



Bulletin





of the Hunt Institute for Botanical Documentation

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Pittsburgh,
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Tulipa clusiana var. *chrysantha* (yellow and red) N.W. India; *T. c.* var. *stellata* (pink) Afghanistan
[*Tulipa clusiana* Redouté var. *chrysantha* Sealy, *T. clusiana* Redouté var. *stellata* Regel, Liliaceae], watercolor
on vellum by Roderick (Rory) McEwen (1932–1982), 1962, 48.8×36.7 cm, HI Art accession no. 1497,
reproduced by permission of the estate of the artist, one of the artworks included in
Looking Back: An International Retrospective, Part 1, on display through 14 December 2023.

News from the Art Department

Lydia Rosenberg joins the department

I am thrilled to announce the hiring of Lydia Rosenberg as curatorial assistant in the Art Department. Lydia brings with her wide-ranging experience and expertise as an artist, a museum and gallery professional, and an independent curator and collections manager. We are excited to welcome her to the world of botanical art and illustration and into the Hunt Institute family. (See “Staff news,” page 6.)

Looking Back: An International Retrospective, Part 1

As we approach the upcoming 60th anniversary of our *International Exhibition of Botanical Art & Illustration* series, we find ourselves reflecting on our own history and legacy and the remarkable 1,212 artists we have had the honor of including and displaying. In celebration of the milestone we are featuring a two-part retrospective exhibition this fall and next spring, leading to the *17th International Exhibition of Botanical Art & Illustration* next fall. While we are unable to show all artworks, we have been able to select representative artworks from each International to give the contemporary viewer a sense of what those exhibitions felt like. The fall 2023 exhibition, *Looking Back: An International Retrospective, Part 1*, includes works by 46 artists from the first eight Internationals. It has been exciting for us to pull artworks, many of which have not been exhibited in years, and it has been a wonderful way to introduce new Curatorial Assistant



Attendees at *Looking Back: An International Retrospective, Part 1*, opening reception, 14 September 2023, photographs by Lydia Rosenberg, reproduced by permission of the photographer.



Lydia Rosenberg to the Institute and the collection. These smaller groupings showcase the vast range of styles, mediums, techniques and subjects within the world of botanical art and illustration and the progression of artistic styles and techniques as our collection became increasingly global in scope. We hope the viewer enjoys the walk down memory lane as much as we have enjoyed organizing it.

17th International Exhibition of Botanical Art & Illustration

We are thrilled to announce the artists who will be included in our 17th International Exhibition of Botanical Art & Illustration in fall 2024! They are Natalia Alatortseva, Anita Barley, Claudia Campazzo, Benjamín Cárdenas, Hyunjin Cho, Paresh Churi, Andreia d'Almeida, Toni Dade, Hans de Vries, Christiane Fashek, Maria Grazia Gianella, Alexandra Gorchakova, Yoko Harada, Marianne Hazlewood, Chie Imamura, Jackie Isard, Yan Ji, Hyojung Kim, Marina Kiselyova, Joyce Byung Sook Ko, Svetlana Lanse, M. Joy Lemon, Maria Lombardi, Toni Luchessa, Tammy McEntee, Victoria Mezenova, Kimiko Miyahara, Mibu Nakamura, Irina Neacsu, Gillian Rice, Michele Rodda, Betsy Rogers-Knox, Yasue Sakai, Margaret Saylor, Irina Stolyarova, Anna Suprunenko, Keiko Tarver, Pamela Taylor, Susan Tomlinson, Donnett Vanek, Sunanda Widel, Michie Yamada and Hürmüz Yeniceci. The exhibition opens 17 September 2024 and closes on 17 December 2024 with the reception on 17 October 2024 during the American Society of Botanical Artists 30th Annual Conference. We look forward to seeing you!

Recent gifts

In May Brazilian botanical artist Maria Alice de Rezende donated two watercolor paintings of *Laelia jongheana*

Reichenbach f., 2008, and great kiskadees building a nest in *Nopalea cochenillifera* (Linnaeus) Salm-Dyck, 2016. De Rezende was in our 16th International Exhibition of Botanical Art & Illustration (2019), and her watercolor of *Epiphyllum oxypetalum* (de Candolle) Haworth from that exhibition is in our collection. We are thrilled to add these new paintings and are grateful to de Rezende and to Shannon Lindridge, collections director at Roberson Museum and Science Center, Binghamton, New York, for facilitating their safe passage to their new home.

In July Francesca Anderson donated 20 new pen-and-ink drawings. This new group spans the years 1986 to 1992 and includes finished drawings and studies. Among the artworks included is a series of six drawings done in Caracas, Venezuela, in 1992 while on lockdown in a hotel during the coup attempt led by Hugo Chávez. We continue to be grateful for and honored by Anderson's generosity.

This fall we began digitizing a gift of 187 botanical prints donated by Deborah Waxman in memory of her mother, Florence. Though this gift was given in the spring, it has taken time to locate the European and American publications and identify the prints, which span the 18th and 19th centuries. The prints are from the collection of Florence Waxman (1927–2017), who collected antique prints, watercolors and original oils of botanical subjects, birds and landscapes. Through

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Bem-te-vi sobre *Nopalea cochenillifera*; *Pitangus sulphuratus* on *Nopalea cochenillifera* (L.) Salm-Dyck [*Nopalea cochenillifera* (Linnaeus) Salm-Dyck, Cactaceae], watercolor on paper by Maria Alice de Rezende, 2016, 58 × 39 cm, HI Art accession no. 8581, reproduced by permission of the artist.

News from the Art Department

research and practice, she learned print history and museum-quality framing techniques. In her late 50s she started The Village Framer, a home-based business for matting and framing antique prints. According to her daughter, Waxman was more collector than businesswoman, spending happy days in her studio with the thousands of prints and books she had accumulated. Her husband was Sidney Waxman (1923–2005), a plant scientist known for cultivating dwarf conifers from witches' brooms.

In October Beverly Duncan donated two watercolors from her series of Winter Branches: Black Walnut and Umbrella Magnolia. These paintings are part of Duncan's continued interest in painting the flora and fauna of New England, a larger project that has included both paintings and hand-bound artist books. Duncan was included in our *9th International of Botanical Art & Illustration* (1998), and a 2005 watercolor on vellum of an *Acer* Linnaeus leaf with a ladybug is in the collection. As we head deeper into fall and soon winter, we are grateful for these beautiful new additions to our collection, which illustrate how much color and vibrancy remain to be seen even on the barest of branches.

Request for updated contact information

As we reflect on 60 years of exhibiting the best contemporary botanical artists, we are reaching out to those artists who have been included in the International series with the hope of updating our databases and records. If you have been included in an International exhibition, please send us your updated contact information, biographical information or résumé and portrait. A link can be found on our Web site (<https://www.huntbotanical.org/exhibitions/international/>) with a simple form for submitting updated contact information. Any biographical information or résumé and portrait can be sent directly to me (croy@andrew.cmu.edu).

—Carrie Roy, Curator of Art



1. *Petunia nyctaginiflora* 2. *Petunia phoenicia* 3. *Thunbergia alata* albiflora 4. *Thunbergia alata* 5. *Hyoscyamus niger* 6. *Hyoscyamus aureus* [1. *Petunia axillaris* (Lamarck) Britton, Sterns & Poggenburg, Solanaceae; 2. *Petunia* Jussieu, Solanaceae; 3. *Thunbergia alata* Bojer ex Sims, Acanthaceae; 4. *Thunbergia alata* Bojer ex Sims, Acanthaceae; 5. *Hyoscyamus niger* Linnaeus, Solanaceae; 6. *Hyoscyamus aureus* Linnaeus, Solanaceae], hand-colored lithograph likely by Day & Haghe, 27.4×21.1 cm, after an original by Jane Webb Loudon (1807–1858) for her *The Ladies' Flower-Garden of Ornamental Annuals* (London, W. Smith, 1840, pl. 47), HI Art accession no. 8583.018.

2023 Hunt Institute Sponsors

The following individuals donated monetary or material gifts to the Institute for 2023. We thank them for supporting our mission and programs and strengthening our collections. Monetary gifts are applied to our general operating fund, the endowment generously established by the Roy A. Hunt Foundation to provide ongoing support for Hunt Institute, the Anne Ophelia Todd Dowden Art Acquisition Fund or the Ronald L. Stuckey Endowment for the Preservation of Botanical History. Material gifts are added to the collections in our Archives, Art Department, Bibliography Department and Library. More information about our Sponsorship program is available in the Get Involved section of our Web site or by contacting the Institute.

Anne Ophelia Todd Dowden Art Acquisition Fund

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Brenda Anne White in memory of James J. White

Ronald L. Stuckey Endowment for the Preservation of Botanical History

Ronald L. Stuckey Living Trust

2023 Sponsors

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Magnus Lidén

Adrienne Speciale

Gene Thomas

Richard Wagener

Deborah Waxman

Passing of botanical artist Dick Rauh

The Hunt Institute is saddened to report the death of Dick Rauh on 9 October at his home in Westport, Connecticut, at 98. Rauh was a lauded botanical artist and teacher, and two of his watercolors were included in our *12th International Exhibition of Botanical Art & Illustration* in 2007. I had the pleasure of seeing him recently when he was in Pittsburgh to celebrate the graduation of his grandson from Carnegie Mellon University, and Rauh shared stories of his transition from work in motion picture special effects to botanical art. He was so enamored with botanical art and botany that this move propelled him into graduate studies in plant sciences, eventually earning a doctorate in 2001 at age 76. His energy and enthusiasm for the subject, and for sharing his knowledge and expertise with others, never waned, and as recently as 5 September 2023 he told me, “I am continuing to teach, and it is what keeps me going.” His passing is a great loss for the botanical art community, and we send our deepest condolences to his family, friends, students and many admirers. May his memory be a blessing.

—Carrie Roy, Curator of Art



From left, Dick Rauh (1925–2023), Carol Weld, James J. White (1941–2011) and Deirdre Bean, at preview reception for our *12th International Exhibition of Botanical Art & Illustration*, Hunt Institute for Botanical Documentation, Pittsburgh, Pennsylvania, 27 September 2007, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



Stewartia rostrata [*Stewartia* Lawson, Theaceae], watercolor on paper by Dick Rauh (1925–2023), 2006, 58×77 cm, HI Art accession no. 7720, reproduced by permission of the estate of the artist.

Staff news

In memoriam: Luis Torner Pannocchia (ca.1949–2023)

The Institute is deeply saddened to report the loss of Luis Torner Pannocchia, honorary curator of art since 1981 when we acquired the Torner Collection of Sessé and Mociño Biological Illustrations from him and his brother Jaime.

The Torner Collection of Sessé and Mociño Biological Illustrations is the original collection of botanical and zoological illustrations made during the Spanish exploring expedition of 1787–1803 sent to New Spain under the command of Martin de Sessé y Lacasta (1751–1808) and José Mariano Mociño (1757–1820). The Sessé and Mociño expedition, as it is commonly called, explored extensively in the Caribbean, Mexico and northern Central America, with forays also in Baja and Alta California and as far north as Nootka and Alaska. The drawings were executed by a number of artists including Juan de Dios Vicente de la Cerda (fl.1787–1803), Atanasio Echeverría y Godoy (fl.1787–1803), Jose Guio (fl.1787–1803) and Pedro Oliver (fl.1787–1803). The collection comprises approximately 2,000 watercolor drawings and sketches; about 1,800 are of botanical subjects and the remainder are of various animal species (fish, birds, insects, reptiles and small mammals).

As chronicled in the historical introduction by Rogers McVaugh (1909–2009) from our now out-of-print *The Torner Collection of Sessé and Mociño Biological Illustrations* CD-ROM (1998), the watercolor drawings were lost to science for 160 years. Around 1900 Lorenzo Torner Casas acquired the paintings. A Catalan bibliophile and historian, Torner was interested in non-biological subjects, and the paintings went largely unnoticed in his private library in Barcelona, surviving the Spanish Civil War (1936–1939) buried in a cellar. Torner's library passed to his younger brother and finally to his two nephews, Jaime and Luis Torner Pannocchia. Realizing the scientific value of the paintings, in 1979 the brothers began looking for a place that could preserve the paintings while also making them accessible for scientific study. In 1981 the



From left, Luis Torner Pannocchia, Marie Dolores Torner Pannocchia and Jaime Torner Pannocchia, Barcelona, Spain, July 1979, photograph by Rogers McVaugh, HI Archives portrait no. 1.

Hunt Foundation purchased the paintings for the Institute's collection. Curated by our Art Department, the Torner Collection of Sessé and Mociño Biological Illustrations is fully accessible for research at the Institute or via our Web site. In 2018 we digitized Rogers McVaugh's *Botanical Results of the Sessé & Mociño Expedition (1787–1803) VII. A Guide to Relevant Scientific Names of Plants* (2000) and turned the CD-ROM into a searchable database so that scholars can once again study the plant information with the images. The Torner Collection images are in the public domain and can be downloaded from the database.

McDevitt departs to focus on family

Jeannette McDevitt left us at the end of July to spend more time with her growing family. She joined us in 2011 as a library assistant and became assistant librarian in 2012. It is a pleasure to report that she enjoyed her time with us as much as we enjoyed having her here. McDevitt said, "I have always felt lucky to be entrusted with the care of the Library collection, where there are some very old, very beautiful and very important books. It's pretty fabulous to be able to look through a Renaissance herbal or the beautiful folios of Maria Sibylla Merian or Redouté. I also enjoyed researching in the collections, especially when there were connections between the Library and the other departments, and sharing what I learned with researchers, readers of our *Bulletin* or visiting groups. Mrs. Hunt was interested in all the people involved in the creation of the things in her collections—authors, printers, artists, binders, scientists, explorers, etc.—and that's what continues to make the Institute special today. It was also satisfying to contribute to the preservation of the collection. I made many protective enclosures for books that are fragile, which hopefully means that those books will be safe and sound for a long time to come."

McDevitt earned a B.A. in English from Gettysburg College and a master's degree in library and information science with a concentration in library preservation from the University of Pittsburgh. While an undergraduate, she developed an interest in librarianship. She said, "At Gettysburg College, I had a work-study job in the Technical Services Department at the library, which is what spurred me to go into librarianship.



Jeannette McDevitt, cataloguing the Strandell Collection of Linnaeana in her office in the Library, Hunt Institute, Pittsburgh, Pennsylvania, 17 February 2014, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

I enjoyed the methodical work behind the scenes and the brilliant organization of libraries. While I was getting my master's, I was fortunate to work in the University of Pittsburgh Libraries' preservation lab through the Pitt Partners Program, where I learned to make various protective enclosures and to do book repair. My first professional job at a library was as a part-time reference librarian at St. Francis University. It was a brief stint after getting my master's degree and before I got married and moved to the Pittsburgh area." While working on her master's degree, she completed a field placement at Hunt Institute, and thankfully we made a good impression on her. She recalled the experience, "I wished that I could find a job in a place like Hunt Institute, and my wish came true!"

When asked about her most memorable project during her years at the Institute, she said, "Cataloguing the Strandell Collection of Linnaeana has been the thread that ties all my years at the Institute together. It's unique in that it has a lot of ephemeral material that Birger Strandell had collected (like TV magazines and newspaper clippings) in addition to all the "normal" books you would find in a collection of Linnaeana. When I started at Hunt Institute, it was catalogued but not electronically, so it was essentially undiscoverable to the rest of the world! Over the years I got to know the collection—the oddities, the rare gems and even some things that never made it into the original catalogue—by making records for the online catalogue. Librarian Charlotte Tancin and I have catalogued all the major works in the collection, and it's exciting to have all those records in the online catalogue for people to find! I will miss the Strandell Collection and the cataloguing—it's good librarian fun."

With the addition of three children, McDevitt's personal interests have changed over the years. She said, "Now I enjoy hiking and camping with my family; looking for and identifying wildflowers, trees, mushrooms and birds; reading when I can; relaxing with a coffee. I am hoping to have more time to learn how to sew and to get back to playing the piano." As for her plans for the future, she said, "In the near future I plan on catching my breath and enjoying time with my family! Maybe when my youngest is in school full-time I will get back into the work force." She hinted at some long-range plans, saying, "I grew up east of Pittsburgh in a town called Cresson. My family occasionally came to Pittsburgh for the museums or baseball games, but it wasn't until I came to graduate school here and met my husband that Pittsburgh became my hometown. We don't have any plans to leave just yet, though we dream of owning a piece of land that we and our kids can wander and explore, and that's hard to find in a city."

Although we will miss McDevitt, we wish her well and thank her for her years of service to the Institute and our Library.

Rosenberg joins Institute

We are pleased to welcome Lydia Rosenberg as the curatorial assistant in the Art Department as of 10 July 2023. She will be assisting Curator of Art Carrie Roy with the exhibition program and many other duties in the Art Department.



Lydia Rosenberg, Hunt Institute Library, Pittsburgh, Pennsylvania, 23 August 2023, self-portrait, reproduced by permission of the photographer.

Rosenberg comes to us from the Miller Institute for Contemporary Art here at Carnegie Mellon University, where she has been the visitor service coordinator since 2020. Prior to that she was an adjunct professor at the Art Academy of Cincinnati (2016–2019) and in the College of Design, Art, Architecture and Planning at the University of Cincinnati (2016–2018). She was the personal collections manager for the Michael Lowe Collection in Cincinnati (2018–2019). She was director and co-founder of Anytime Dept., an artist-run exhibition space in Cincinnati (2017–2020); co-founder and organizer of the Cincinnati Art Book Fair (2018); and co-founder and co-director of H. Klum Fine Art in Portland (2012–2013). In 2010 Rosenberg received a B.F.A. in intermedia from Pacific Northwest College of Art in Portland, Oregon, and in 2015 an M.F.A. in interdisciplinary studio art from the University of Pennsylvania in Philadelphia. When not working as a professional in the academic- or gallery-related fields of fine arts, Rosenberg finds time to work on her own art, creating sculptures and installations that connect her interests in literature and the objects of everyday life. She has participated in numerous group exhibitions and a dozen solo exhibitions since 2010. She was an artist-in-residence for 2022–2023 at the Mattress Factory in Pittsburgh.

Although Rosenberg is a native Pittsburgher returning to her roots, her appreciation for plants took root in Oregon.
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She described her background, “I grew up right here in the city of Pittsburgh and had a rich childhood enjoying the cultural bounty of the city. I left for college after a gap year and lived in Portland, Oregon, for a few years after finishing my undergraduate degree. Outside of many childhood and adolescent romps through Frick Park, Portland is where I first developed my curiosity about the natural world because it has such a special climate and the region is at the intersection of different ecosystems. My husband and I explored the forests, the Oregon coast and the deserts to the west. I was much more focused on contemporary art than than learning about the natural environment, but I took a Pacific Northwest Plant Ecology elective class that took us art students into the woods. We learned to identify the plants around us through the semester-long project of building our own ‘florilegium.’ I look back on this as a formative point that, in a most meandering way, led me to the Hunt Institute. In 2019 my husband and I returned to Pittsburgh not knowing how long we would stay, and here we are over four years later! Since both of our families are in Pittsburgh, we have a lot tying us to the city. It has been amazing to experience the city as an adult and learn about so many special areas and institutions I would not have known existed as a kid.”

We are pleased that Rosenberg is having a positive experience at the Institute so far. She said, “I am overwhelmed with admiration! I feel very fortunate to have this job. On paper it might not seem like a botanical research institute would be a perfect match for my background, but the work itself combines many different aspects of working with visual art that tie in elements from my favorite work experiences. I have learned so much about the history of art from a completely different angle than how I was taught in school. I have enjoyed installing and working with artworks in our collection, learning about Rachel Hunt’s background and her extensive curiosity and researching the many artists who are represented in the collection and in our exhibition record. It’s striking to work around so many dedicated and knowledgeable scholars and to see the significant ways that our collections across Art, Library, Bibliography and Archives serve the intersecting worlds of art, history and science, reminding me of the dense networks connecting all human life and experience. I’ve loved getting deeper into the history of the book and the post-medieval return to naturalism in art through this lens, not to mention a slow but steady increase in my ability to recognize plants and increasing familiarity with the botanical nomenclature. I’m honored to be able to work with important historical works in addition to working with contemporary artists, and it feels important to be able to care not only for these art objects but also the people and stories connected to them. I am learning so much and am inspired by the endless learning opportunities available here.”



Do this while I wait, exhibition by Lydia Rosenberg, Mattress Factory Museum, 2023, photograph by Tom Little, reproduced by permission of the photographer.

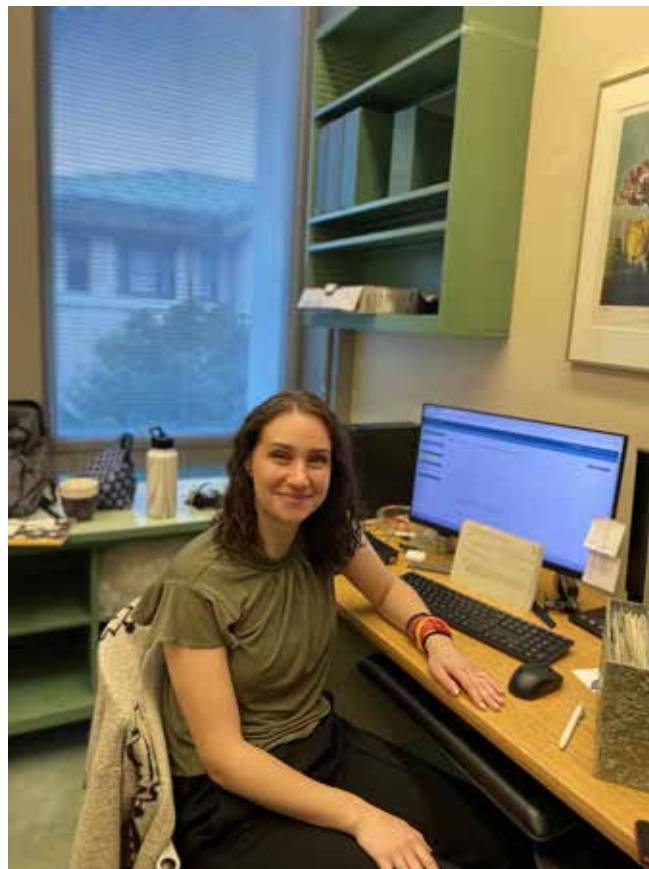
Given that level of enthusiasm, it is natural to expect that Rosenberg is eagerly looking forward to the upcoming exhibition in our International series. She said, “I am very excited to see the 17th International come together. Since I started, the Art Department has been toggling between preparations for the upcoming 17th International and reflecting on the nearly 60-year history of the series through a pair of retrospective exhibitions this academic year. Spending time learning about past Internationals has given me wonderful insight into the scope and breadth of these exhibitions. As a result I also have been learning about the botanical art community and the styles, techniques and goals of this kind of art making. I am blown away by the generosity and knowledge-sharing that is such a fundamental part of this very international community. It is fantastic to see artists from all over the world participating in the exhibitions, and I am repeatedly struck by the incredible skill and power of attention these artists demonstrate. More broadly speaking, I am eager to absorb more information about botany and botanical art and history through presentations and research facilitation and look forward to all opportunities that arise in our day-to-day that enable me to engage with the work, ideas and insights of those who reach out to visit the Institute and use its holdings to further their own research.”

As Rosenberg is learning her new duties, she is already looking ahead to future projects. She said, “On a personal level, I am excited to learn more about preservation and care and to improve my skills in framing and mounting exhibitions. As an active and exhibiting contemporary artist, I am excited to share the collection with other artists and students working with botanically related content to help them understand how to use the Institute as a resource for their research and creative practice. There is an enormous amount of work being made on the topic of ecology, and many artists who might not consider themselves botanical artists in the traditional sense would benefit greatly from learning about the histories and ideas circulating throughout the holdings of the Institute. In this vein I am excited to work across departments to think about ways to expand search options in the database and to reach out to artists working with botanical subjects to introduce ourselves. I am passionate about accessibility and thinking of new ways to activate the collection throughout different communities. I am humbled by the vast array of information we have here and am excited to diligently and carefully dig in. Additionally, I have been enjoying a recent project of sorting through photographic documentation of artworks and slowly piecing together complete exhibition checklists with images to match for some of our past exhibitions, which is really satisfying and interesting. I feel like a detective, piecing together parts of the story one piece of evidence at a time.”

We are delighted to welcome Rosenberg to the Institute family.

Purdue joins Institute

We are happy to welcome Linda Purdue as a bibliographic assistant in the Bibliography Department as of 5 September 2023. She will be assisting Bibliographer/Librarian Donald W. Brown with databasing the many data sets left from the



Linda Purdue, Hunt Institute staff office, Pittsburgh, Pennsylvania, 11 September 2023, photograph by T. D. Jacobsen, reproduced by permission of the photographer.

Bibliographia Huntiana project, which was intended to be a comprehensive annotated guide to the botanical literature published between 1730 and 1840.

Purdue grew up in a suburb of Pittsburgh, where her family still resides. She moved to Cleveland, Ohio, for her undergraduate studies. After receiving a B.A. in world literature from Case Western Reserve University in 2022, she returned to Pittsburgh. In August 2023 she received a master’s degree in library and information science from the University of Pittsburgh.

She was looking for a position in an educational setting, and coincidentally Pittsburgh has a high concentration of excellent universities. She said, “I heard about the Institute through the Carnegie Mellon University job board. I developed a passion for learning at a young age, something I have carried through my education and work experience. When I was looking for a position to begin after completing my master’s, I wanted to work somewhere that would combine my love for learning with the opportunity to utilize the skills I honed during my MLIS program.”

She joined us on 5 September 2023, making her the fifth person on our staff with an MLIS from the University of Pittsburgh. That’s just the current staff. Staff alumni would

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Staff news

take the number higher. We were founded as a library, and Rachel Hunt's collections remain a beacon for librarians everywhere. We greatly appreciate the comprehensive training that so many of our staff have received over the years in the MLIS program of the School of Computing and Information at the University of Pittsburgh.

Although we did pluck Purdue directly from graduate school, she managed to accumulate previous work experience. While an undergraduate, she was a research assistant in the von Recum Lab at Case Western, publishing in 2021 "Affinity-based polymers provide long-term immunotherapeutic drug delivery across particle size ranges optimal for macrophage targeting" in the *Journal of Pharmaceutical Sciences* (110(4): 1693–1700) with co-authors Nathan A. Rohner and Horst A. von Recum. In graduate school she worked in the Archives and Special Collections at the University of Pittsburgh, performing an initial inventory on the collection of papers donated by Professor Vernell Lillie's family. Upon completion of the inventory, she organized the information into series, drafted the collection's finding aid and then physically arranged the collection based upon the structure outlined by the finding aid. In describing her previous experience, Purdue said, "Data entry was an essential part of my job experience during both my undergraduate lab experience and archival work. These positions required high attention to detail and precision. My educational background has prepared me with the necessary skills to work in the field as an information professional through both required and elective courses."

We utilized those skills immediately, putting Purdue to work on the Bibliographia Huntiana B forms, which list and describe journal articles with botanical content. Although numerous people have worked on this over the years, many of the forms remain in the original handwriting of the staff members who transcribed the information in libraries abroad during the early 1960s. Clearly undaunted, she said, "I am eager to continue working on the B forms project because of the wealth of knowledge that they contain that has not yet been shared with the greater botanical community. I am unsure of additional future projects, but I would be thrilled to collaborate with other departments. During my MLIS program, my focuses included archives and health sciences librarianship. I would be interested in contributing to the work done by the Archives and learning more about the medical aspects of botany." Although she is in the early days of her position here, she is already envisioning where it could go, and we will be delighted to help her get there.

When asked about her hobbies and interests, Purdue said, "I love to crochet. I can often be found working on a variety of projects at any given time. I also enjoy reading, and I have an extensive collection of books that are at my parents' home."

She said, "I am thoroughly enjoying this position thus far. Everyone that I have met with has been exceptionally kind and helpful. I appreciate all the support and help I have received since I started. My overall experience at the Institute has been wonderful, and I look forward to coming into work



Recipients of the 30 Years of Service Award, at the 2023 Andy Awards, Carnegie Mellon University, 18 October 2023, photograph by J. Dustin Williams, reproduced by permission of the photographer. *From left*, Staff Council Chair Matthew D'Emilio, Greg Armstrong (Robotics Institute), Joseph Cambest (Computing Services), Kim Dolan (University Libraries), Susan Queenie Kravitz (Human Computer Interaction Institute), Christine Lamanna (Finance Division), Diane J. McCrea (Office of Sponsored Programs), Stephen Pajewski (Tepper School of Business), Carole M. Panno (University Advancement), Scarlett T. Townsend (Hunt Institute), Karen Van Dusen (Computing Services) and Carnegie Mellon President Farnam Jahanian.

each day.” We couldn’t ask for more. Purdue will fit in nicely here and is a welcomed addition to our Institute family.

Townsend marks 30 years at university

At the Institute we appreciate it when people have a long history with us, but I never imagined I would get to be one of those people. I was focused on commemorating our various anniversaries when the email arrived from the university about my own. Apparently, 30 years have passed since I began working at Carnegie Mellon. The university wanted me to send them a headshot and participate in a ceremony. For someone who came of age in the ’80s, the apathy for the public spotlight was shellacked into our DNA long ago courtesy of economy-sized cans of hairspray. However, sensing a greater promotional opportunity for the Institute, I agreed to participate (see somewhat forced smile in photo at celebration), and it was a surprisingly enjoyable event.

Thirty years gives one pause to reflect on projects completed and those that remain. It really did go by in a blur of words, red ink and sticky notes.

I graduated during a recession to find that no one is ever truly looking for a writing major, even one with a degree from Carnegie Mellon. Steven Schlossman, head of the History Department, where I was a student worker, took pity on me and hired me as his research assistant. I learned a lot about using history to change policy and, strangely, a crazy amount about the history of golf, as well as how to locate information and evaluate sources, which has been invaluable in my own creative writing research. After five years we weren’t running out of topics to research, but I did want to spread my wings. Then this position opened at the Hunt Institute in 1998, and they were looking for an actual writer. *Writer* was in the job description and job title. I didn’t know anything about botanical history, but I knew how historians thought and had developed an appreciation for history. My personal creative writing interests involved western and Civil War history. I applied and found the perfect job. It was mostly editing to start, but it was fascinating. I was learning, and I was patient. My duties expanded to marketing, which allowed me to write for us and even do a little historical research.

I deeply appreciate the many authors who have trusted me with their sacred words. Working with them has been my greatest pleasure. To date, I’ve edited 20 issues of *Huntia*, 48 issues of our *Bulletin* and 22 exhibition catalogues and other publications. Utilizing that semester of desktop publishing, I’ve been doing the layout since the 11(1) *Huntia* and 12(2) *Bulletin*. I have gotten to work with some amazing botanists and historians over the years: R. K. Brummitt (1937–2013), Javier Francisco-Ortega, Rogers McVaugh (1909–2009), M. E. Mitchell, E. Charles Nelson, Lincoln Taiz, R. B. Williams and Roger L. Williams (1923–2017). After crafting Rachel Hunt’s letters into tweets for the now former Twitter to celebrate our 60th anniversary, I can say I’ve enjoyed working with Rachel, too.

I loved corresponding and interacting with our Associates during the last decade of the program. I’m grateful for your support of the Institute’s mission and programs and your friendly words when picking up your copy of the catalogue at an exhibition opening. An unexpected joy has been what began as a little project to confirm a list of items in our reading room for use on our Web site. Twenty-three years later that now-massive project will be a dynamic component of our forthcoming Web site redesign.

As I look ahead to the remaining years before I retire, I have more exciting projects planned, and likely a few will be a surprise even to me. I’m looking forward to our Web site redesign, which will add mobile device interface, easier access to our collections and that expanded history section. I’m excited to celebrate next year’s 60th anniversary of *Huntia*, the only journal in the world devoted to botanical history, with a few surprises.

I appreciate the opportunities that Emeritus Director Robert W. Kiger, Director T. D. Jacobsen and Assistant Director/Archivist J. Dustin Williams have given me to grow as a writer and editor at the Institute and the advice from Steven Schlossman, those many years ago, that the academy would be a good fit for me.

Who wouldn’t want to put words together to see what can happen, edit them to create something better and then watch the result? Written words have power. They always have, and, I hope, they always will. I appreciate our loyal supporters who have read these many words over the years and kindly didn’t point out the couple of missed typos. If you will continue to read them, I promise to keep the words coming in whatever formats that are left to me. Thanks for reading!

—Scarlett T. Townsend,
Publication and Marketing Manager

Bulletin

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Announcements

Bequest to Stuckey Endowment

Over the years Ronald L. Stuckey (1938–2022), professor emeritus of botany at The Ohio State University and adjunct research scientist at the Hunt Institute (2004–2022), donated numerous biographical materials to our Archives and books to our Library. In 2003 he established the Ronald L. Stuckey Endowment for the Preservation of Botanical History to help our Archives and our Library acquire and preserve photographs, biographical sketches, obituaries of botanists and books on botanical history and bibliography. Now the Ronald L. Stuckey Living Trust has bequeathed over \$8,000 to the Stuckey Endowment to continue this valuable work. We are grateful for Stuckey’s longtime interest in Hunt Institute and his dedicated efforts to preserve the history of botany, which we will continue in his name.

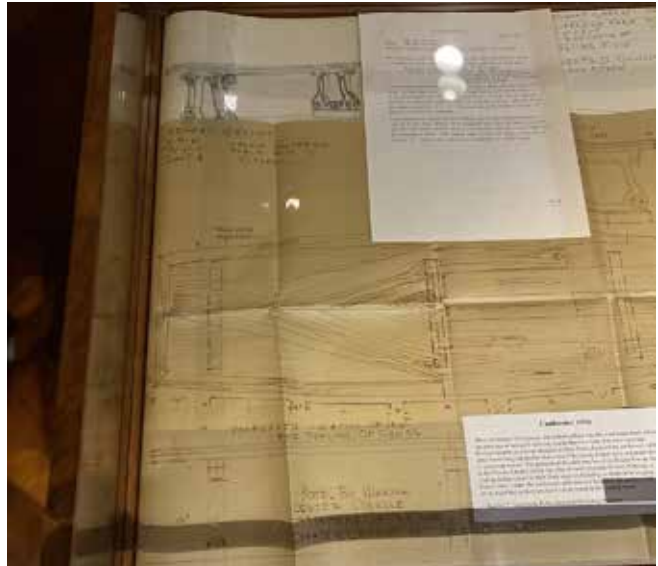
USDA members visit university

On 12 June 2023 members of the Agricultural Research Service at the United States Department of Agriculture visited Carnegie Mellon. We were pleased to host Paul Wester, director of the National Agricultural Library, for a tour of Hunt Institute.

New lobby display features early advisory committee

As we utilize more of our own history within our space, we continue to feature the high tea with Rachel Hunt display in the lobby. The case at the entrance of the reading room has been changed to Edward Garratt’s designs for our conference room table. Building upon that theme, the long case in the lobby has been changed from George H. M. Lawrence’s early plans for the new library to the advisory committee created to guide those plans from seats at the conference table.

—Scarlett T. Townsend,
Publication and Marketing Manager



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