



# BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie-Mellon University; Pittsburgh, Pennsylvania

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*John V. Brindle, Curator of Art, Emeritus*

## JOHN BRINDLE RETIRES

We are pleased to announce that Mr. John V. Brindle has been appointed Curator of Art, Emeritus by the University upon his retirement at the close of 1981. Mr. Brindle joined the Institute in 1961 as its first Curator of Art. He has been chiefly responsible for all aspects of the Institute's art collection and program, and has acquired an enviable international reputation. He is recognized as a leading authority on botanical art and illustration, especially that of the 20th century. Mr. Brindle will continue his research and writing at the Institute and will be giving us the benefit of his expertise in the future.

Succeeding Mr. Brindle as Curator is Mr. James J. White, formerly Assistant Curator of Art. Prior to joining the staff in 1978, Mr. White was Supervisor of the Herbarium Services Unit at the Smithsonian Institution. Besides botanical art and illustration, his research interests include 19th- and early-20th-century American still-life painting. Mr. Donald Wendel has been appointed Assistant Curator of Art. He comes to the Institute from the Miami University Art Museum, Oxford, Ohio, where he served as Curatorial Assistant/Preparator. His specialties include prints and print-making, as well as display design and fabrication.

## ART

From 26 October 1981 to 6 March 1982, the Institute exhibited a selection of the original watercolor drawings made during the Royal Spanish Exploring Expedition of 1787-1803 to New Spain, led by Martin de Sessé y Lacasta and José Mariano Mociño. These artworks had been lost to science since 1820 and were presumed no longer extant until their recent rediscovery in the private library of the Torner family in Barcelona. The collection includes approximately 2,000 illustrations of plant and animal species studied by the Expedition's naturalists and was purchased for the Institute by The Hunt Foundation.

For the Spring of 1982, the Institute will show a variety of Japanese botanical art and illustration, drawn mainly from our own collection, with a few selections on loan. Of particular interest is a six-album suite of brush drawings from the period 1822 to 1855. Although plant subjects predominate, drawings of insects, fish, birds and people are also rendered in a style that conveys the power and versatility of the brush as the basic vehicle for artistic expression.

The Japanese woodblock-print technique, remarkably faithful in transcribing brushwork drawing, is beautifully exemplified in plates from *Bird and flower illustrations* by Imao Keinen (1845-1924). One of many artists working in that favorite Japanese genre, Keinen was a skillful and innovative designer. His delicacy and precision are well represented in these plates.

Perhaps the most brilliant period of the woodblock print (Ukiyo-e), however, is represented in *Picture book of selected insects* by Utamaro (1753-1806), *100 views of Edo* by Hiroshige (1797-1858) and prints by Hokusai (1760-1849). Utamaro was a master of Ukiyo-e and pro-





Woodblock print (ca. 1890) by Imao Keinen

duced landscapes, domestic scenes, portraits of women (particularly courtesans), and a few nature subjects as well as his superb insect book. To the Western art lover, Hiroshige and Hokusai are well-known. Hiroshige specialized in landscape and genre but also did several bird and flower subjects. "Morning Glories" by Hokusai is a colorful woodblock print from a series of flower illustrations typical of his powerful and striking designs.

Special features of the exhibition are a suite of sumptuously-colored orchid plates, individual prints by the woodcut artist Kawarazaki and a group of flower paintings by contemporary artists. Although these 20th-century artworks reflect the Western influence of realism in botanical art and illustration, they are nevertheless characteristically Japanese in their decorative element. They continue the Eastern tradition of intimacy with nature in their extraordinary sense of life, and give the world of nature a language of its own.

Adding to the Institute's collection of original artworks, San Francisco artist Gary Alan Bukovnik, recently in Pittsburgh for the opening of his watercolor exhibition at the Carnegie Institute, has donated an aquatint etching titled "Peonies." The Colorado State University Herbarium gave 180 ink drawings by Y. Matsumura which were illustrations for *The true aquatic vascular plants of Colorado*, *Edible native plants of the Rocky Mountains*, and *Western edible wild plants*. Also included in that gift were about 100 ink drawings by Charlotte Preston, an early-20th-century botanical artist believed to have lived in Denver. Sarah Anne Hughes of England has donated six etchings and Alfred T. Morris, Jr. of Rhode Island has donated a painting of clover and daisies in gouache by Fidelia Bridges (1835-1923).

#### DELECTUS HUNTIANI 4

"Cabbages" by horticulturist-artist Warren Mack (1896-1952) is one of several original prints recently donated to the Institute by New York artist Martha Prince. This wood engraving first attracted my attention when I saw it reproduced in *American art for today, New York World's Fair* (National Art Society, 1939). It depicts a dozen vigorous cabbages pleasantly arranged in diagonal rows. Particularly appealing are the variety of textural and tonal qualities, the crisp detail characteristic of wood engraving, and the subtle use in the design of a few tiny white areas which suggest the reflection of sunlight upon the leaves. In such a simple theme, Mack had demonstrated his mastery of a demanding technique. His wood engraving is in the traditional manner, revealing the patience, concentration and preplanning required of artists working in this medium.

Wood engraving is a relief-printing method using engraving tools on the hard end-grain of cross-cut woodblocks. Characteristically it presents a predominantly black area; negative areas are cut away and appear white. The creation

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All correspondence regarding subscriptions, institutional exchanges, missing issues, and announcements for publication in the *Bulletin* should be directed to Mrs. Karen K. Britz at the Institute.

The *Bulletin* does not publish book reviews. Books for review in the Institute's journal, *Huntia*, should be directed to Dr. Robert W. Kiger, its Editor, at the Institute.

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of a line, as in woodcut technique, thus requires cutting away material on either side. Wood engraving had its development with Thomas Bewick in the late 18th century, and Dr. Alexander Anderson copied Bewick's engravings in America as early as 1793. In the late 19th century, the quality of wood engraving declined. Photography was incorporated into the preparation of blocks to satisfy the demands of illustrated weekly newspapers. During the early 20th century, however, wood engraving (apart from illustration) enjoyed a revival in England and especially in America, where artists were exposed to the technique in workshops sponsored by the Works Progress Administration and Federal Art Project.

Mack's early years were spent on the family farm at Flicksville, Pennsylvania. He graduated from Lafayette College (Ph.B. 1915) with election to Phi Beta Kappa, then taught in the New Jersey high schools. During World War I, he served as Second Lieutenant in the U.S. Army, and after-

wards attended Pennsylvania State College (B.Sc. 1921). He taught pomology at Massachusetts Agricultural College (now the University of Massachusetts), and continued his studies at Massachusetts State College (M.Sc. 1924) and later at Johns Hopkins University (Ph.D. 1929). In 1937 Mack was appointed Head of the Department of Horticulture at Pennsylvania State College. In 1946 Lafayette College awarded him an Honorary Doctor of Science degree. Inspired by prints by the Englishman Timothy Cole and the American Julius J. Lankes, Mack produced his first original wood engraving, titled "Winter Night in Washington," which was published in the *Baltimore sun* (1929). The following year, the Baltimore Museum of Art acquired one of his prints. Subsequently, Mack exhibited at the National Academy of Design, the Metropolitan Museum,

"Cabbages," ca. 1939. Wood engraving by Warren Mack.





Carnegie Institute, Smithsonian Institution, New York Public Library, Seattle Art Museum and Fogg Museum of Harvard University. He received awards from the Southern Printmakers Society, Library of Congress, and Salmagundi Club of New York.

Mack's horticultural investigations included a number of topics: oxygen and ethylene effects on plants; bearing habits of apple varieties; form and size in vegetables; and effects of fertilizers and nutrients on crops (potassium salt on beans and turnips, and nitrogen on greenhouse tomatoes).

He was a devoted teacher, learned in the fields of philosophy, history, economics, literature and music as well as in science and art. His subjects (plants and views of trees with farming country) represent familiar American scenes. "Cabbages" is reproduced here with permission from the estate of Pauline Beery Mack. We are grateful to Dr. and Mrs. Russell E. Larsen of State College, Pennsylvania, who worked with Mack and were able to provide assistance in tracing his estate. Other Mack prints in the Institute's collection are "Mountain Laurel," "Penn's Valley, Winter" and "Willows on the Water" (the last two also donated by Miss Prince).

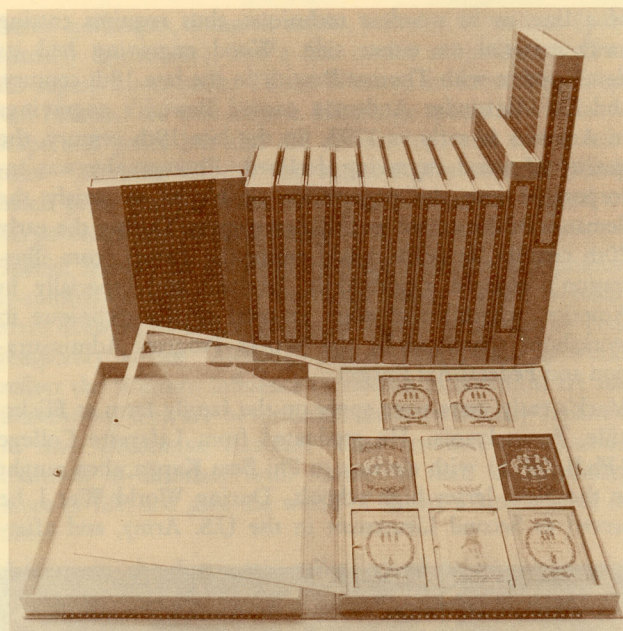
—J.J.W.

#### BINDERY

Rachel Hunt was a charter member of the Guild of Book Workers (founded in 1906) and her work in fine binding was represented in the Guild's first exhibition, held in Los Angeles in 1907. Her association with the Guild and her notable achievements in binding are now being recalled very fittingly in the exhibition celebrating the Guild's 75th anniversary. Three of Mrs. Hunt's bindings are included in the show, which opened at the Grolier Club in New York on 15 June. The exhibition comprises approximately 125 examples of fine binding, restoration and calligraphy executed by members of the Guild since its founding. Also representing the Institute, in addition to Mrs. Hunt's works, are fine bindings by the late Thomas Patterson, former Bookbinder, Jean Gunner, our current Bookbinder/Conservator, and two of Ms. Gunner's students, April Cass and Susan Utzig.

After closing at the Grolier Club on 29 July, the exhibition was shown at the Missouri Botanical Garden, St. Louis (1 September–1 October); the Humanities Research Center; University of Texas (12 October–11 November); the Cecil H. Green Library, Stanford University (18 November–18 December); and the Newberry Library, Chicago (15 January–15 February 1982).

When the Institute received the Frances Hooper Kate Greenaway collection in 1980, the Bindery was presented



with an interesting challenge in providing optimum housing for the many quite small almanacs and alphabet books that were included. Eighteen of the 86 books were already well housed, which left five alphabet books and 63 almanacs to curate. The latter included from three to nine editions for each year from 1883 through 1897, excepting 1896. After consultation with the Library staff, we decided to make 13 boxes for the almanacs, one for each year, and one box for the alphabets.

Constructing the boxes was quite complex, each requiring over 400 individual steps. First, a tray was made in which each book was provided a separate made-to-fit compartment. Because the books are somewhat fragile and will be on display from time to time, a covering frame of lightweight materials was then added, attached to one side of the tray, to protect the books from dust and light and to deter handling. A clam-shell box was then constructed and covered with unsized natural Irish linen and blue and beige printed paper, and the tray was glued inside it. Finally, a label was gold-stamped on beige paper, framed with the same printed paper used on the boxes, and glued into a recess on the spine of the box. Examples of the finished boxes are shown in the accompanying illustration.

#### LIBRARY

Last April our Librarian, Ms. Callery, spoke at the London meeting of the Society for the Bibliography of Natural



History on the value of part wrappers; her talk has now been published in the proceedings of the conference. Last fall, at the first meeting of the new American section of the Society, she participated in a panel discussion which addressed the particular difficulty in determining the necessary level of bibliographic detail. Lecture-demonstrations on library conservation and preservation were given by Ms. Callery and Ms. Gunner, our Bookbinder/Conservator, to groups of librarians and curators in Pennsylvania and Ohio. The library staff also assisted in the three-day workshop on practical methods of library conservation held by the Institute in July.

The docents at the Phipps Conservatory continue to use our collections as part of their training classes. The material presented at the Institute session was on published works of botanical exploration and accounts of plant introduction. In addition, we assisted the docents in the preparation of their special subject presentations. Ms. Callery was also invited to speak at the docents' graduation ceremonies in December. To inform potential users of the material in our collections, we have submitted lists of our serial holdings to the PRLC Union List of Serials project. These records are now available to users of the Pennsylvania Union List of Serials (PAULS) and of OCLC Inc. We have also submitted information for the Eighteenth Century Short Title Catalogue (ESTC), begun by the British Library, which will increase the availability of our records to users of a variety of computerized data bases. Approximately 300 relevant titles have been identified in the main collection and the Strandell Collection of Linnaeana. We will continue to submit material to ESTC during the Library's on-going cataloguing project.

The Council on Botanical and Horticultural Libraries, in cooperation with the National Agricultural Library, is compiling a comprehensive list of nursery and seed catalogue holdings. We have taken responsibility for collecting this information for Western Pennsylvania and West Virginia. Small explanatory exhibits emphasizing the nature and value of these horticulturally and historically important materials have been placed at the Historical Society of Western Pennsylvania and the Pittsburgh Garden Center. The Institute encourages individuals with holdings of pre-1921 catalogues to deposit them with the Library in order to ensure proper documentation and preservation.

Recent visitors to the Library have included Alan Fern, Director for Special Collections at the Library of Congress, and Terry Belanger, Assistant Dean, School of Library Science at Columbia University, here as guest speakers to the Pittsburgh Bibliophiles. Mr. Fern suggested that the polished intaglio woodblock in our Kate Greenaway collection could have been used to make a lithographic plate. This perplexing block, bearing the illustration found on the cover of William Mavor's *The English spelling-book* (London, George Routledge and Sons, 1885), continues to be an

intriguing puzzle in Greenaway printing history. Doris Frohnsdorff, a children's book dealer with a personal interest in Kate Greenaway, spent a day with us discussing many of the original watercolors in the Hooper Collection and identifying a number of the pen drawings used as magazine illustrations.

A microfilm of the letters of John Ruskin to Kate Greenaway held at the Pierpont Morgan Library has supplemented the material in our Frances Hooper Kate Greenaway Collection. We plan to return the favor with a microfilm of the Kate Greenaway letters in our collection. The provenance records are being put in order by volunteer Maureen Lambert, Curator of the Nesbitt Collection at the University of Pittsburgh. A particularly valuable aspect of her work is the identification of artwork exhibited by Greenaway in her Fine Arts Society shows.

A notable addition to the Van Trump Garden Archive has come from Mrs. John B. Sutton, Jr. and Mrs. James G. Marks, who presented the Archive with the slide-lecture that they prepared while working to raise funds in the community effort for the restoration of the Phipps Conservatory. Mr. Van Trump continues to add to the Archive with a recent gift of postcards showing early-20th-century Pittsburgh gardens and the slides of a lecture on old Sewickley gardens.

Recent donations to the Library include a copy of Kate Greenaway's *Almanack for 1883* and one of the "pirated" New York edition of her *Under the window*, from Mr. A. E. Moredock; another copy of the latter, from Mrs. Rodney Gould; a copy of Vita Sackville-West's poem *The garden*, from John Lane; and a copy of John Harris' delightful *Garden alphabet*, from Dr. William T. Stearn. In addition, Mr. Moredock has also contributed a number of illustrated cloth bindings for a projected exhibition of this attractive development in the history of trade binding styles.

Other notable gifts to our collection in the past months were books by artists whose original work is represented in the permanent art collection. Elsa Felsko sent us a copy of her *Das grosse Blumenbuch* (Berlin, 1980), and Aurel Dermek presented his *Maly atlas but* (Bratislava, 1980).

Ruth Mohan, long associated with the Library in a wide variety of part-time capacities, retired in June. Miss Mohan graduated from Margaret Morrison College of Carnegie Institute of Technology and came to the Institute in 1967 after a career in the public relations section of the Army Corps of Engineers. We wish her the best in her second retirement. Thelma Abrams has taken over many of Miss Mohan's tasks in handling the Library serial records and exchange files and has been overseeing the ESTC submission project.

With much sorrow we report the death of staff volunteer Dr. Robert Parslow, from the University of Pittsburgh, who worked in the Library as a cataloguing intern and more recently as a volunteer cataloguer.



## ARCHIVES

During recent months the Institute has sponsored two archival interns from Duquesne University. Michael Wasilick completed a preliminary index to names in the transcripts of interviews in the Oral History Collection. Further work on that collection was carried out by Ms. Allyn Stewart. Her project was to complete and edit the transcriptions of interviews with the late Claus Caspari, a botanical artist, and Dr. Frans Stafleu, botanical historian and bibliographer. In the near future we plan to annotate Wasilick's index and to publish a guide to the Oral History Collection.

Recent gifts to the Archives include miscellaneous items received from our good friend Ida K. Langman on the Mexican botanical artist Helen Lanpher O'Gorman, as well as additions to the papers of Otto Degener, Velva E. Rudd and Mrs. Langman. We are also grateful to Dr. David E. Boufford for 40 photographs of Chinese botanists taken in the Peoples Republic of China from August through November 1980, when Dr. Boufford was part of a Sino-American venture sponsored by the Chinese government to learn more about the flora of that country. Because documentation on most contemporary Chinese botanists is sorely lacking in Western biographical collections, these photographs are a valuable addition to the Portrait Collection.

## LAWRENCE MEMORIAL AWARD

The Lawrence Memorial Fund has been established at the Hunt Institute for Botanical Documentation, Carnegie-Mellon University to commemorate the life and achievements of Dr. George H. M. Lawrence, founding Director of the Institute. Proceeds from the Fund are used to make annual awards of \$1,000 to outstanding doctoral candidates for travel in support of dissertation research in any of Dr. Lawrence's fields of special interest: systematic botany or horticulture, or the history of the plant sciences, including bibliography and exploration. The Fund has been constituted initially by contributions from the Lawrence family and The Hunt Foundation, augmented by donations from many of Dr. Lawrence's friends and colleagues. Additional contributions are welcomed.

Nominations are now being entertained for the 1982 Award. Major professors and other relevant faculty are urged to submit letters of nomination for outstanding doctoral students who have achieved official candidacy for their degrees, will be conducting dissertation research in one of the above fields during the coming years, and whose work would benefit significantly from the travel the Award would allow. The Committee will consider nominations only—no direct applications will be entertained. Letters of nominations and supporting material should reach Dr. Kiger at the Institute by 1 May.

## NEW PUBLICATION

*Evolution today. Proceedings of the Second International Congress of Systematic and Evolutionary Biology.* Geoffrey G. E. Scudder and James L. Reveal, eds. 1981. iv, 486 pp. Published for ICSEB by the Institute. Includes the 37 invited papers presented in the 12 congress symposia, covering a broad spectrum of systematic and evolutionary biology.

Soft cover \$18.00

## RECENT PUBLICATIONS

*Simple repair and preservation techniques for collection curators, librarians and archivists.* J. Gunner. 1981. ed 2. 18 pp., illus.

*Practical basic techniques for repairing, sewing and general maintenance of books, manuscripts and art on paper. This expanded second edition includes instructions for making a book cradle and a list of selected supplies of bookbinding/conservation materials.*

Soft cover \$3.00

*International register of specialists and current research in plant systematics.* Robert W. Kiger, T. D. Jacobsen and Roberta M. Lilly. 1981. viii, 346 pp.

*Computer-generated worldwide register of plant systematists, their specialties and current projects. Includes taxonomic, geographic, geologic and methodological/general subject indices.*

Soft cover \$10.00

*Kate Greenaway. Catalogue of an exhibition . . . from the Frances Hooper Collection . . .* R. Kiger, ed. B. Callery, M. Stieber, J. White and E. Mosimann. comps. 1980. 112 pp., 168 figs. (34 in color).

*Annotated catalogue of selected artworks, books, manuscripts and miscellany from the Frances Hooper Collection now at the Institute, with introductory essays by Miss Hooper, Rodney Engen and John Brindle, and a summary register of the entire collection. Gold-stamped cloth binding with inset color illustration. Text set in Bookman phototype and printed on Hunt-watermarked Curtis No. 2 rag paper.*

Hard cover \$22.00

*Linnaeus: Progress and prospects in Linnaean research.* G. Broberg, ed. 1980. 318 pp., col. frontsp. [Published jointly with Almqvist & Wiksell International, Stockholm.]

*Papers on diverse Linnaean topics presented at the 1978 symposium held in London, Uppsala and Stockholm to mark the bicentenary of Linnaeus' death.*

Hard cover \$49.50



## SPECIAL OFFER

Until 30 June 1982, the following selected Institute titles are offered at substantially reduced prices:

*A northeast folio*[.] J. V. Brindle and J. J. White. 1979. [72] pp., 59 figs., 8 tipped-in color pls. Limited edition of 750 hand-numbered copies. Soft portfolio.

*Reproductions of works by 17 northeastern American print-makers, in one folio gathering per artist, each with brief biography. Produced to accompany an exhibition of the same title, 14 May-15 September 1979, at the Institute.*

Regular price \$20.00  
Special price \$12.00

*Adanson*[:] The bicentennial of Michel Adanson's "Familles des plantes." G. H. M. Lawrence, ed. 1963-1964[1965]. 2 parts in 2 vols.

Part 1. xii, pp. 1-392, 40 figs.

*Includes a biography, by J.-P. Nicolas; a history of the Familles des plantes, by F. A. Stafleu; and an annotated catalogue of Adanson's library, including manuscripts and letters, in the collection of the Hunt Institute, by W. D. Margadant.*

Part 2. xii, pp. 393-635, 12 figs.

*Essays by participants in the Adanson symposium at the Hunt Institute, including a chapter on Adanson and numerical taxonomy by P. H. A. Sneath and an extensive account by F. A. Stafleu of sources, references, and abbreviations used in the Familles des plantes.*

Regular soft cover price \$30.00  
Special soft cover price \$15.00

*Huntia*. A yearbook of botanical bibliography. (Superseded by *Huntia*. A journal of botanical history. 1979+.) Vol. 1. 1964. vi, 221 pp., 27 figs.

Regular soft cover price \$11.00  
Special soft cover price \$ 6.00

Vol. 2. 1965. vi, 304 pp., 79 figs.

Regular hard cover price \$16.00  
Special hard cover price \$ 9.00  
Regular soft cover price \$14.00  
Special soft cover price \$11.00

All Institute publications are available in the United States and Canada directly from the Institute. Overseas orders for the Institute's non-botanical titles should also be directed to the Institute. Orders from individuals must be prepaid; dealers and institutions invoiced on request. Prices include shipping and handling on prepaid retail orders. Standing orders accepted. Hunt Institute Associates receive a 20% discount. Resale discount quotations on request. Pennsylvania residents add 6% sales tax. Orders from outside the United States and Canada for the Institute's botanical publications should be sent to our overseas distributor: Wheldon & Wesley, Ltd., Lytton Lodge, Codicote, Hitchin, Herts. SG4 8TE, England.

Purchases from the Institute may be charged to your American Express account. To do so, please sign your order and include all the information embossed on your American Express card. Do not send the card itself.

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## HUNT INSTITUTE ASSOCIATES

We invite those individuals who share the Institute's interests, whether professionally or avocationally, to participate in our program as Hunt Institute Associates. The benefits of Associate membership include:

- Subscription to *Huntia* OR to the Institute's exhibition catalogues. Patrons receive both subscriptions.
- Subscription to the *Bulletin*.
- Trade discount (20%) on all Institute (sole imprint) publications, and on some works published under joint imprint.
- Discount (20-40%) on Institute cards, reproductions, and other sale items.
- Eligibility for staff volunteer program in curation and research.
- Page charge waiver (five pages per year) on articles accepted for publication in *Huntia*.
- Invitations to exhibition preview receptions.
- Receipt of all Institute mailings.
- Preferential eligibility for duplicate books and unaccessioned artwork sales.
- Preferential query service.
- Reduced rates for photoreproduction services.

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or, Exhibition Catalogues  (Patrons receive both)

I am  am not  interested in serving as a Staff Volunteer

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Founded in 1960 by Mr. and Mrs. Roy A. Hunt, the Institute conducts a broad program of research and service in the various areas of botanical history. It is based in the Penthouse of the Hunt Library building on the Carnegie-Mellon University campus and is open to the public from 8:30 a.m. to 5:00 p.m., Mondays through Fridays, except holidays. All are cordially invited to visit the Penthouse at their leisure; exhibitions are almost continuously on display in the gallery areas, and other parts of the Penthouse are also usually open for viewing. Arrangements for group tours of these and other Institute facilities, and for lectures and student visitations, can be made through the Director's office. Scholars, students and laymen are welcome to consult the Institute's staff, collections and other resources as may be appropriate to their purposes. Advance arrangements for such visits are helpful for both the Institute and the user.

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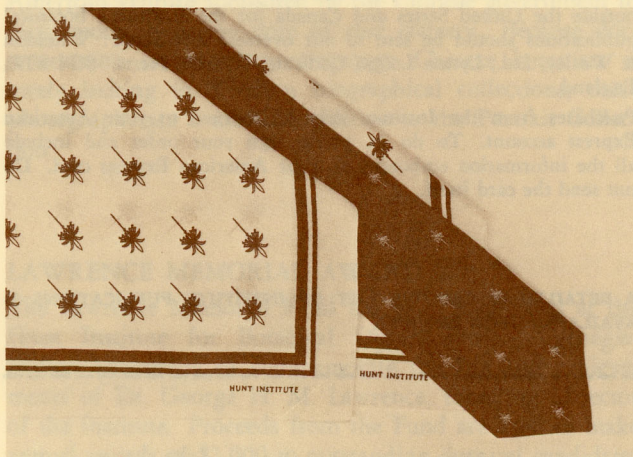
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#### INSTITUTE TIES AND SCARVES

The Institute now has available specially designed neckties and ladies' scarves featuring our Crown-Imperial logo. The ties are silk and polyester, fully lined, and are offered in navy, burgundy or chocolate with woven gold pattern. The scarves are crepe-finished polyester with navy design screened on white.

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