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-Henry E



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Botanical Linocuts by Henry Evans

An Exhibition of

Botanical Linocuts by Henry Evans

6 November 1966 to 25 March 1967

THE HUNT BOTANICAL LIBRARY
CARNEGIE INSTITUTE OF TECHNOLOGY
PITTSBURGH, PENNSYLVANIA

1966



No. 98-B Henry Evans cutting block

Photo by Bruce Harlow

Foreword

BOTANICAL PRINTS AND PAINTINGS of the twentieth century continue to provide the focal point of this Library's art acquisition program. For the last few years the linocuts of Henry Evans have attracted our interest, and have commanded our esteem as perhaps the best work in this medium. The Hunt Botanical Library is pleased to sponsor and present at this time an exhibition of a selection from an extensive suite of our holdings of his work. All materials in the exhibition, except as noted, are from our permanent collection.

Henry Evans has demonstrated that as an art medium the linocut is expressive for the artist who has the skills in block-cutting and printing. Through his use of burin, gouge, and knife blade he has achieved a fusion of botanical accuracy and artistic beauty rarely found in the linocut. His ingenious technique in handling successive "cuts" and multiple inkings, together with his careful selection of paper textures and colors, have enabled him to produce two-, three-, and four-color prints of charm, grace, and delicacy.

For the many who would themselves wish to advance beyond the crude greeting card level of proficiency, it is of special interest to know of Mr. Evans' technique, as related to me.

The first step is to make a drawing from the actual plant in pencil directly on the piece of unmounted linoleum. The drawing is made life size with about the same amount of detail as appears in the print.

The second step is to cut the block. This is done with wood cutting and wood engraving tools of many different sizes . . . the blades must be kept very sharp. The fine details and outlining are cut first and then the areas which do not print are cleared away. The linoleum is then mounted on a block of wood and put in the hand press.

The printing is the final step. The ink is rolled on the block with a large two-handled ink-roller called a brayer. The paper is placed in position and the print is pulled. The inking must be done anew for each impression.

The multiple color print is often made by Mr. Evans by over-

printing each successive color, using a single block—cutting away that portion of the preceding inking that is not to be printed with the next color. For others, separate blocks may be used. Sometimes the technique is a combination of the two.

Evans' linocuts are sought by collectors here and abroad, and may be acquired individually from his studio in San Francisco.¹ A few collectors and institutions have endeavored to acquire a set of all his albums, numbers 1-18, in which these linocuts have been published.

Henry Herman Evans, born in Superior, Wisconsin, 16 May 1918, has been successively a bookseller, printer, and printmaker. He sold his first book in his home town at the age of 13, bought and sold books to earn his B.A. at the University of Arizona, Tucson (Class of 1942), opening his first bookstore there in 1942. He moved to and opened the Porpoise Bookshop in San Francisco in 1944, maintaining a retail bookshop there until June, 1964.

Without formal training in printing or typography, Henry Evans acquired a 100-year-old Washington Hand Press with a 14½" × 19½" platen in January 1949 and established the Peregrine Press. Several other hand and power presses were added to his "stable" later, and his fonts of types increased as the business grew. A bibliography of productions from the Press through 1961 numbers 52 items. Notable among them, to horticulturists and botanists, is *A modern herbal* (1961) with text by Patricia Healy Evans and hand set by his daughter Judith, with 41 linocuts by Rick Barton. (The manuscript, lino-blocks, and proof sheets are in the Hunt Botanical Library). The work was printed by Henry Evans.

As a printmaker, Evans began with landscapes, followed by a portfolio of nudes. His first book, illustrated with 28 of his own linocuts, was *Visions and memories* published by the Porpoise Bookshop in 1961. Financial success did not follow his book publishing ventures. From the sale of his first linocut print for \$2, a local clientele for prints was soon established. A policy was set to make only 100 prints from a lino-block—then to destroy it. Since the day when a hand-in-hand young couple bought that first print,

¹Mr. Evans' current address is 555 Sutter St., San Francisco, Calif. 94102.

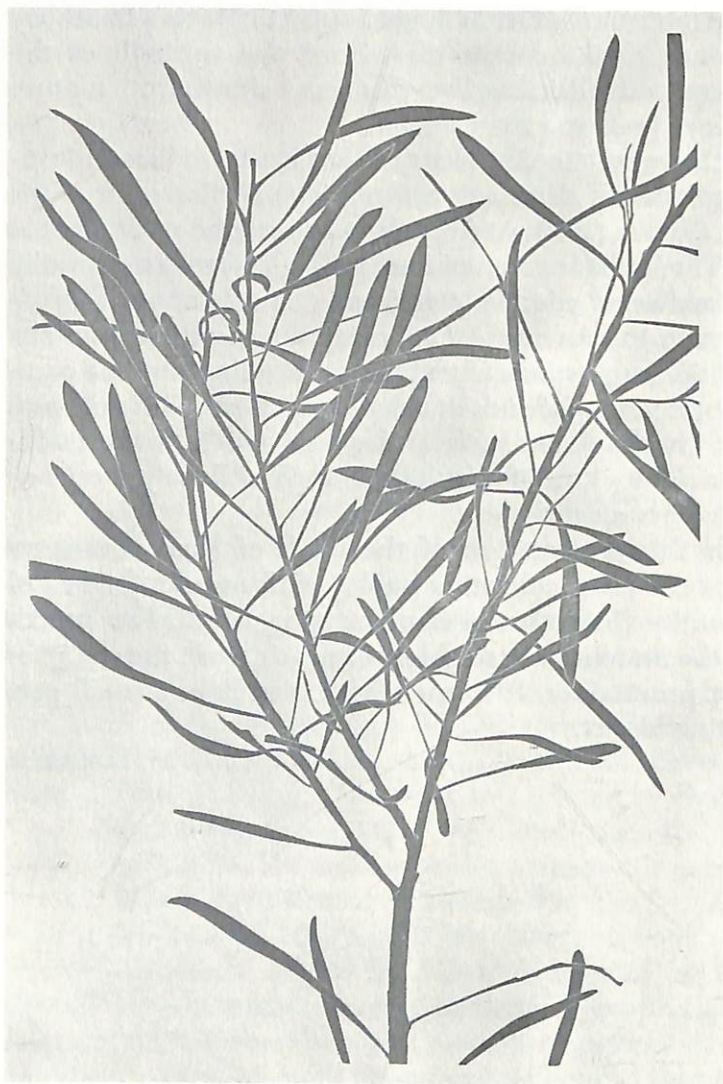
Evans has produced linocuts of some 500 subjects.

Long a lover of the out-of-doors and of nature unspoiled, he early turned to botanical subjects for the fruits of his press. Although he lacks formal botanical training his prints have brought him acclaim from a wide and critical audience. For his subjects he has travelled from Puget Sound to Maine's Boothbay Harbor, south to the deserts of Arizona and throughout the alpine valleys of the Rockies. Every subject is drawn from nature, just as his eye finds and interprets it.

Always the experimenter, Henry Evans has introduced multi-color techniques of charming artistry. The 3-color print of his Flowering Cherry (#44) would at first scarcely be recognized as a linocut. The brilliant green of the Dahlia (#35) may not readily be recognized as an additive color, and the subtlety of his red-toned grays in the Anemone (#2) creep up on one slowly. The tonal qualities, suggestions of texture and shading, and the occasional introduction of clouds in a sky (#80) attest to his skill with tools, inks, and linoleum surfaces. Perhaps he is at his best with the 4-color production of a fruiting branch of Eucalyptus (#40) where six colors meet the eye.

Through this presentation of the work of Henry Evans we believe that the print-collecting public will be well informed of an opportunity that otherwise might be bypassed. Few practitioners of the linocut have so ably set in their work the stamp of the master printmaker. It is our pleasure to have a small part in promoting his art.

G. H. M. Lawrence



No. 1 Acacia

The Linocuts

The sequence of the prints in this catalogue is alphabetical by common name (sometimes at variance with that written on the print). For each there is given (1) the Latin name of the plant, when identifiable, and sometimes queried when identity is questioned, (2) the colors of the print and paper, with overprinting noted, (3) the size of the sheet (in inches, vertical dimension \times horizontal), and (4) parenthetically, the Hunt Botanical Library accession number for the print exhibited.

- 1 Acacia (*Acacia* sp.)
Green, on white 24" \times 16 $\frac{3}{4}$ " (#1296)
- 2 Anemone (*Anemone coronaria?*)
Red-purple and gray, on white 18 $\frac{1}{2}$ " \times 12 $\frac{1}{4}$ " (#2379)
Note: the gray color of stem and foliage is produced by green overprinted with red-purple.
- 3 Arrowheads (*Sagittaria latifolia*)
Green, blue, black on white 19" \times 13" (#2383)
Shown below: (A) original chalk drawing, (B-D) color separation proofs, (E) proof of B+C, (F) trial proof of the 3 colors.
- 4 Bamboo (*Dendrocalamus* sp.)
Dark brown, on white 18 $\frac{3}{4}$ " \times 13 $\frac{1}{4}$ " (#1403)
- 5 Bamboo (*Phyllostachys strictus*)
Dark brown, on Kasuiri paper 18 $\frac{1}{2}$ " \times 12 $\frac{1}{4}$ " (#2377)
Shown also from same block:
green, on Kasuiri 18 $\frac{1}{2}$ " \times 12 $\frac{1}{4}$ " (#2375)
dark brown, on white 19" \times 13" (#2376)
- 6 Beach Grass (*Ammophila arenaria?*)
Yellow-green, on white 18 $\frac{3}{4}$ " \times 13 $\frac{1}{2}$ " (#1402)

- 7 Brook Trillium (*Trillium rivale*) (much enlarged)
Red-purple, on white 19" × 12 $\frac{3}{4}$ " (#2355)
- 8 Bull Thistle (*Cirsium lanceolatum*)
Black, on white 20 $\frac{1}{2}$ " × 13 $\frac{1}{2}$ " (#2360)
- 9 Bush Lupine (*Lupinus* sp.)
Pale green, on blue-gray 19" × 12 $\frac{1}{4}$ " (#1404)
- 10 Calendula (*Calendula officinalis*)
Yellow-green, on white 13" × 10 $\frac{1}{4}$ " (#1274)



No. 15 Camellia

- 11 California-Laurel and Madroño leaves (*Umbellularia californica* and *Arbutus menziesii*)
Brown and yellow, on white 24 $\frac{1}{4}$ " × 16 $\frac{3}{4}$ " (#1322)
Shown also, separate linoprints from same blocks, of—
Madroño leaves (*Arbutus menziesii*)
Brown on white 24 $\frac{1}{2}$ " × 16 $\frac{3}{4}$ " (#1324)
California-Laurel leaves (*Umbellularia californica*)
Yellow on white 24 $\frac{1}{2}$ " × 16 $\frac{3}{4}$ " (#1326)
- 12 California Pepper-Tree (*Schinus molle*)
Dark green, on white 17 $\frac{1}{2}$ " × 12 $\frac{3}{4}$ " (#1273)
- 13 California-Poppy (*Eschscholzia californica*)
Vermilion, on yellow 9" × 12" (#2356)
- 14 California-Poppy (*Eschscholzia californica*)
Vermilion and green, on natural 10 $\frac{1}{2}$ " × 14 $\frac{1}{4}$ " (#2438)
- 15 Camellia (*Camellia reticulata*)
Cerise, on white 20 $\frac{1}{2}$ " × 13" (#1285)
- 16 Carnations (*Dianthus caryophyllus*)
Pink and green, on white 19" × 13" (#2420)
- 17 Carnations (*Dianthus caryophyllus*)
Red, on white 18 $\frac{1}{4}$ " × 12 $\frac{1}{4}$ " (#1280)
- 18 Celery (*Apium graveolens*)
Green, on white 18 $\frac{1}{2}$ " × 12" (#2457)
Signed proof as reproduced, in reduced form, in the Hunt Botanical Library edition of Walafrid Strabo *Hortulus* (1966).
- 19 Christmas-Rose (*Helleborus hybrid*)
Pale rose, on white 18 $\frac{3}{4}$ " × 12 $\frac{1}{2}$ " (#1369)
- 20 Chrysanthemum (*Chrysanthemum morifolium*)
Green, on white 24 $\frac{1}{4}$ " × 16 $\frac{3}{4}$ " (#1293)

- 21 Chrysanthemum (*Chrysanthemum morifolium*)
Olive green (yellow ink), on blue-black $18\frac{3}{4}'' \times 12\frac{3}{4}''$ (#2388)
- 22 Chrysanthemum (*Chrysanthemum morifolium*)
Orange, on white $18\frac{3}{4}'' \times 12\frac{1}{4}''$ (#2391)
- 23 Chrysanthemum (*Chrysanthemum morifolium*)
Pale blue-gray (white ink), on blue-black $18\frac{1}{2}'' \times 12\frac{3}{4}''$ (#2370)
- 24 Chrysanthemum (*Chrysanthemum morifolium*)
Reddish-brown, on white $18\frac{1}{2}'' \times 12\frac{1}{2}''$ (#2390)
- 25 Chrysanthemum (*Chrysanthemum morifolium*)
Yellow-green, on white $19\frac{1}{4}'' \times 13\frac{1}{2}''$ (#1413)
From the same block, two color variants:
black on white (#1407)
yellow-green on gray-blue (#1406)
- 26 Clintonia (*Clintonia andrewsii*) (in bud)
Black, on ivory $20'' \times 12\frac{1}{2}''$ (#1370)
- 27 Coulter Poppy (*Romneya coulteri*)
Light green, on gray-blue $19'' \times 12\frac{1}{2}''$ (#1386)
- 28 Cow-Parsnip (*Heracleum mantegazzianum*)
Dull olive green, on white $24'' \times 16\frac{3}{4}''$ (#1329)
- 29 Cyclamen (*Cyclamen indicum*)
Cerise, on white $18\frac{1}{2}'' \times 12\frac{1}{2}''$ (#1398)
- 30 Cymbidium Orchid (*Cymbidium insigne?*)
Yellow-green, brown, pink, and blue, on white $23'' \times 17\frac{1}{2}''$ (#1338)
- 31 Cymbidium Orchid (*Cymbidium insigne?*)
Yellow-orange, on white $24\frac{1}{4}'' \times 16\frac{3}{4}''$ (#1362)



No. 25 Chrysanthemum

- 32 Cypripedium (*Paphiopedalum insigne*)
Light green, on white $24'' \times 16\frac{3}{4}''$ (#1301)
- 33 Daffodils (*Narcissus pseudo-narcissus*)
Yellow, on white $24'' \times 16\frac{3}{4}''$ (#1299)
- 34 Dahlia (*Dahlia juarezii*)
Bright yellow, blue, and black, on white $19\frac{1}{4}'' \times 13''$ (#2378)
Note: the green foliage color is produced by yellow+blue.
- 35 Daisies in a glass (*Chrysanthemum maximum*)
Dark green, on white $17\frac{1}{2}'' \times 11\frac{3}{4}''$ (#1279)

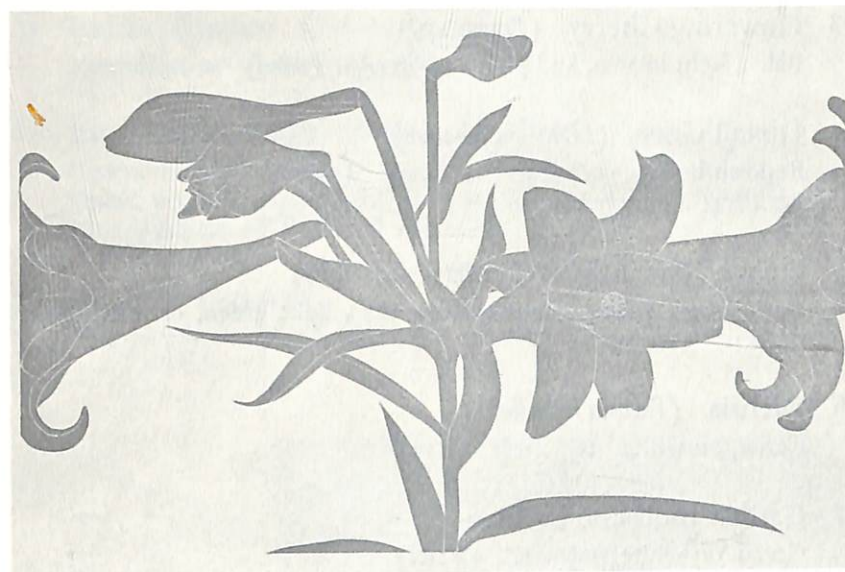
36 Digger Pine (*Pinus coulteri*) (coning branch)
Black, on white 23" × 17½" (#1339)

37 Easter Lilies (*Lilium longiflorum*)
Light green, on ivory 12½" × 20" (#1378)

38 Eucalyptus (*Eucalyptus globulus*) (juvenile foliage)
Pale green, on white 24¼" × 16¾" (#1355)



No. 36 Digger Pine



No. 37 Easter Lilies

39 Eucalyptus (*Eucalyptus globulus?*) (fruiting branch)

Final print: 4 colors, on cream 20" × 13" (#2475)
6 proofs (4 separations, 2 overprints)

- A. Blue-green separation
- B. Pale olive green separation
- C. Proof, A+B
- D. Dark green separation
- E. Proof, A+B+D
- F. Dull red separation

40 Eucalyptus (*Eucalyptus globulus?*) (adult foliage)
Green, on white 24¼" × 16½" (#1319)

41 Fawn-Lily (*Erythronium grandiflorum*)
Black, on dull yellow 18" × 12" (#2365)

42 Fennel (*Foeniculum vulgare*) (fruit)
Olive green, on cream 18" × 12¼" (#1266)

- 43 Flowering Cherry (*Prunus* sp.)
Black, light brown, and pink $22\frac{3}{4}'' \times 14\frac{1}{2}''$ (#1411)
- 44 Foxtail Grass (*Hordeum jubatum*)
Reddish-brown, on natural $19'' \times 13\frac{1}{4}''$ (#1376)
For illustration see back cover
- 45 French Hyacinths (*Hyacinthus orientalis*)
Dark green, yellow-green (yellow ink), light green, on olive green
 $17\frac{1}{4}'' \times 12''$ (#1290)
- 46 Fuchsia (*Fuchsia hybrida*)
Cerise, on white $24\frac{1}{4}'' \times 16\frac{3}{4}''$ (#1316)
- 47 Garden tools and beehive
Green, on white $18\frac{1}{2}'' \times 12''$ (#2466)
Signed proof of colophon of Evans Album #17. Linocut decorations,
less the beehive, reproduced in the Hunt Botanical Library edition of
Walahfrid Strabo *Hortulus* (1966).
- 48 Grape foliage (*Vitis* sp.)
Dark green, on white $16\frac{3}{4}'' \times 12''$ (#2409)
- 49 Grapes (*Vitis* sp.)
Yellow-green, on cream $20'' \times 12\frac{1}{2}''$ (#1374)
- 50 Honesty Plant (*Lunaria annua*) (dry fruit)
Light brown, on white $20\frac{1}{4}'' \times 17''$ (#1309)
- 51 Hortensia (*Hydrangea macrophylla*)
Green and blue, on white $17\frac{1}{2}'' \times 10\frac{1}{4}''$ (#1277)
- 52 Hybrid Teas (*Rosa odorata*)
Red, on ivory $20'' \times 12\frac{1}{2}''$ (#1371)
- 53 Iceland Poppies (*Papaver nudicaule*)
Vermilion, on ivory $23\frac{1}{4}'' \times 36''$ (#2468)

- 54 Iceland Poppies (*Papaver nudicaule*)
Vermilion, on white $24\frac{1}{4}'' \times 16\frac{3}{4}''$ (#1306)
- 55 Iris (*Iris germanica*) (flowers withered)
Green, on white $18\frac{1}{2}'' \times 12''$ (#2450)
Signed proof as reproduced, in reduced form, in the Hunt Botanical
Library edition of Walahfrid Strabo *Hortulus* (1966).
- 56 Iris (*Iris longipetala?*)
Blue-purple, on white $20\frac{1}{4}'' \times 13''$ (#1286)



No. 52 Hybrid Teas

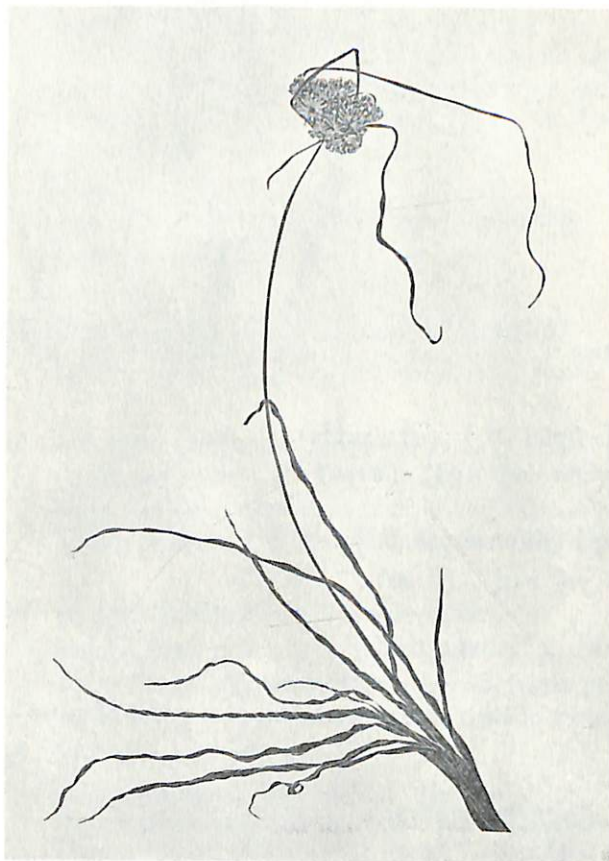
- 57 Iris (*Iris* sp.)
Blue, on olive green $20\frac{3}{4}'' \times 13\frac{3}{4}''$ (#1395)
- 58 Japanese Iris (*Iris kaempferi*)
Gray, on white $19'' \times 13''$ (#2346)
- 59 Japanese Iris (*Iris kaempferi*)
Pale green, on white $17\frac{1}{2}'' \times 10''$ (#2347)
- 60 Japanese Iris (*Iris kaempferi*)
Red-purple, on light gray $19'' \times 12\frac{3}{4}''$ (#2359)
- 61 Japanese Persimmon (*Diospyros kaki*)
Red-orange, pale green, and brown, on buff $12\frac{1}{2}'' \times 19\frac{1}{2}''$ (#2427)
Note: the brown produced by red-orange overprinted with green.
Shown below, two lino-blocks (lent by Mr. Evans) from which the print was produced.
- 62 Japanese Quince (*Chaenomeles lagenaria*)
Cerise, on white $23'' \times 14\frac{1}{2}''$ (#1412)
- 63 Japanese Quince (*Chaenomeles lagenaria*)
Lavender-pink, on gray-blue $19'' \times 12\frac{1}{4}''$ (#1375)
- 64 Lovage (*Levisticum officinale*)
Green, on white $18\frac{1}{2}'' \times 12''$ (#2453)
Signed proof as reproduced, in reduced form, in the Hunt Botanical Library edition of Walafrid Strabo *Hortulus* (1966).
- 65 Marsh-Marigold (*Caltha asarifolia*)
Yellow, blue, green, brown, on white $19'' \times 13\frac{1}{2}''$ (#1409)
Note: the green produced by blue overprinted with yellow.
- 66 Melon (*Cucumis melo*)
Green, on white $18\frac{1}{2}'' \times 12''$ (#2446)
Signed proof as reproduced, in reduced form, in the Hunt Botanical Library edition of Walafrid Strabo *Hortulus* (1966).



No. 62 Japanese Quince

- 67 Milkweed (*Asclepias* sp.) (dry pods)
Pale brown, on white $20\frac{1}{2}'' \times 13\frac{1}{4}''$ (#1401)
- 68 Pacific Dogwood (*Cornus nuttallii*)
Cerise, on white $20\frac{1}{2}'' \times 13\frac{1}{4}''$ (#1287)
- 69 Pacific Dogwood (*Cornus nuttallii*)
Green, blue, black, on white $13\frac{1}{2}'' \times 19\frac{3}{4}''$ (#2474)
Shown below, proofs of each color separation, plus proof of green + black.
- 70 Paper-Whites (*Narcissus poeticus*)
Green, on white $17\frac{1}{2}'' \times 10''$ (#1391)

- 71 Phaius Orchid (*Phaius grandifolius*)
Black, on brown $19\frac{1}{2}'' \times 12\frac{1}{4}''$ (#2435)
- 72 Plantain (*Plantago lanceolata*)
Black, on brown $24'' \times 16\frac{1}{4}''$ (#1348)
- 73 Roses and fence (*Rosa* sp.)
Rose, on white $24'' \times 16\frac{3}{4}''$ (#1359)
- 74 Rubrum Lily (*Lilium rubrum*)
Rose, on white $24\frac{1}{4}'' \times 17''$ (#1315)



No. 78 Sedge

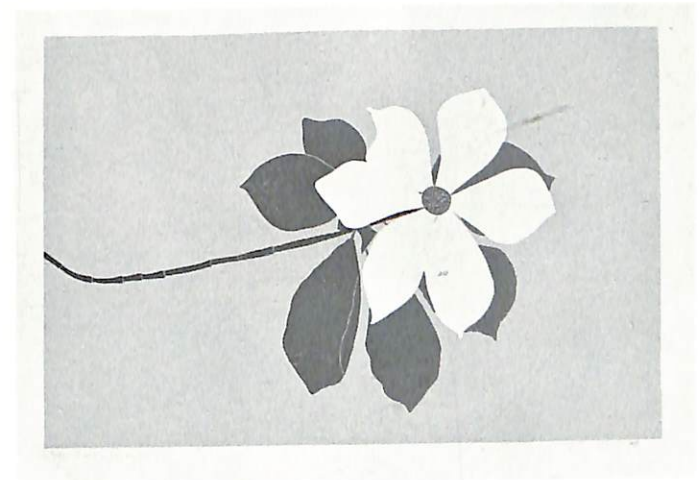
- 75 Rushes (*Juncus* sp.)
Green, on Kasuri paper $18\frac{1}{2}'' \times 12''$ (#1397)
- 76 Sahuaro Cactus (*Carnegiea gigantea*)
Light green, on white $20\frac{3}{4}'' \times 13\frac{1}{4}''$ (#1288)
- 77 Scarlet Larkspur (*Delphinium cardinale*)
Vermilion, on white $19'' \times 13''$ (#2344)
- 78 Sedge (*Cyperus* sp.)
Brown, on white $19\frac{3}{4}'' \times 13''$ (#2380)
- 79 Shooting-Stars (*Dodecatheon cusickii*)
Purple-red, on white $17\frac{3}{4}'' \times 10''$ (#1384)
- 80 Slender Arrowheads (*Sagittaria latifolia*)
Green, purple, blue, on white $19'' \times 13''$ (#2384)
- 81 Slender Bamboo (*Sasa senanensis?*)
Dark green, on white $18\frac{1}{4}'' \times 12\frac{1}{4}''$ (#2425)
Shown below, lino-block (lent by Mr. Evans) from which the print was produced.
- 82 Spiderwort (*Tradescantia virginiana*)
Green, and blue, on white $20'' \times 13\frac{1}{4}''$ (#1292)
- 83 Tansy (*Tanacetum vulgare*)
Green, on white $18\frac{1}{2}'' \times 12''$ (#2461)
Signed proof as reproduced, in reduced form, in the Hunt Botanical Library edition of Walahfrid Strabo *Hortulus* (1966).
- 84 Teasel (*Dipsacus sylvestris*)
Gray, on cream $18'' \times 12''$ (#2368)
For illustration see front cover
- 85 Thistle (*Cirsium* sp.) (dry remains)
Pale green, on white $24\frac{1}{4}'' \times 16\frac{3}{4}''$ (#1312)



No. 88
Vanda Orchid

- 86 Tree Peony (*Paeonia suffruticosa*)
Cerise, and dark green, on cream $18'' \times 11\frac{3}{4}''$ (# 2415)
- 87 Tulips (*Tulipa gesneriana*)
Blue, and green, on white $19'' \times 13''$ (# 2417)
- 88 Vanda Orchid (*Vanda teres?*)
Purple, on white $26'' \times 16\frac{3}{4}''$ (# 1361)
- 89 Vanda Orchid (*Vanda tricolor?*)
Light brown, on natural $18\frac{1}{2}'' \times 12\frac{1}{2}''$ (# 1380)

- 90 Water-Lilies (*Nymphaea capensis*)
Pale yellow-green, dark green, pale blue, on white $19'' \times 12\frac{3}{4}''$ (# 2345)
- 91 Water-Lilies (*Nymphaea odorata*)
Pale and dark brown, on white $19'' \times 12\frac{3}{4}''$ (# 2357)
- 92 Water-Lilies (*Nymphaea stellata*)
Light green, dark green, blue, on white $18\frac{3}{4}'' \times 13''$ (# 2358)
- 93 Wheat Grass (*Agropyron* sp.)
Yellow-brown, on white $24\frac{1}{2}'' \times 16\frac{3}{4}''$ (# 1360)
- 94 Wild Oats (*Avena fatua*)
Brown, on beige silk $37\frac{1}{4}'' \times 22\frac{3}{4}''$ (# 2471)
- 95 Wild Oats (*Avena fatua*)
Dull orange, on white $24\frac{1}{4}'' \times 16\frac{3}{4}''$ (# 1310)
- 96 Zinnias in a vase (*Zinnia elegans*)
Dark red, on white $18\frac{1}{2}'' \times 12\frac{3}{4}''$ (# 1276)



No. 69 Pacific Dogwood

Photographs of the artist

- 97 Portrait, by Margaret Mitchell, 1966
- 98 The artist at work, by Bruce Harlow, 1966
- Sketching subject on lino-block
 - Cutting the block
 - Inking
 - In press
 - Examining the "pull"



No. 98-E Henry Evans examining a "pull"

Photo by Bruce Harlow

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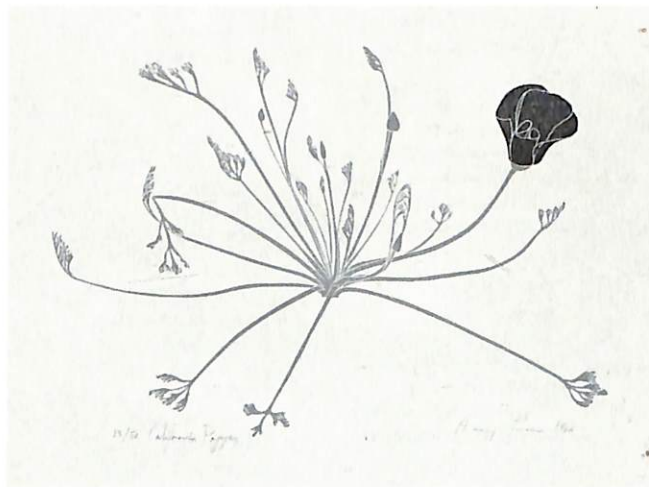
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