a survey emphasizing printing techniques from herbals to photolithographs.





Left: *Colchicum autumnale* L., *Autumn Crocus*, *Fall Crocus*, *Meadow Saffron*, watercolor by Ida Hrubesky Pemberton.

Right: *Pulsatilla aethyopica flore purpurascente pleno*, watercolor by an unknown artist from the David van Royen Collection, National Herbarium Nederland, Leiden University branch.



Upcoming exhibitions

The Healing Plants of Ida Hrubesky Pemberton will be on display from 25 September 2003 to 29 February 2004. The exhibition is being organized through the cooperation of the University of Colorado Museum, which acquired the paintings from the widower W. E. Pemberton in 1955. The artist (1872–1951) was born in Nebraska, attended Doane College (1910–1911) and studied interior decoration at the Art Institute of Chicago (1915–1916). She lived and pursued her hobby of gardening in Denver, where, between 1935 and 1942, using a microscope when necessary, she created 60 to 70 paintings of medicinal herbs. The artworks may have been intended for publication, for we have an ink-and-wash sketch for a title page “Drug Plants,” as well as a design for endpapers. Mrs. Pemberton’s paintings were displayed at the Colorado Museum of Natural History and at the New York Botanical Garden and subsequently became a Smithsonian Institution Traveling Exhibition Service (SITES) exhibition. The tour included two venues in the Pittsburgh area: Old Economy Village (1966) and the Carnegie Museum of Natural History (1976). Two of Mrs. Pemberton’s paintings

were included in our *10th International Exhibition of Botanical Art & Illustration* (2001/02). A color catalogue will include essays by artist Carolyn Crawford of Louisville, Colorado, and Victoria Matthews, previously editor of *Curtis’ Botanical Magazine*.

Botanical Watercolors from the National Herbarium Nederland, heretofore unseen in the Western Hemisphere, will be displayed in spring 2004, through the cooperation of Chief Librarian Cees Lut in Leiden. Approximately 50 artworks, some depicting fungi by the well-known artist Pierre-Joseph Redouté, are being selected now.

The *11th International Exhibition of Botanical Art & Illustration* opens in October 2004, at which time the Hunt Institute will host the 10th annual meeting of the American Society of Botanical Artists (ASBA). This will be the fourth ASBA meeting held in conjunction with our International openings. Both the Leiden and International exhibitions will be accompanied by color catalogues.

— Lugene B. Bruno and James J. White

Page two, left: Chromolithograph (artist’s proof) of Isaac Sprague’s painting of *White bay*, *Gordonia pubescens* L’Hér. for George L. Goodale, *The Wild Flowers of America*, 1886; right: Etching, *Oak* [*Quercus*], by Marvin Hayes, ca.1970s.

News from the Archives

Ed Schofield, director of education at Tower Hill Botanical Garden in Boylston, Massachusetts, has generously sent the Archives a great collection of obituaries and other hard-to-find biographical information on botanists from Worcester, Massachusetts. His contributions have added to our files on George Pride, Helen Greenwood, Arabella Tucker, E. H. Wilson and Obadiah Brown Hadwen, and we thank him heartily for these materials.

Dr. Ronald L. Stuckey and his assistant Matt Green spent a day at the Institute in March (see “News from the Library,” page 6). Dr. Stuckey’s ongoing donations have included photographs from the André Michaux Symposium last spring as well as biographical materials. Dr. Stuckey added to his growing archival collection copies of his students’ theses and his own publications, correspondence files, and many storage boxes full of obituaries and other biographical information. Archives’ collections grew considerably after this visit, and our staff and students will be busy incorporating Dr. Stuckey’s gift for some time.

Rogers McVaugh, emeritus professor of botany at the University of Michigan and research professor of botany at the University of North Carolina, Chapel Hill, has donated six kodachromes that he took in Trinidad in 1962. One of these is reproduced below.

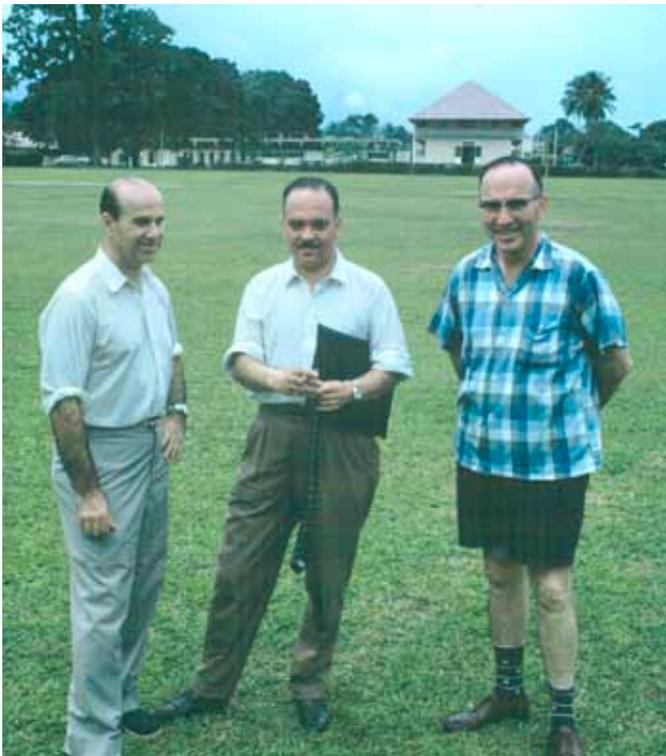
Walter Hodge, former plant explorer, photographer, and head of the National Science Foundation’s Tokyo office, continues to augment his archival collections at the Hunt Institute, and he recently sent documentation of his travels around the world. Other recent gifts include research materials related to Peru and bamboo, as well as photographs, travel itineraries, and a narrative account of his travels with his wife, Bobbie Hodge, to Java, Thailand, and Japan for Longwood Gardens in 1959.

Dr. William L. Stern, emeritus professor of botany at the University of Florida at Gainesville, also continues to place his papers with us, and over the past few months he has deposited files of correspondence, appointment books, a collection of botanical portraits, and teaching materials related to his work training FBI agents. We send out special thanks to Dr. Stern and all of our regular donors.

Botanists’ portraits from the Archives appear in many recent publications. Portraits of Alexander von Humboldt (1769–1859), Franz Unger (1800–1870), Anton Kerner von Marilaun (1821–1898), Josias Braun-Blanquet (1889–1992), Herbert Mason (1896–1994), Hans Jenny (1899–1992), and Dwight Billings (1910–1997) can be found in Arthur R. Kruckeberg’s *Geology and Plant Life: The Effects of Landforms and Rock Types on Plants* (University of Washington Press, 2002). *States of Nature: Science, Agriculture, and Environment in the Spanish Caribbean, 1760–1940* by Stuart McCook (University of Texas Press, 2002) features a portrait of Henri Pittier (1857–1950) from our collection. Maggie Campbell Culver’s *The Origin of Plants: The People and Plants That Have Shaped Britain’s Garden History since the Year 1000* (Headline Book Publishing, 2001) includes a portrait of Augustine Henry (1857–1930). The Botanical Research Institute of Texas published Ruth Ginsburg’s *Herbert Lloyd Shinnery: By Himself*, which includes some of our group and individual portraits of Shinnery (1918–1971). Please contact the Archives if you would like to supplement your project with portraits of botanists.

—Angela L. Todd

Left (left to right): Julian A. Steyermark (1909–1988), Alvaro Fernandez-Perez (1920–1993), and L. O. Williams (1908–1991). Right: Dr. Hodge (on right) with his host, palm enthusiast Toshihiko Satake, in Atami, Japan, November 1959.



Flora of North America

Two more volumes of the *Flora of North America* series, volumes 23 and 25, have been completed. Volume 23, *Magnoliophyta: Commelinidae (in part): Cyperaceae*, was published in late December and is available for purchase from Oxford University Press (OUP). This volume treats a total of 843 species in 27 genera. Several very large genera are described, including *Carex* (480 species), *Cyperus* (96 species), *Eleocharis* (67 species), and *Rhynchospora* (68 species), along with 23 smaller genera in the sedge family.

Volume 25 was sent to OUP on 1 March, with the understanding that the first copies will be available in June. The volume treats 733 species and six named interspecific hybrids. The subfamilies treated are the Aristidoideae, Arundinoideae, Centothecoideae, Chloridoideae, Danthonioideae, and Panicoideae. The larger genera treated include *Muhlenbergia*, *Paspalum*, *Panicum*, and *Dichanthelium*. All but one species are illustrated; an illustration of *Eragrostis setifolia*, the missing species, will appear on the Grass Manual Web site (herbarium.usu.edu/webmanual/). This species was added too late for an illustration to be included in the printed volume.

All published volumes in the *Flora of North America* series, including the newly published volumes 23, 25, and 26, may be ordered from OUP. The price of volumes 25 and 26 is \$120; all other volumes are \$95.00 each, plus shipping and handling. To place an order, call OUP at (800) 451-7556; fax (919) 677-1303; or visit www.oup-usa.org. Refer to promotion number 1999 for the discount when phoning or faxing orders.

The Flora of North America Association (FNAA), the governing body of the FNA project, is under temporary new leadership. Peter F. Stevens, professor of biology at the University of Missouri–St. Louis and curator at the Missouri Botanical Garden, has agreed to serve as interim executive director/CEO of the FNAA. This follows the departure of Charles M. Levine, FNAA Executive Director/CEO since May 2001, who announced prior to the annual October meeting in St. Louis that he would be leaving to pursue other opportunities.

Dr. Stevens is a noted biologist, systematist, and natural-history historian, co-author of *Plant Systematics: A Phylogenetic Approach* (Sinauer, in its second edition), and custodian of the popular and ever-changing Angiosperm Phylogeny Web site (www.mobot.org/MOBOT/research/APweb/).

In early January 2003, the FNAA Board (a.k.a. the Editorial Committee) approved a reorganization plan

that had been presented at the annual meeting in October. The changes to the by-laws provide a dual structure within FNAA that includes both an Executive Management Committee and an Editorial Management Committee, which deal with issues of policy and publication of the Flora, respectively. The committee responsible for the reorganizational effort was chaired by Craig Freeman and also included Editorial Committee members Luc Brouillet, Robert Kiger, Nancy Morin, James Zarucchi, and then-Executive Director Charles Levine. The final implementation of the accepted plan took place at the midyear meeting of the FNAA management body on 28–29 March in St. Louis.

Also in January, Christopher Woods, executive director of the Chanticleer Foundation in Wayne, Pennsylvania, announced to the FNAA that Chanticleer would renew its support of the Flora project in the amount of \$450,000 for 2003. These funds will allow for the continued preparation and editing of manuscripts for the volumes that will be published over the next several years. The Chanticleer Foundation has been the major funder of the Flora of North America for the past three years, and this support has been indispensable in getting the organization focused on its commitment to produce the entire Flora expeditiously while still maintaining high quality.

Work on several FNA volumes continues at the Editorial Center at the Hunt Institute. After editing on Volume 26, which treats Liliales and Orchidales, was completed at the Institute in the fall, typesetting was done at the Missouri Botanical Garden, and the volume is now in print and available from OUP.

Technical Editor Mary Ann Schmidt, ELS, assisted with the editing of Volume 23. Work is now being done on some treatments for Volume 4, which has been processed largely at the editorial center in Flagstaff.

Thirty new Volume 5 treatments have been posted to the ftp site for review. They include, in Caryophyllaceae, *Achyronychia*, *Agrostemma*, *Cardionema*, *Herniaria*, and *Scopulophila*; and, in Polygonaceae, *Acanthoscyphus*, *Antigonon*, *Aristocapsa*, *Brunnichia*, *Centrostegia*, *Chorizanthe*, *Coccoloba*, *Dedeckera*, *Dodecahema*, *Emex*, *Gilmania*, *Goodmania*, *Hollisteria*, *Koenigia*, *Lastarriaea*, *Mucronea*, *Nemacaulis*, *Oxyria*, *Oxytheca*, *Polygonella*, *Pterostegia*, *Rheum*, *Sidotheca*, *Stenogonum*, and *Systenotheca*. These genera join the nine Caryophyllaceae treatments posted earlier in 2002.

— Elizabeth Polen

News from the Library

On 12 March 2003 the Library received a gift of books and reprints from Ohio botanist Ronald L. Stuckey, adding to similar gifts received from him in December 1999 and March 2002. These items from his collection focus primarily on the flora of North America, general botany, and botanical history, and we're very pleased to add them to our collection. Dr. Stuckey also brought material for the Institute's Archives. He and his assistant Matt Green spent most of the day here, as Archival Assistant Lisa Ferrugia and I looked through the various boxes of material and discussed them with him. It was a good visit, and we continue to be grateful to Dr. Stuckey for his interest and assistance. (See "The Ronald L. Stuckey Endowment," page 9.)

Meanwhile, work proceeds in the Library. In addition to our ongoing cataloging and recon work, we are taking steps to protect some of our more fragile items by making protective enclosures of various types for delicate or damaged items in the collection. Lisa Ferrugia has a talent for building such things as clamshell boxes and book cradles, and so from time to time she has been making boxes for the Library and cradles for the Art Department to prepare items for exhibits, such as the current *American Botanical Prints of Two Centuries* exhibit, which includes four cases of books from the Library in addition to flat prints hung on the walls and displayed in cases. Simpler and lighter-weight book enclosures are being made as needed by the Library staff, while small, flimsy items such as pamphlets are being placed in commercially-made, four-flap, acid-free enclosures with stiff covers.



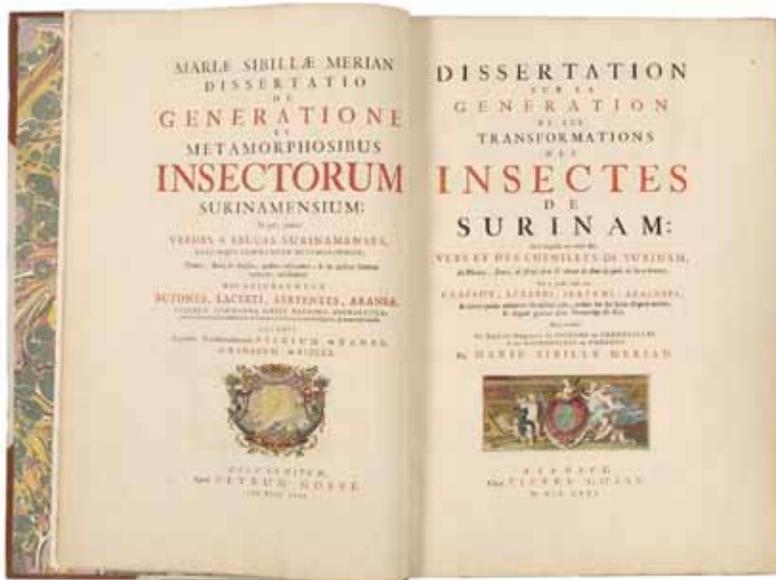
Pages 532–533 from Leonhard Fuch's *De Historia Stirpium Commentarii Insignes Maximus Impensis et Vigiliis Elaborati ...* (Basileae, In officina Isingriniana, 1542).

Also on the subject of collection care, the Fuchs and Merian books (pictured here), which we reported in the fall 2002 issue of the *Bulletin* were in the process of being conserved at the Etherington Conservation Center, have been returned to us. These books are stunningly beautiful in their newly refurbished condition, and we're very happy to have them back in their places in the Library once again.

We recently acquired a facsimile of Albertus Seba's *Locupletissimi Rerum Naturalium Thesauri Accurata Descriptio, et Iconibus Artificiosissimis Expressio, per Universam Physices Historiam* (Amstelaedami, apud Janssonio-Waesbergios, & J. Wetstenium, & Gul. Smith, [1734–1765]), published in Köln by Taschen in 2001 under the title *Cabinet of Natural Curiosities*. This large, colorful and fascinating facsimile is based on the copy of the *Thesaurus* held at the Koninklijke Bibliotheek, The Hague.

An apothecary and collector, Albertus Seba (1665–1736) built up and sold one enormous collection of specimens and natural curiosities to Peter the Great in 1717 and then began to put together another collection. As noted in our online exhibition *Order from Chaos*, Carolus Linnaeus visited Seba in 1735 and found him at work on the second part of his new collection's illustrated catalogue, the *Thesaurus*. Seba's broad collection practices influenced the shape of Linnaeus' system, and many of Seba's animals ended up as type specimens for Linnaeus' descriptions. No other work in the early 18th century provided such a broad overall survey of the diversity of plants

Title page from Maria Sibylla Merian's *Dissertatio de Generatione et Metamorphosis Insectorum Surinamensium ...* (Hagae Comitum, apud Petrum Gosse, 1726).





Left: *Albertus Seba (1665–1736)*. Below: *Tabula 36 from the facsimile of Seba's Locupletissimi Rerum Naturalium Thesauri Accurata Descriptio, et Iconibus Artificiosissimis Expressio, per Universam Physices Historiam.*

and animals. Consequently, numerous subsequent authors cited the *Thesaurus* and described species with reference to its illustrations. Linnaeus included Seba among the earlier authors cited in *Species Plantarum* and *Systema Naturae*.

Cabinets of curiosities and similar collections were popular in Europe in the 16th, 17th and 18th centuries, and Seba's collection was quite well known, a situation enhanced by his publication of a four-volume collection catalogue containing 446 plates (175 of which were double-page plates). The *Thesaurus* was produced over 31 years (1734–1765), the last two volumes being published posthumously. The work found a ready audience. Voyages of discovery had increased a general interest in exotic plants and animals, and Seba's collection contained a rich assortment of species from such locations as northern South America, the Caribbean, Central America, eastern North America, India and Sri Lanka, North Africa, the west African coast, and what is now Indonesia. Also, in that transitional period in the history of science, observations of life forms became increasingly focused on examination of as many species as possible, and growing emphasis was placed on anatomy and morphology of plants and animals, and on trying to organize and classify organisms in a way that would reflect their relationships in nature. Seba's *Thesaurus* helped to spur some of this work and drove naturalists to produce more extensive and scientifically exact records of the organisms of the natural world. We are pleased to add this facsimile of the *Thesaurus* to our Library.

The other side of library acquisitions is the disposal of duplicates and other items not kept. We held a duplicates sale in December 2002. These sales, held on an occasional basis, provide a means for us to redistribute items that we are not keeping in the collection, whether because they are unneeded duplicates, out of scope, or not being retained for other reasons. We typically send lists of such items to our Hunt Institute Associates, to Council on Botanical

and Horticultural Libraries (CBHL) members, and to other libraries, organizations and individuals that we think might be interested. In the coming months we plan to begin also putting these duplicates lists on our Web site, linked from our Library page, and we will publicize the address to potentially interested parties. In these sales, serials often are offered at no charge, while books may or may not be offered for a price. In all cases, though, we require that the requester pay for the postage needed to send the materials. These sales enable us to find other homes for as much of this material as we can, while occasionally recovering a small amount of funds to be used for additional acquisitions.

On other fronts, in early 2003 Don Brown, assistant librarian, attended a one-day workshop on disaster preparedness at the University of Pittsburgh, sponsored by the Oakland Library Consortium's Preservation Working Group. The workshop included a half-day presentation by Miriam Kahn (author of *Disaster Response and Planning for Libraries*), as well as hands-on training and talks on disaster recovery by Jean Ann Croft and other members of the Preservation Working Group.

I attended the PALINET conference in Harrisburg in October, the CBHL board meeting in New York in November, and the American Library Association (ALA) midwinter meeting in Philadelphia over a long weekend in late January.

And speaking of meetings, the Hunt Institute will host the CBHL annual meeting in 2004, and so we have been holding planning discussions in preparation for this event. The planning committee includes Institute staff Charlotte Tancin, Don Brown, James White, Angela Todd and Donna Connelly, as well as Carnegie Museum of Natural History Librarian Bernadette Callery. The CBHL meeting will be held 15–18 June 2004. The last time we hosted this group here was in May 1988, and we are eager to welcome them to Pittsburgh again.

—Charlotte Tancin



Emily Eden's paintings at the Hunt Institute

The Hon. Emily Eden (1797–1869) was a novelist and traveler who, between 1836 and 1842, accompanied her brother, George Eden, throughout India, where he was Governor-General. Her record of life in India includes compassionate and sometimes humorous studies of servants and their relatives, professional castes and entertainers, people in official service of the Raj, diviners and fakirs, princes, sikhs, monuments, pets and landscapes. Her publications upon returning to England included *Portraits of the Princes and People of India* (1844), *Up the Country* (1866) and (posthumously by her niece) *Letters from India* (1872).

In addition to these subjects, Emily made a presentation album of botanical watercolors, ca.1866, containing 12 watercolors plus the pictorial title “Original Sketches from Nature Presented to J. Bowman Esqre. By a Friend.” J. Bowman appears to have been the grandson of John Eddowes Bowman, fellow of the Linnean and Geographic Societies and the author of works on natural history. The album was acquired by Mrs. Rachel McMasters Miller Hunt in 1930.

The 12 subjects listed in the handwritten index of the Hunt Institute's botanical album are “*Getonia mulans* [nutans intended] and *Bignonia radicans*,” “Group of Flowers from

Bombay,” “Flowers principally wild from Mahabaleshwar,” “*Polianthus tuberosa*,” “Tulip tree,” “*Delitrya spectabilis*,” “The *Ixora* and Exile,” “*Lapageria rosea*,” “The Bengal Rose,” “*Lagerstrimia* [= *Lagerstroemia*] *reginae*,” “The Tamarind and Passion Flower,” and “The Lotus” [= Sacred Lotus, *Nelumbo nucifera* Gaertn.]. Mahabaleshwar is a village and hill station in Maharashtra, western India, about 90 miles southeast of Mumbai (previously Bombay). The album is approximately 39 x 30 cm.

Emily's work is described as mostly drawn on imported white paper without a background. The outlines were initially drawn in pencil and often reinforced in ink; shading was done with imported colors, with red, blue, black, gray, and green preferred.

Both Emily and her brother George are included in the *Dictionary of National Biography*. Adyanath Mukhopadhyay provides additional information, particularly regarding her 193 watercolor sketches in Calcutta's magnificent Victoria Memorial (see the author's “On the Sketches of Emily Eden” in *European Artists and India, 1700–1900* (1987) and subsequent *Emily Eden's Sketches in Victoria Memorial: A Descriptive Catalogue* (1988)). The well-known statesman Anthony Eden (1897–1977, likely





a nephew several times removed) charmingly introduces the 1947 reprint of Emily's novel *The Semi-Attached Couple* (1860), a virtual social history of England. Emily prefaced her work by saying that it was written "before railroads were established, and travelling carriages—and-four superseded; before postage-stamps had extinguished the privilege of franking, and before the Reform Bill had limited the duration of the polling at borough elections to a single day." Anthony's introduction quotes Emily: "My cottage at Broadstairs is very charming (to me at least) and my garden a great interest, all the more for having no gardener, and that flowers are so utterly unknown at Broadstairs that I could not hire a labourer who knew one from another, or who could even mow a lawn. I imported a ragged boy from a London family who are pensioners of mine, and gave him patterns of weeds and patterns of flowers, because he was naturally inclined to water the first and pull up the second. I direct all the planting from my sofa; the result is my garden is a mass of colour."

—James J. White

Watercolors of "The Lotus" (page 8) and "Flowers principally wild from Mahableshtar" (page 9), both about 37.5 x 27 cm.

The Ronald L. Stuckey Endowment for the Preservation of Botanical History

In "News from the Library" (page 6) and "News from the Archives" (page 4), Dr. Ronald L. Stuckey's recent visit and gifts were noted. In addition to these ongoing gifts and in recognition of the work that is done in our Library and Archives, Dr. Stuckey has generously given to Hunt Institute a gift that will help us to continue this work in the future. We are pleased to announce that he has begun The Ronald L. Stuckey Endowment for the Preservation of Botanical History at the Hunt Institute for Botanical Documentation. This fund will help us to acquire and preserve photographs, biographical sketches, and obituaries of botanists, as well as books on botanical history and bibliography. We are grateful for Dr. Stuckey's long-time interest in Hunt Institute, its collections and its mission. We would very much welcome additional contributions to this fund from others who also share our commitment to the preservation of botanical history and would like to support our work.

— Charlotte Tancin



Left to right: Lisa Ferrugia, archival assistant; Ronald L. Stuckey; Charlotte Tancin, librarian; and Matt Green in the Institute's Library. Photo by Don Brown, assistant librarian.

Recent publications

American Botanical Prints of Two Centuries.

By Gavin D. R. Bridson, James J. White and Lugene B. Bruno. 2003. 239 pp.; 114 figs. (106 col.). Pictorial stiff paper cover, \$25.00. ISBN 0-913196-75-4.

This illustrated exhibition catalogue features two centuries of American printed plant images from utilitarian to creative, the earliest from 1806 and the most recent, 2000.

Some of the 19th-century artists include George Cochran Lambdin, William Sharp, Isaac Sprague and Frederick A. Walpole; 20th-century artists include Elfriede Abbe, Henry Evans, Warren Mack, Stanley Maltzman and Barry Moser. Biographies of the artists are included. Of special interest is a concise bibliography. Virtually all of the prints described and reproduced are from the Hunt Institute's extensive collections. This is the first catalogue for which reproduction photography was done with a digital camera, the Nikon D1X, and for which all color scanning and correction were handled at the Institute.

Special offer

We are offering *Printmaking in the Service of Botany* for \$10.00 when purchased with *American Botanical Prints of Two Centuries*.

Cards, address books, journals and guest books

A visit to the Institute is not complete without a stop at our display of cards, address books, journals and guest books, featuring artwork and bookplates from our collection by well-known botanical artists and illustrators. Until now, these items could be purchased only at the Institute or at specialty card stores. We are pleased to announce that Galison Books, publisher of some of our items, has made those products available online at Galison.com. As a member of Galison's Affiliate Program, the Institute will benefit directly from a portion of each sale. Users who wish to support the Institute's mission and programs should follow the link from our Web site's Publications page to Galison's site to insure proper crediting of each purchase. Unfortunately, we will not be able to provide the Associate Member discount on purchases. Associates should continue to make their purchases at the Institute.

Together these catalogues explore the history of botanical printmaking in Europe and America and explain the various printmaking techniques. [Note: The Associate and quantity discounts do not apply to this offer for *Printmaking in the Service of Botany*, but the discounts do apply for *American Botanical Prints of Two Centuries*.]

Printmaking in the Service of Botany.

By Gavin D. R. Bridson and Donald E. Wendel with the assistance of James J. White. 1986. 166 pp.; 240 figs. (41 col.). Embossed stiff paper cover, \$20.00. ISBN 0-913196-49-5

Gavin Bridson, bibliographer at the Hunt Institute, explains in the introduction that before printmaking the main problem for artists was distributing botanical drawings so that botanists everywhere could study them. Bridson goes on to trace the history of printing methods for botanical illustrations through five centuries. With the aid of photographic enlargement of details in a one to one ratio, 72 examples of relief, intaglio, planographic, nature prints and photographic printing techniques are analyzed in this catalogue that accompanied a 1986 exhibition.



Anne Ophelia Todd Dowden: A Blossom on the Bough.

By James J. White and Lugene B. Bruno. 2002. 48 pp.; 48 figs. (27 col.). Pictorial stiff paper cover, \$10.00. ISBN 0-913196-74-6.

This illustrated catalogue of a retrospective exhibition of Anne Ophelia Todd Dowden's artwork at the Hunt Institute is the only catalogue representing an overview of her career as a botanical illustrator for books, magazines and reproductions. Accompanying many of the illustrations are selections from letters by Anne Ophelia to botanists, curators, colleagues and friends in her search for plants, descriptions of her challenges and delight in observing and painting, and details about the process of creating books for publication. Included in the catalogue are an autobiographical sketch; portraits of the artist, her family and husband; and exhibition and publication information.

Hunt Institute publications are available directly from the Institute. Hunt Institute Associates receive a 25% discount on up to four publications. Everyone receives a 40% discount on purchases of five or more publications. For a complete list of our publications, visit our Web site. To order these or other publications, contact the Institute.



1. "Crocus sativus et Montanus primus," from Crispijn van de Passe's Hortus Floridus (Utrecht, C. van de Pas; Arnhem, J. Janssoon, 1614–1616, Pt. 3: Autumnus, pl. 23).



3. "Sanicula, sive Cortusa Indica," from Denis Dodart's Memoires pour Servir à l'Histoire des Plantes (Paris, L'Imprimerie Royale, 1676, pl. facing p. 107).



5. "Agarico," "Adianto" and "Lentisco del Peru," from Castore Durante's Herbario Nuovo (Rome, B. Bonfadino & T. Diani, 1585, pp. 8, 9, 253).

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2. Title page illustration from Christian Egenolff's Lustgärten und Pflanzungen (Strasbourg, C. Egenolff, 1530).



4. "Carduus Fullonum. Kartendystel," from Otto Brunfels' Herbarum Vivae Eicones (Strasbourg, J. Schott, 1532–1539, Tomus herbarii III, p. 32).



6. "Blaauwe Viole. Viola Martia, purpurea," from Maria Sibylla Merian's De Europische Insecten (Amsterdam, J. F. Bernard, 1730, pl. 51, no. 1).

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