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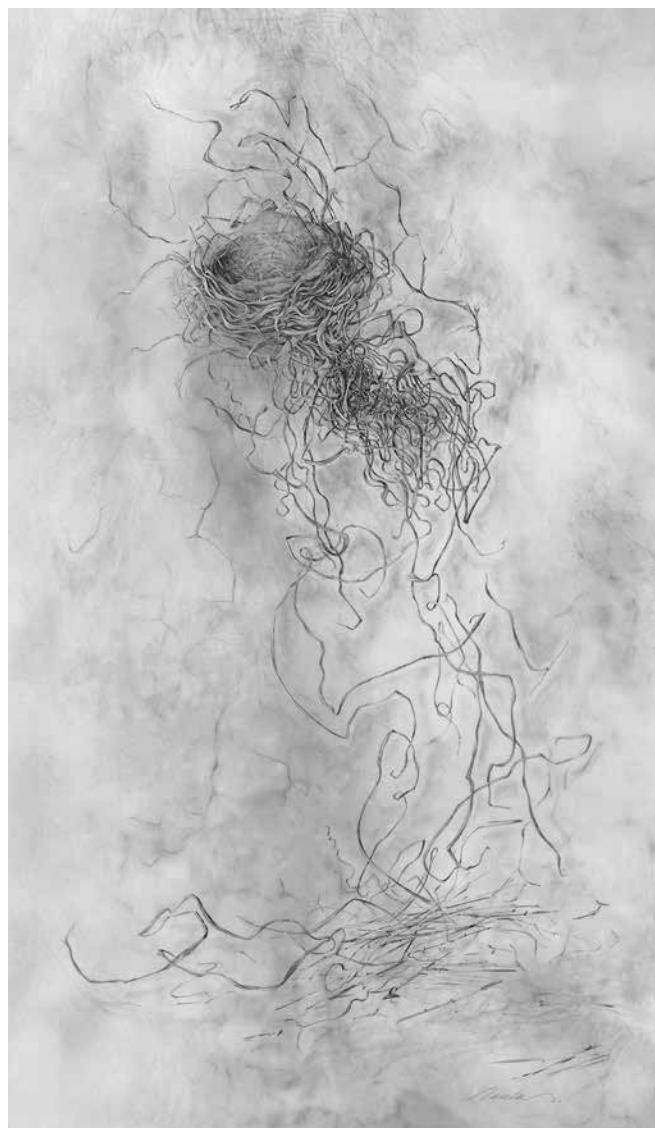
Bird Nest Series No. 9, colored pencil on paper by David Morrison, 2014, 14×20", courtesy Garvey|Simon Art Access, New York, © 2014 David Morrison, All rights reserved. This nest by an unknown bird species was constructed with a variety of plant material, Easter grass and foil ribbon.

News from the Art Department

Elements features imagery of bird nests

Nest structures and the environments of North American birds have inspired Sue Abramson, Wendy Brockman, David Morrison and Kate Nessler. Through their drawings, paintings and photographs, they have examined the layered source materials, or elements, incorporated into these architectural structures. Their artworks not only are representational manifestations but also are metaphorical filters for the transience of individual moments within a passage of time and concepts of memory and home.

When approached, each of the four artists immediately expressed enthusiasm about, and dedicated an extraordinary amount of time to, creating artworks specific to the concept of this exhibition. In turn each artist has imbued the structures and the materials used and the locations and environments where built with their individual insight and perspective. Pittsburgh artist Sue Abramson's black-and-white photographs of the understory in the Frick Park woodlands transport the viewer between the landscape and the ephemeral artifacts created by the other three artists that signify the remains of a cycle of building, incubating, nesting and fledging: "I am attracted to the visual chaos of the woods, especially its light, lines and textures. My photographs reflect a common theme, namely identifying and describing a sense of place." Minnesota artist Wendy Brockman's watercolors on vellum of nests, eggs, feathers and plant materials are rich with nuance and complexity: "I am inspired by concepts of time, place and remembrance when referencing nests and feathers in my paintings. My intent is to represent both nature and the human experience and to provide a new perspective and appreciation of each subject." Indiana artist David Morrison's colored pencil drawings are an exploration of the materials collected for nest structures: "Birds are the architects of nature, and I am interested in dissecting and examining the archeological layering of natural and man-made materials in their nests. My drawings explore issues of existence, regeneration and obsessiveness."



Arkansas artist Kate Nessler's watercolors are expressive of symphonic movements that are woven together to create a space of strength and balance that are essential for survival: "Each painting took me on a path of discovery through the moments and the movements in the creation of each nest. Its form and function, within a space in which only it could exist, revealed the delicate strength, the balance of weight and counterweight and the intrinsic knowledge and creativity of its maker."

Above, Entropy, watercolor, pencil and body color on veiny vellum by Kate Nessler, 2014, 29.5 × 17", © 2014 Kate Nessler, All rights reserved. This nest likely by an American Robin [*Turdus migratorius* Linnaeus, 1766, Turdidae] was constructed with a variety of plant material and mud.

Left, selection of birds, nests and eggs on loan from the Carnegie Museum of Natural History for the *Elements* exhibition, Hunt Institute gallery, 18 March 2015, photograph by Eugene B. Bruno.



Also included in the exhibition is a selection of birds, nests and eggs on loan from the Carnegie Museum of Natural History. We thank Steve Rogers, Collections Manager, Section of Birds and Herpetology, Carnegie Museum of Natural History, for his sage assistance with the selection of materials. The Cabinet of curiosities in the Hunt Institute lobby has a display of bird illustrations from the Library's rich collection of natural history and art books, including Mark Catesby's (1683–1749) exquisite folio, *The Natural History of*

Above, from left, artists Wendy Brockman, Sue Abramson, Kate Nessler and David Morrison at the Elements opening reception, Hunt Institute gallery, 19 March 2015, photograph by Frank A. Reynolds.

Center, Woven Trees, archival ink-jet print from 2.25 film negative by Sue Abramson, 2014, 20 × 20", © 2014 Sue Abramson, All rights reserved.

Carolina, Florida and the Bahama Islands (London, the author, 1731), and works by microscopist Marcello Malpighi (1628–1694), natural historian the Comte de Buffon (1707–1788) and the artist George Brookshaw (1751–1823).

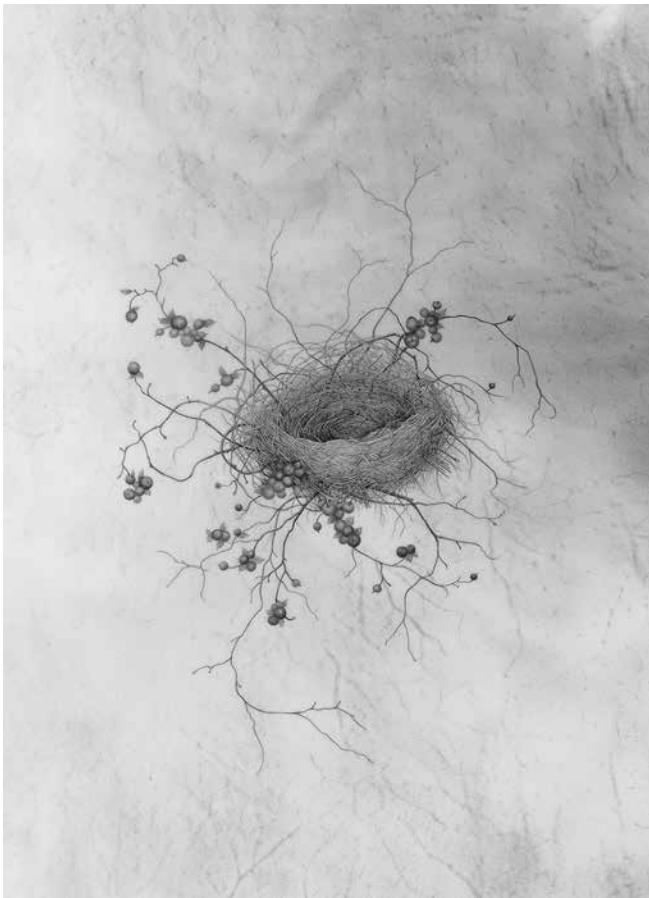
The well-attended opening reception on 19 March featured introductions by each of the four artists, which created an atmosphere for interaction with visitors throughout the evening. Earlier in the day, in addition to Librarian Charlotte Tancin's presentation with collection materials to Carnegie Mellon Adjunct Assistant Professor of Art Patricia Maurides' Art and Biology class, artist David Morrison treated the students to a talk and demonstration of his detailed and layered, color pencil technique. The following day Sue Abramson showed a selection of photographs from her ongoing woodland series that has spanned the last 35 years; Wendy Brockman demonstrated and spoke about her technique; and Kate Nessler engaged visitors with her process and conceptual journey. She also brought samples of vellum for visitors to paint on under Brockman's guidance. Throughout the two days the artists were relaxed and enjoyed interacting and discovering more about each other's process and sharing their months of intensive work with an appreciative public. Although the artists' directions for their work changed throughout the process of organizing this exhibition, the trust that we had in the synchronicity of their vision and ours resulted in four bodies of work that flowed seamlessly together and exceeded all of our expectations.

If you haven't yet had an opportunity to see the exhibit, please take the time this spring to experience a reflection and interpretation of what is occurring outdoors: birds creating architectural structures that sustain the cycles of new generations. Although each species may be "hard-wired" to build a specific form, different birds of the same species will build nests with variations. Nests range from a simple, scraped depression in the dirt or sand (plover), to a hollow in a tree branch or trunk (chickadee), to a mixture of mud and saliva adhered to forms (swallows) to an intricate woven sack that is sewn to a forked branch (oriole). The majority of bird species gather and intertwine coarse twigs and vines, leaves and grass, and fur and down to build a form that is both sturdy and camouflaged on the exterior, and cushioned and soft in the interior, to protect their clutch of eggs. Birds are the ultimate recyclers, using fall and winter debris from the garden and woods. They are resourceful in their search for appropriate materials, often interspersing or substituting man-made articles, such as fishing line, pieces of plastic bags, string or wire, with or for natural elements (*A must see is a pigeon nest made of wire and twine, collected from a construction site, that was discovered in 1962 on top of the Koppers building in downtown Pittsburgh*). We can admire and learn much from their structures, whether simple or complex, for they are built specific to purpose so as to survive wind, rain and predation.

(continued on page 4)

News from the Art Department





Above left, *Memory*, watercolor on Cowley's veiny calfskin vellum, by Wendy Brockman, 2014, 22×18", © 2014 Wendy Brockman, All rights reserved. This nest by an unknown bird species was constructed with a variety of plant material and fur in bittersweet [*Celastrus orbicularis* Willdenow, Celastraceae].

Above right, Artist Wendy Brockman demonstrating her watercolor technique for visitors, 20 March 2015, photograph by Frank A. Reynolds.

Below right, David Morrison talking with Carnegie Mellon students in Adjunct Assistant Professor of Art Patricia Maurides' Art and Biology class, 19 March 2015, photograph by Lugene B. Bruno.

Page 4, row 1, left, from left, Librarian Charlotte Tancin, artist Sue Abramson and guest, 20 March 2015, photograph by Frank A. Reynolds.

Page 4, row 1, right, Curator of Art Lugene Bruno (center) and guests discussing Sue Abramson's book of photographs, 20 March 2015, photograph by Frank A. Reynolds.

Page 4, row 2, left and right, attendees at the *Elements* opening reception, 19 March 2015, photographs by Mike Roy.

Page 4, row 3, attendees at the *Elements* opening reception, 19 March 2015, photograph by Frank A. Reynolds.

Page 4, row 4, *Elements* exhibition hanging in the gallery, 18 March 2015, photograph by Lugene B. Bruno.



The artworks in this exhibition are available for sale and can be purchased directly through the artists or their galleries. Contact information is available in the gallery checklist or through contacting the Hunt Institute. Also return for our annual Open House on Sunday, 28 June for talks and tours related to the exhibition (see page 12).

Upcoming exhibitions

We are currently organizing our next exhibition, *The Mysterious Nature of Fungi*, opening 17 September and running through 17 December 2015. It will feature a wealth of imagery from the Institute's Art and Library collections that illustrate the myths and misconceptions and the scientific and avocational inquiries that have furthered our understanding of these fascinating organisms.

We also want to remind those who have sent in their Intent to Submit forms for the *15th International Exhibition of Botanical Art & Illustration* that the submission deadline for up to three digital images is 19 June 2015.

—Lugene B. Bruno, Curator of Art

Back Shelf

Tales from the Archives

A John Lindley letter

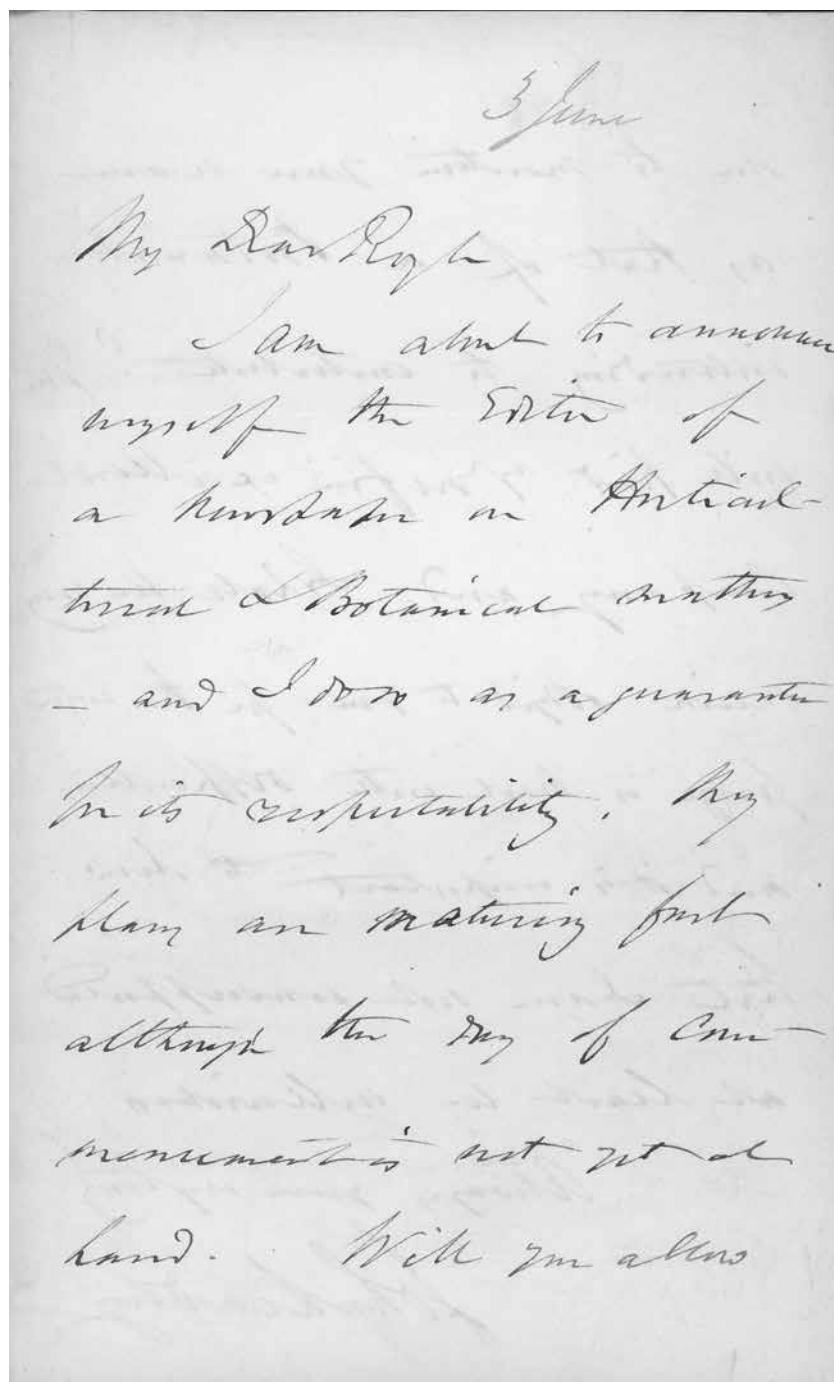
John Lindley (1799–1865) was a British botanist, gardener, author, artist and orchidologist. Early on in his career he worked as an assistant librarian for William Jackson Hooker (1785–1865), who introduced him to Joseph Banks (1743–1820), in whose herbarium he then became an assistant.

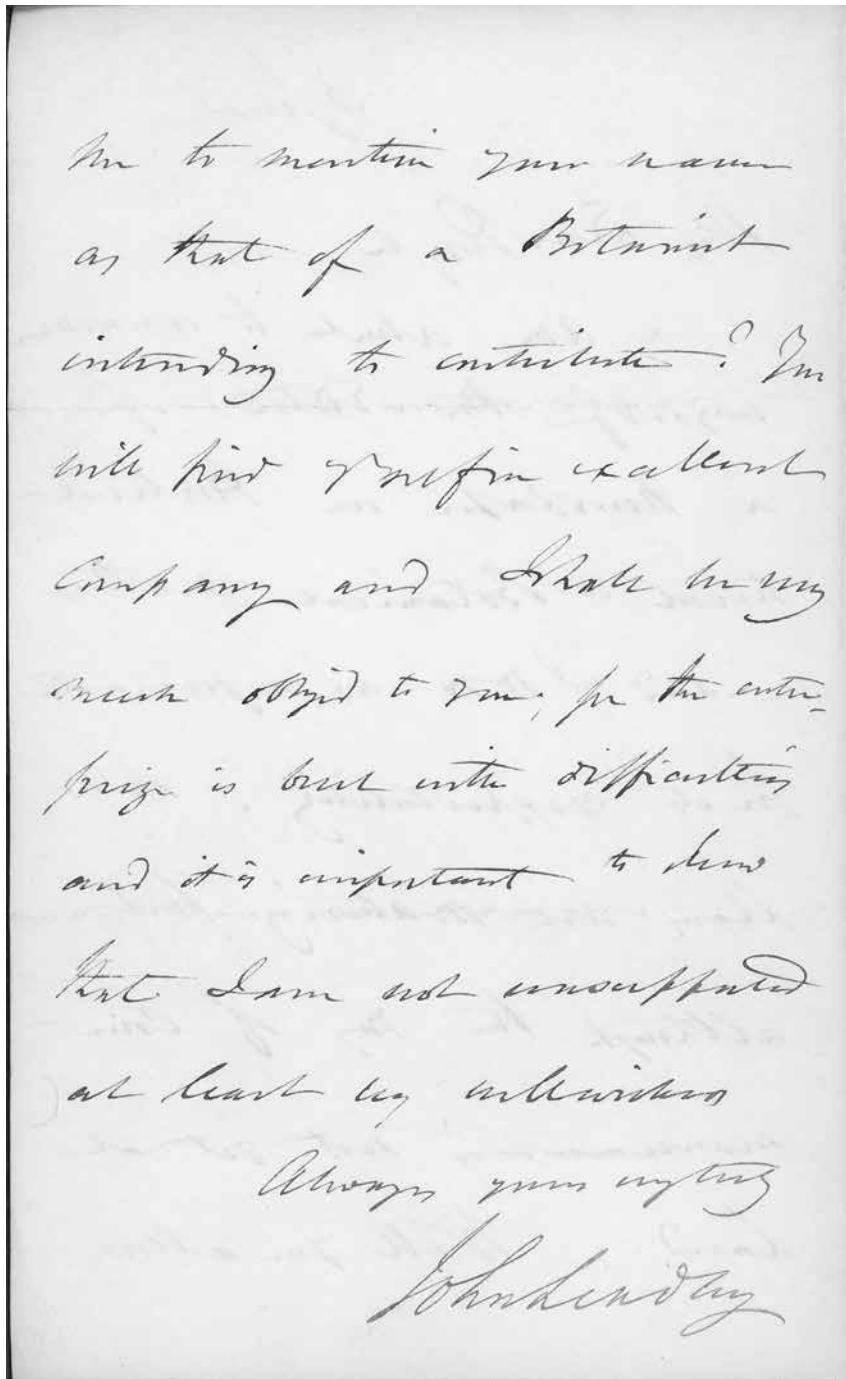
Lindley wrote a number of important publications, including *The Theory of Horticulture* (London, 1840) and *The Vegetable Kingdom* (London, 1846). He was a member of the Royal Society, the Horticultural Society of London (now the Royal Horticultural Society), and the Linnean Society of London. Lindley was one of the important figures who saved the Royal Botanic Gardens at Kew from being abolished, and he was also one of several scientists who influenced the eventual creation of a natural system of classification in botany.

In 1841 Lindley co-founded *The Gardeners' Chronicle* and became the periodical's first editor. In the letter shown here, Lindley informs John F. Royle (1798–1858), a fellow botanist, that he will soon be announcing this and would like permission to use Royle's name to support the credibility of the publication. *The Gardeners' Chronicle* later evolved into *Horticulture Week*, which is still published today.

This letter is part of the Hunt Institute's Autograph Letters and Manuscripts collection, which contains correspondence and other manuscripts from many significant botanists, naturalists and others involved in the history of plant sciences. The collection is currently being digitized for online access. Several of Lindley's letters will soon be available on the Hunt Institute Web site.

—J. Dustin Williams, Archivist





John Lindley (1799–1865), etching by S. Lindley after C. Fox, HI Archives portrait no. 8.

Transcription of letter from John Lindley to John F. Royle

3 June

My Dear Royle,

I am about to announce myself the Editor of a newspaper on Horticultural & Botanical matters—and I do so as a guarantee for its respectability. My plans are maturing fast although the day of commencement is not yet at hand. Will you allow me to mention your name as that of a Botanist intending to contribute? You will find yourself in excellent Company and I shall be very much obliged to you; for the enterprise is beset with difficulties and it is important to show that I am not unsupported at least by well-wishers.

Always yours very truly,

John Lindley

CHRONICLE.
AND GENERAL NEWS.
ESSOR LINDLEY.
ITED, FEBRUARY 26, 1841. PRICE 6d.

Above, letter from John Lindley (1799–1865) to John F. Royle (1798–1858), 3 June [?1840], HI Archives Autograph Letters and Manuscripts collection.

Left, masthead of the first issue of *The Gardeners' Chronicle* (London, 1841), HI Library call no. P G2183.

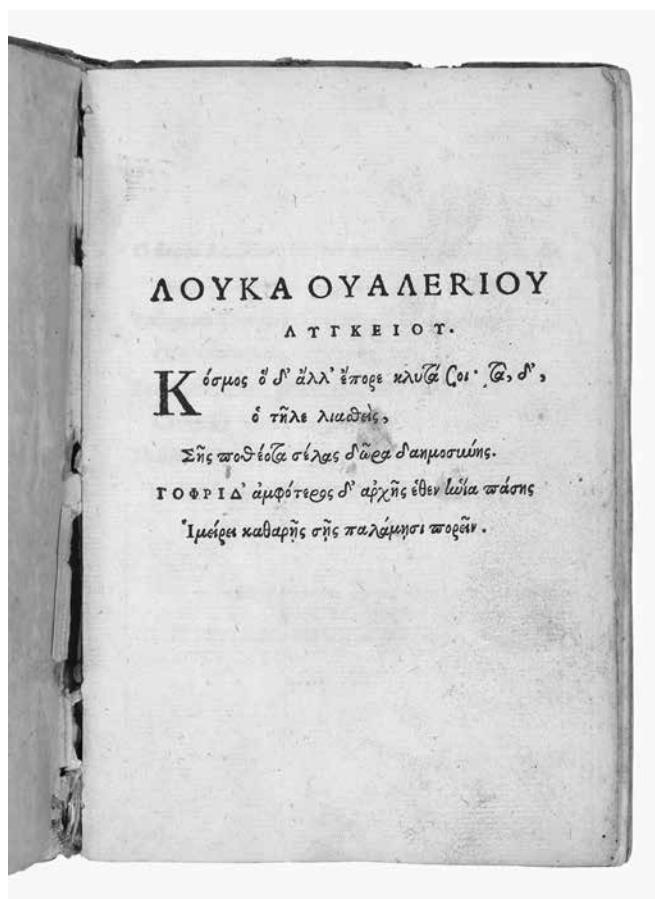
Rare treasure from the Accademia dei Lincei rediscovered

In May of 1958, just as the *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt* (Hunt Catalogue; 1958–1961) was going to press, Rachel Hunt (1882–1963) purchased a volume related to the 1651 Rome edition of Francisco Hernández's *Rerum Medicarum Novae Hispaniae Thesaurus* from a New York bookseller. There was not enough time to do full research into the history of the volume before press time, but in the addenda Rachel, her personal librarian Jane Quinby (1901–1979) and the bibliographer Allan Henry Stevenson (1903–1970) surmised:

Since we believe that the 1649 (1651) edition was made up from the sheets of the unpublished “edition” of 1628, it is possible that these woodcuts could have been printed in that year or even a little earlier (1958–1961, vol. 1, p. 424).

They also knew that there might be another copy in the Vatican library.

The volume contains two poems, one in Latin and one in Greek, and 68 woodcuts of Mexican plants that later were used in the *Rerum Medicarum Novae Hispaniae Thesaurus*, all bound together in vellum. There is no title page. The writing on the spine is mostly faded, but three ink letters are visible and legible—*Plá* or *Plá*—as well as the number 316 in red. All of the woodcuts are numbered in pencil, and eight are labeled in pencil with the names ascribed in the *Thesaurus* to

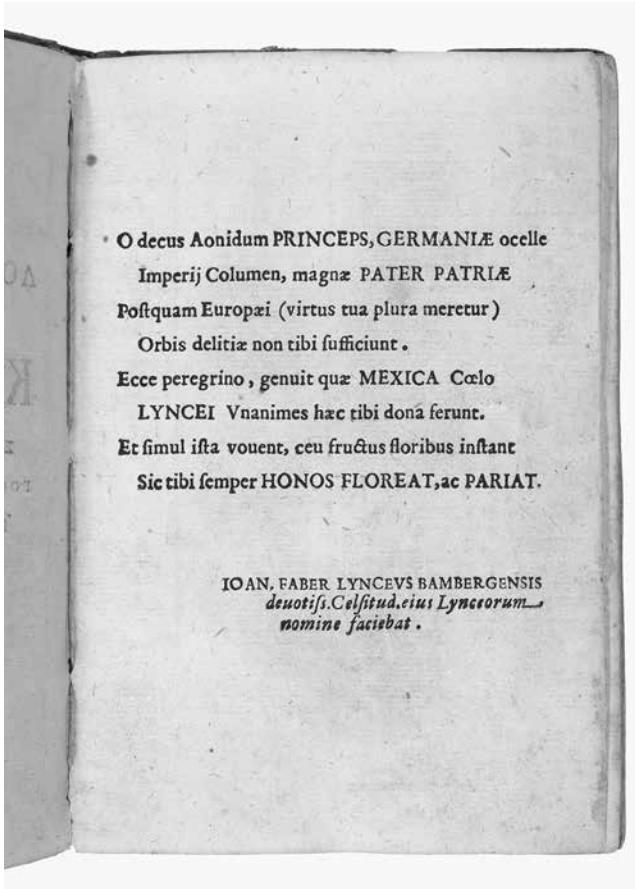


the same woodcut. It is unclear if these markings were made after Rachel purchased the volume or by a previous owner. There are no ownership marks visible inside the book besides Rachel's and Hunt Institute's.

Francisco Hernández (1514–1587), physician to King Philip II of Spain (1527–1598), made the first scientific expedition to the New World in 1571. Philip II sent him to what is now central Mexico to look for plants, animals and minerals of medicinal value. Hernández returned to Spain in 1577 with notes on more than 3,000 plants and hundreds of animals. Many entries had accompanying paintings done by Hernández's native Mexican assistants. Perhaps King Philip thought Hernández's manuscript was excessive and disorderly because he had Nardo Antonio Recchi (?–1595), his new physician, go through the manuscript and copy the information for the plants that Recchi thought would be most useful in Spain. This included making copies of the related paintings. No publication materialized in Spain. Recchi took his manuscript to Italy, where his nephew, Marco Antonio Petilio (?–1622), inherited it after Recchi died. Hernández was dead, too, having never seen his work published.

Above, dedicatory poem by Luca Valerio (1552–1618) for the Prince-Bishop of Bamberg, Germany, Johann Gottfried von Aschhausen (1575–1622), in the *Mexicanarum Plantarum Imagines* (?Rome, s.n., ?1613), HI Library call no. CA H557r 613?.

Left, [Rosaceae], woodcut by an unknown engraver after an original by an unknown artist for the Accademia dei Lincei's *Mexicanarum Plantarum Imagines* (?Rome, s.n., ?1613, pl. 28), HI Library call no. CA H557r 613?.



Around 1610 the Accademia dei Lincei, a new scientific society in Rome founded by Federico Cesi, Prince of Acquasparta (1585–1630), that included Galileo (1564–1642) amongst its members, acquired Recchi's manuscript from Petilio. Several times over the course of almost 50 years the Lincei came close to finishing the work, which they referred to as the *Tesoro Messicano*, but financial and political setbacks, along with the vice of perfectionism and the resignation or deaths of key academy members foiled the Lincei's plans. In 1628 a portion by Johann Faber (1570–1640) was printed and circulated along with a title page. Presumably this is the early printing from which Hunt, Quinby and Stevenson thought the 68 woodcuts came. However, Faber's text was zoological.

Their guess wasn't unreasonable, though. The Lincei commissioned woodcuts early in the process, a testament to how quickly they thought they would finish their work. In 1613 they printed some of the botanical woodcuts for a potential patron of the Accademia and a lover of botany, the Prince-Bishop of Bamberg, Germany, Johann Gottfried von Aschhausen (1575–1622). They included dedicatory poems, one in Greek by Luca Valerio (1552–1618) and one in Latin by

Above, dedicatory poem by Johann Faber (1570–1640) for the Prince-Bishop of Bamberg, Germany, Johann Gottfried von Aschhausen (1575–1622), in the *Mexicanarum Plantarum Imagines* (?Rome, s.n., ?1613), HI Library call no. CA H557r 613?.

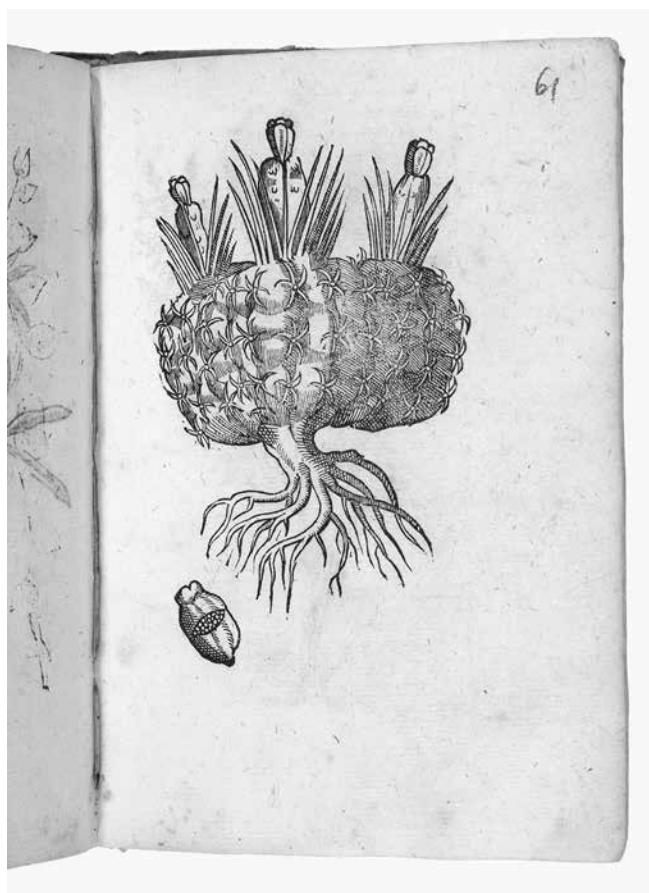
Right, [Cactaceae], woodcut by an unknown engraver after an original by an unknown artist for the Accademia dei Lincei's *Mexicanarum Plantarum Imagines* (?Rome, s.n., ?1613, pl. 61), HI Library call no. CA H557r 613?.

Johann Faber. Several copies of the little book were made. In addition to Aschhausen, at least two members of the Accademia received one, Giambattista della Porta (?1535–1615) and Fabio Colonna (1567–1650), and possibly Tobia Aldini (fl.1600s), curator of the Farnese gardens in Rome. It is a copy of this little book that Rachel Hunt purchased in 1958, and a copy of which is housed in the Vatican Library's Barberini Collection. That volume's title page reads:

Illustriss. ac reverendiss. domino D. Ioanni Godefrido episcopo Bambergensi S.R.I principi Caesareo ad Paulum V. Pont. Max. legato Litterarum fautori & Litteratorum_, Patrono celeberrimo Ut se devoti animi affectu deditos, aliquo quamvis voluntati impari officio testarentur; Paucas hasce MEXICANARUM Plantarum Imagines, è Rerum Medicarum Novi Orbis Thesauro suo depromptas. Lyncei Rome obtulerunt.

Hunt Institute's adjunct research scholar, Alain Touwaide, kindly translated Valerio and Faber's dedications, neither of which are especially eloquent. The Greek is especially "tortuous," filled with Homeric words and odd imagery, including a reindeer. Both poems praise the prince-bishop of Bamberg, wish him happiness and honor forever and offer him the great gifts of Mexico, i.e., the plant woodcuts.

Scholars have been aware of the little book in the Vatican, the *Mexicanarum Plantarum Imagines*, since at least 1860 when D. Salvatore Proja mentioned it in his essay on Hernández and the Lincei. During the 20th century, several scholars included descriptions of it in their publications on Hernández or the Lincei. It is not clear which of them observed the book



(continued on page 10)

Notes from the Field

Linnaeus Link, 2014

Hunt Institute has been a participating member in the Linnaeus Link project since the group's beginnings in 1999. We hosted an annual meeting in 2009, and this past October I was fortunate to be able to attend the annual meeting in London, co-hosted by the Linnean Society of London and the Royal Botanic Gardens, Kew.

The Linnaeus Link project was formed to bring together librarians and others who work with significant holdings of Linnaean material to create an international online resource devoted to the works of Carolus Linnaeus (1707–1778) to facilitate research for scholars worldwide. Its primary activity has been the creation of a comprehensive online Union Catalogue of Linnaean publications. Other activities have been the creation of a Web site (previously at the Natural History Museum and now at the Linnean Society) and a survey to identify locations of Linnaean material. Linnaeus Link now has 17 partners from 8 countries. The Union Catalogue was revamped in 2012, and from time to time another partner's holdings go online. The Web site is evolving into a portal for Linnaeus research. Another iteration of the survey is planned in order to capture information about digital resources.

The 15–18 October 2014 gathering was the 19th meeting, bringing together 23 attendees from the United Kingdom, Sweden, Germany, Switzerland, Belgium and the United States. On Thursday morning we enjoyed the first of several special treats: a talk by Isabelle Charmantier, who has been working with Staffan Müller-Wille on a project called “Re-writing the system of nature: Linnaeus’s use of writing technology.” They have been reconstructing the ways in which Linnaeus assembled, filed and cross-referenced information



Attendees of the 2014 Linnaeus Link meeting view an exhibition relating to Nikolaus Joseph Jacquin (1727–1817) in the reading room of the Linnean Society of London, October 2014, photograph by Charlotte Tancin.

about plants. From his student years to the end of his career, Linnaeus used a number of different note-taking and filing systems, including notebooks, lists, diagrams, drawings, maps and paper slips. These various paper systems would not only help him to keep track of what he was learning but also would eventually enable him to more efficiently revise and rearrange what he and others had written earlier.

At the height of his career, Linnaeus was working with his publications, editing them for later editions. Charmantier showed how, in the case of *Species Plantarum*, he worked with an unbound copy so that the genera could be moved as needed during revision. For another edition, he left the working copy bound, but correcting it was cumbersome. She also mentioned a copy of *Genera Plantarum* (1737), interleaved with sheets for corrections and additions.

Rare treasure from the Accademia dei Lincei rediscovered

(continued from page 9)

firsthand and which took their information from another scholar's work. While the Vatican's current catalog record says the book has 68 woodcuts, like Hunt Institute's, at least one scholar states that the Vatican's copy has 62 and many others state 167. I have not verified the true number at this time.

Several 19th-century, European catalogues listed a copy for sale or auction. I speculate that one single copy passed through several dealers' hands. It was first in the possession of the French bookseller Maisonneuve. Charles Leclerc (1843–1889) compiled a catalogue, *Bibliotheca Americana* (1878), for Maisonneuve, listing a copy as having a title page, two dedications and 68 woodcuts with handwritten plant names in Mexican (probably Nahuatl) and Latin. It went up for auction in 1880, but without a title page, at Puttick and Simpson's in London, who stated that it came from the collection of an “eminent Mexican bibliophile” (Maisonneuve?, Leclerc?, someone else?). Finally in 1881 it was listed for sale by Bernard

Quaritch and presumably sold. Germán Somolinos D'Ardois (1960) mentioned a copy sold “recientemente” [recently] in Boston. No other copies could be located in WorldCat.

Sixty-seven of the woodcuts in the small volume were used again in the final Lincean publication. Presumably the Lincei decided the remaining woodcut was inaccurate and had it redone (*see p. 8, pl. 28*). Over the long process of publishing Hernández's work, the Lincei constantly acquired new information about the plants they were describing from others who had traveled to Mexico, like missionaries, and by observing the New World plants they had collected to grow in their gardens. Thus the woodcuts, based on Recchi's copies of Hernández's paintings, were edited or redone to reflect what the Lincei had learned.

There has been a lot of speculation about who the artists and engravers were for the *Tesoro Messicano*, but two names



Andrea Hart, Special Collections Librarian and Botany Library Curator, The Natural History Museum, London, October 2014, photograph by Charlotte Tancin. Here Andrea is showing the original drawing by Ehret depicting the 24 classes of the Sexual System of Carolus Linnaeus.

Charmantier explained that as time went on, Linnaeus's working methods became progressively looser, as did his thinking about nature. Late in his career he was feeling the effects of information overload and was producing supplements rather than new editions. He began using paper slips as people later would use index cards. He had over a thousand slips and found them so useful that he began to add more information to them, such as the name of who supplied whatever information, image or specimen he was studying. For example, in 1773 Jose Celestino Mutis (1732–1808) sent him more than 150 specimens and images, and Linnaeus made a list of them all and then a slip for each one. His son published this information in 1781 in *Supplementum Plantarum*.

Charmantier also presented a display of a number of Linnaeus's manuscripts that showed various aspects of his working methods. It was extremely informative, and we were

spellbound as we listened to her explain what she and Staffan-Muller have been learning in the course of this project.

Later in the day, we viewed an exhibit about Nikolaus Joseph Jacquin (1727–1817) in the Linnean Society's reading room and also saw the original colored drawing by Georg Dionysius Ehret (1708–1770) of the 24 classes of the Sexual System of Linnaeus, lent by the library of the Natural History Museum. That evening we attended a meeting of the Linnean Society at which Santiago Madriñán gave a talk on his research for his 2013 book, *Nikolaus Joseph Jacquin's American Plants: Botanical Expedition to the Caribbean (1754–1759) and the Publication of the Selectarum Stirpium Americanarum Historia* (incidentally, Hunt Institute supplied a portrait of Jacquin for Madriñán's book).

During the meeting that day we heard an update on the Union Catalogue and discussed progress in cataloging and digitizing projects. Updates on challenges from the past year were shared, and possible approaches to current ones were discussed at length.

On Friday we met at the Royal Botanic Gardens, Kew. Two new Linnaeus Link partners, Katrin Böhme from the Staatsbibliothek zu Berlin and Lorna Mitchell from the Royal Botanic Garden Edinburgh, gave slide talks about their libraries. During the meeting we discussed new project documentation, how to improve the Web site, other communication possibilities and marketing of the project. In the course of the day we also were treated to tours of the library and the economic botany collection in the herbarium, and we had time during lunch to visit the Marianne North and Shirley Sherwood Galleries.

Saturday's excursion was a guided tour of the Cambridge University Botanic Garden and Library. We all enjoyed a late lunch together at the Garden before parting. It felt inspiring to take part in this meeting and to represent Hunt Institute in this important international project.

—Charlotte Tancin, Librarian

show up in the literature repeatedly. In his *Le Vite de' Pittori, Scultori, Architetti, ed Intagliatori...* (1642), Giovanni Baglione, a 17th-century artist and historian, mentioned that Isabella Cattani Parasole's engravings could be observed in Prince Cesi of Acquasparta's "book of plants." Parasole (?1575–?1625) was known for her book on embroidery and lacework design, for which she carved the woodcuts. Castore Durante commissioned her to make the illustrations for his *Herbario Nuovo* (1585). Her husband, Leonardo, engraved those woodcuts. If she was involved with the *Tesoro Messicano*, it is unclear if she was an artist, an engraver or both. Contracts and receipts dating from 1618 to 1619 in the Lincean records confirm that the Lincei paid the engraver, Giovanni Giorgio Nuvolstella (dates unknown), and his assistant, Nicolo Martini, for their work on the Mexican woodcuts. Baglione confirms Nuvolstella's involvement, saying he finished those woodcuts that Parasole could not complete. It cannot be said for certain that Nuvolstella was involved as early as 1613 when the

volume for Johann Gottfried was printed nor that Parasole was involved at all with the *Tesoro Messicano*. However, a comparison of the woodcuts in Durante's *Herbario Nuovo* and those in the *Tesoro Messicano* shows a striking similarity in aesthetics, suggesting that Parasole was at least an influence. Simon Varey (2000) mistakenly identified Johann Gottfried as an artist who did sample illustrations for Cesi, which were published in the *Mexicanarum Plantarum Imagines*. However, of course, it is that Cesi proposed to give Johann Gottfried a sample of illustrations.

Much about this book still remains a mystery, particularly its provenance. But now, almost 60 years after Rachel Hunt purchased the unassuming little volume, we know the circumstances of its creation and can update another record in the rich Hunt Institute Library catalogue.

—Jeannette McDevitt, Assistant Librarian

Bulletin

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Open House 2015

In conjunction with *Elements*, the Hunt Institute will hold its annual Open House on Sunday, 28 June. We will offer a talk, a gallery tour and opportunities to meet one-on-one with our staff to ask questions and see items in the collections.

We encourage everyone to consider visiting us during this Open House. It will be a good time to see the exhibition before it closes and to have an inside look at our collections and our work.

Schedule of events

Sunday (28 June)

1:00 Registration (continues all afternoon)

1:15–1:30 Welcome and Introduction in Reading Room by Publication and Marketing Manager Scarlett Townsend

1:30–2:30 “Nest structures of North American birds and the materials used in their creation” by Patrick McShea, program officer and educator, Carnegie Museum of Natural History

An English major by formal training, McShea has worked for Carnegie Museum of Natural History since 1985, managing the museum's extensive educational loan program during his entire tenure. He has also coordinated collaborative teacher workshops with other organizations in the Pittsburgh area, served as the museum's coordinator for collaborative education projects with both the Wildlife Conservation Society (Bronx Zoo) and World Wildlife Fund, and directed the development of a series of videoconference programs. Bird nests and the materials used to construct them have been a lifelong interest for him.

2:30–3:15 Exhibition tour of *Elements* by Assistant Curator of Art Carrie Roy

3:15–4:00 Historical introduction and walking tour of Reading Room furniture by Publication and Marketing Manager Scarlett Townsend

4:00–4:30 Enjoy exhibition and displays; talk with curators and staff