



Bulletin

of the Hunt Institute for Botanical Documentation

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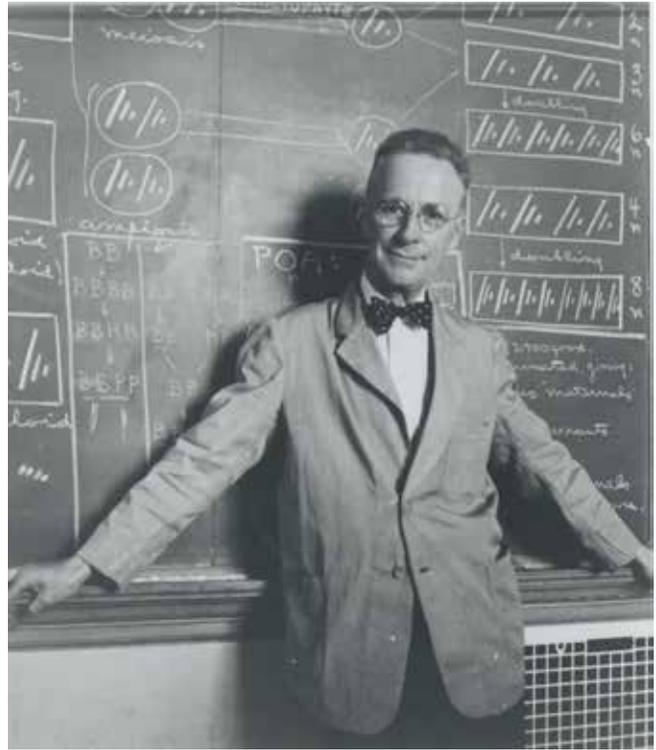
Cornell University Cytology Microscope Slide Collection, HI Archives collection no. 375, November 2018,
photograph by Frank A. Reynolds, reproduced by permission of the photographer.

News from the Archives

Important collection of slides received

The Hunt Institute Archives is now home to the historic Cornell University Cytology Microscope Slide Collection, HI Archives collection no. 375, that was used and expanded at Cornell by Lester W. Sharp and his students, Barbara McClintock, Charles H. Uhl and Lowell F. Randolph. This is both a historically and scientifically important collection as McClintock made many of the slides when she was Sharp's student and teaching assistant. Encompassing almost 600 slides, the collection was used from the 1900s through the 1990s. As part of the preservation effort the Institute plans to digitize the collection and make it available online.

Lester W. Sharp (1887–1961) was an American botanist and a pioneer in cytogenetics. Arriving at Cornell University in 1914, he continued the teaching of cytology and expanded its connection with heredity by offering a specialized Advanced Cytology course (Botany 224) in 1935, retitled Cytogenetics in 1948 by Randolph, who taught it through 1962. Sharp's *Introduction to Cytology* published in 1921 was the first American textbook with an emphasis on plant cytology and was a standard for decades with numerous editions and translations. Following Sharp's retirement (1947), Uhl taught elementary Cytology and then inherited the Cytogenetics course from Randolph. Barbara McClintock (1902–1992), an American scientist and cytogeneticist, was awarded the 1983 Nobel Prize in Physiology or Medicine for her discovery of movable genetic elements in maize. She was the first woman to be the sole winner of this award. Lowell F. Randolph (1894–1980)



Lester Whyland Sharp (1887–1961), Cornell University, Ithaca, New York, 1940, photograph by an unknown photographer, HI Archives portrait no. 1.



Above, Barbara McClintock (1902–1992), unknown location, unknown date, photograph by Walter H. Hodge, HI Archives portrait no. 2.

Left, Lowell Fitz Randolph (1894–1980), unknown location, 1969, photograph by an unknown photographer, HI Archives portrait no. 1.



Cyntha Lindenberg Letty (1895–1985), unknown location, May 1966, photograph by Alton Berns, HI Archives portrait no. 4.



Above, Katherine Esau (1898–1997), unknown location, ?1977, photograph by unknown photographer, HI Archives portrait no. 4.

Right, Margery Claire Carlson (1892–1985), unknown location, unknown date, photograph by an unknown photographer, HI Archives portrait no. 1.

and Charles H. Uhl (1918–2010) were American botanists, cytogeneticists and cytotaxonomists. Together these four renowned scientists developed Cornell University's plant cytology and cytogenetics programs into a center of distinction.

More collections online

The Hunt Institute Archives' digitization effort moves forward with five more collections added to our Web site. Finding aids are now available for the William Jackson Bean (1863–1947) correspondence, HI Archives collection no. 67; Margery Claire Carlson (1892–1985) correspondence, HI Archives collection no. 86; Katherine Esau (1898–1997) papers, HI Archives collection no. 71; Cyntha Lindenberg Letty (Mrs. Oscar Forssman; 1895–1985) letters, HI Archives collection no. 73; and John Donnell Smith (1829–1928) papers, HI Archives collection no. 92.

William Jackson Bean was associated with the Royal Botanic Gardens, Kew (1883–1929), serving as curator there for seven years (1922–1929). He wrote the guide *Trees and Shrubs Hardy in the British Isles* (John Murray, London, 1914), which was known by British and Irish gardeners simply as "Bean." Margery Claire Carlson was an American plant collector, plant anatomist, morphogeneticist and taxonomist. She was the first woman to major in botany and to become a full professor at Northwestern University, where she also taught for more than 30 years. Pioneering plant anatomist Katherine



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News from the Art Department

Alphabetum Botanicum opens

Featuring the illuminated letters of Kandis Vermeer Phillips paired with botanical works from the Institute's collection to create a literal or amusing relationship between the two, *Alphabetum Botanicum* opened on 13 September. After a curator-led introduction to this exhibition, Phillips spoke about her inspiration and her process for creating the illuminated alphabet on display. She also gave a brief history of illuminated manuscripts, describing how they were made of animal skin, handwritten by scribes, decorated by artisans with luminous colors made of plants, minerals or insects and then gilded with gold or silver leaf to light up the pages. She explained that larger, decorative initial letters separated or emphasized text while ornate border designs were flourished with delicate line work or floriated with stylized or realistic flower forms. These attributes were illustrated by a display of three illuminated manuscript leaves that had been separated from personal, devotional texts known as a Book of Hours. The following day at the Institute Phillips gave a demonstration of metalpoint drawing, spoke about her process and showed examples in which she had incorporated this medium into her letterforms. One of her metalpoint drawings of a marsh wren nest is in the exhibition coupled with that of a marsh wren pulling at a worm while balanced

Right, One of the Book of Hours illuminated manuscript leaves loaned by Special Collections, Carnegie Mellon University Libraries, Hunt Institute gallery, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



Pairing of a hydrangea by Kandis Vermeer Phillips (1954–; *left*) with that of Sadao Naito (1947–; *right*), Hunt Institute gallery, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



Above left, Kandis and Lincoln Phillips at the opening reception, Hunt Institute gallery, 13 September 2018, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Above right, Kandis Phillips during the opening reception discussing her inspiration and process for creating the illuminated alphabet, Hunt Institute gallery, 13 September 2018, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Left, exhibit display case featuring the traditional tools and materials used in writing, gilding and painting illuminated manuscripts, Hunt Institute gallery, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



Pairing of a tulip by Kandis Vermeer Phillips (1954–; *left*) with those attributed to Theodore de Bry (1561–1623; *right*), Hunt Institute gallery, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

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News from the Art Department

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Above left, Visitors drawing with different metals, Hunt Institute gallery, 14 September 2018, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Above right, Common metal objects that may be used as drawing tools, Hunt Institute gallery, 14 September 2018, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Right, Kandis Phillips working on a silverpoint version of the letter X featuring a horseshoe crab, Hunt Institute gallery, 14 September 2018, photograph by Lugene B. Bruno, reproduced by permission of the photographer.



Pairing of a violet by Kandis Vermeer Phillips (1954–; *left*) with that of John Lionel Booker (1939–; *right*), Hunt Institute gallery, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

atop an illuminated *W*. Participants tried their hand at experimenting with various metals in various forms, such as pieces of copper wire, old brass fixtures and aluminum and silver rods, on prepared papers, discovering that one may draw with any found, metal object. An American Society of Botanical Artists Artist Grant supports Phillips' current work to create an album of metalpoint drawings of plants represented in the personal herbarium of the poet Emily Dickinson. The following weekend Phillips taught a two-day workshop on traditional illumination processes using four letters of the alphabet at Phipps Conservatory Garden Center.

Upcoming exhibition

The 16th International Exhibition of Botanical Art and Illustration will run from mid-September through mid-December 2019 and include 41 watercolors, drawings and prints by 41 artists from 14 countries. The reception will be held on 17 October, 6–8 p.m., in conjunction with the American Society of Botanical Artists annual meeting and educational conference (17–19 October). This reception is always a wonderful opportunity to meet many of the exhibiting artists as well as those from the United States and abroad who will be in Pittsburgh for the conference.

Charles Dorat plants identified

During Carnegie Mellon University's Spring Carnival and Reunion Weekend in April 2018, alumnus Daniel Calderon

visited our exhibition, *Dr. Charles Dorat and His Unrealized Central American Medicinal Flora*. Having grown up in El Salvador, Calderon was excited to see images of familiar plants and to read about the historical and botanical connections made by people working in and communicating about this region. His parents are retired biologists who have worked in Central America and Texas and returned to El Salvador to live. I contacted his mother, Lisa Villela de Calderon, an environmental consultant for audits, infrastructure projects and assessments for national parks and reserve areas, and she expressed her enthusiasm for the plants of the region. When I mentioned the problem of identifying the tropical plants portrayed in Dorat's watercolors, she offered to contact her retired mentor and other botanists familiar with plants of El Salvador and Honduras for assistance. After sending the images of and captions for the watercolors, on 7 August I received a list from Dr. Lilian Ferrufino, director of the Cyril Hardy Nelson-Sutherland Herbarium at the Universidad Nacional Autónoma de Honduras. We are grateful for the time she took to review and revise the nomenclature of Dorat's botanical artwork and to make such a valuable contribution to the Hunt Institute collection. These determinations are now available in the taxon field of the Catalogue of the Botanical Art Collection at the Hunt Institute database (HI Art accession nos. 5683.01–.12; 5683.14–.19; 5683.21–.32; and 5683.34–.36).

—Lugene B. Bruno, Curator of Art



Pairing of marsh wren and its nest by Kandis Vermeer Phillips (1954–), Hunt Institute gallery, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Associates and Sponsorship programs merge

We want to thank our Regular, Patron, Sustaining and Benefactor Associates. Many of you have been Associates since the program was established in 1979. We greatly appreciate your support of the Institute's mission and programs over the years. However, with completing our transition from print to online publishing, we can no longer offer the print publication benefit, which has been one of the core benefits of the Associates program since its inception. For 2019 we are merging our Associates and Sponsorship programs to create a more dynamic outreach program.

We will be coordinating our various mailing lists and converting them to email, so that our email announcements about upcoming exhibitions and new publications reach as many interested people as possible. The email list is free and open to everyone. We will automatically add the 2018 Associates to the email list so that you will continue to receive our email announcements. As part of our shift to online publishing, we will no longer mail printed announcements. If you have not received anything from us recently, please contact us to update your contact information with an email address.

If you would like to continue to support the Institute's mission and programs, you can make a monetary gift to our endowment or to other established funds, such as the Anne Ophelia Todd Dowden Art Acquisition Fund, or the Ronald L. Stuckey Endowment for the Preservation of Botanical History, or a materials gift to our collections. All monetary and material gifts will be recognized in the *Bulletin*.

Monetary gifts to Hunt Institute are tax deductible and may be applied to our general operating fund, the endowment generously established by the Roy A. Hunt Foundation to provide ongoing support for Hunt Institute or to other established funds:

Anne Ophelia Todd Dowden Art Acquisition Fund

This fund is named in honor of Anne Ophelia Todd Dowden (1907–2007), whose passion for botanical art, science and education inspired a generation of artists. She regularly notified us of promising new artists and donated her own artworks to the Institute so that they could be preserved and accessible for study by botanical artists. This fund enables us to support and recognize artists working in the genre of botanical art and allows us to preserve artworks by the current generation for study by the next. Individuals, as well as botanical art societies and other organizations, may find this fund an attractive way to support the Art Department.

Ronald L. Stuckey Endowment for the Preservation of Botanical History

In 2003 Dr. Ronald L. Stuckey, professor emeritus of botany at The Ohio State University, established this fund designated to help our Archives and our Library acquire and preserve photographs, biographical sketches, obituaries of

botanists and 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 welcome additional contributions to this fund from others who share our commitment to the preservation of botanical history.

If you wish to make a donation to our endowment, the Dowden Art Acquisition Fund or the Stuckey Endowment for the Preservation of Botanical History, please check the appropriate box on the Sponsorship program brochure or indicate your intentions explicitly either on your check or in your accompanying letter. Otherwise, all donations without accompanying documentation will be directed to our general operating fund.

Material gifts of artworks, books, papers, etc., are greatly appreciated. For more information about the types of material gifts that we are able to accept, please consult our curators or our director. Material not suitable for the collections will be returned promptly to the donor, or the donor can choose for the Institute to sell the items to raise funds, to offer them to another library or (for published materials) to include them in the Institute's duplicate sales.

We are happy to provide a letter of acknowledgment and a list of the material received, along with short descriptions if needed, but we are not permitted by the IRS, nor are we sufficiently knowledgeable, to make appraisals on items donated to us. However, if we are aware of a prior comparable sale, we will share that information. If you have retained the purchase receipts connected with your gift(s), these might serve your tax purposes in lieu of an appraisal.

Gifts in memory of or on behalf of someone are also welcome and can be acknowledged through a specified credit line.

We gratefully recognize gifts in a variety of ways, such as with a letter of thanks, mention in pertinent publications and on our Web site, and through the use of donor bookplates. We will also acknowledge all sponsors with a listing in the fall issue of the *Bulletin*. Please complete the Acknowledgment section of the Sponsorship program brochure to let us know if and how you would like your name to appear. Of course, sponsors may choose to remain anonymous. To learn more about our Sponsorship program and download the brochure, please visit our Web site.

We invite you to get involved with the Institute's mission and programs. Sign up for our email list. Visit us for a group tour or talk. Attend an event. Contribute monetary or material gifts. Purchase our publications. Choose the level of involvement that is right for you. We appreciate your support!

—Scarlett T. Townsend, Publication
and Marketing Manager

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*We would like to thank our 2018 Associates
for their generous support of the Institute's
mission and programs!*

17(1) *Huntia* published

At last *Huntia* has emerged from that twister, joining the *Bulletin* in glorious Technicolor and subtle sepia, if not in Oz. This time the yellow brick road has led us to Haiti, where we climb aboard the *Utowana* to go plant hunting with David Fairchild. Authors Javier Francisco-Ortega, Marianne Swan, William Cineas, Natacha Beaussejour, Nancy Korber, Janet Mosely Latham and Brett Jestrow retrace Fairchild's two visits to Haiti complete with previously unpublished photographs. With R. B. Williams we search archives and libraries the world over for copies of Richard Thomas Lowe's unfinished *A Manual Flora of Madeira* and discover its fate after Lowe's ill-fated voyage. For a review of Kathryn Mauz's new book we finish our journey in a wagon on the Pacific Slope collecting plants and trees (yes, trees!) with Cyrus Pringle. *Huntia* may have left the printed page behind, but it has not sacrificed its adventurous spirit nor its commitment to botanical history. The excellent storytelling is simply a bonus. If you would like to join the adventure, check out the topics and submission guidelines available on the *Huntia* page on our Web site, where the entire issue is available as PDFs.

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News from the Archives

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Above, William Jackson Bean (1863–1947), unknown location, August 1939, photograph by Francis Ballard, HI Archives portrait no. 1, reproduced by permission of the photographer; right, John Donnell Smith (1829–1928), unknown location, 25 January 1882, photograph by an unknown photographer, HI Archives portrait no. 2.

Esau was a professor of botany at the University of California, Davis. In 1989 she received the National Medal of Science for her work on plant anatomy. Cythna Lindenberg Letty was a botanical artist employed at the Division of Plant Industry, Pretoria, South Africa (1927–1938 and 1945 until retirement) and at the Botanical Research Institute, Pretoria (after retirement). Taxonomist John Donnell Smith of Baltimore, Maryland, was a trustee of Peabody Institute in Baltimore (1888–1915) as well as a captain in the Confederate Army. In 1906 he donated his herbarium of more than 100,000



mounted specimens and his botanical library of over 1,600 volumes to the Smithsonian Institution.

—Nancy Janda, Assistant Archivist

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