

優雅 *Yuuga*

*Contemporary
Botanical
Watercolors
from Japan*



Y. Ohta



優雅 *Kuuga*

*Contemporary Botanical Watercolors
from Japan*

Catalogue of an exhibition

23 March–30 June 2006

*James J. White and Layene B. Bruno
with an essay by Kazunori Kurokawa*

*Hunt Institute for Botanical Documentation
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who made this catalogue possible*

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※

Kazunori Kurokawa

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and anonymous donors

Elegant, gorgeous, tasteful and refined—*yuuga*—perfectly describes the Japanese watercolors in this exhibition. The Hunt Institute has always been interested in Japanese botanical artworks and first explored this theme in 1982 with the exhibition *Talking in Flowers: Japanese Botanical Art*, which included books, paintings and wood-block prints from the 17th century to the present. Throughout our history of exhibitions, we have sought fine botanical artists in Japan and have been rewarded by the generosity of those who donated their artworks to our collection. Over the years our Honorary Curator Kazunori Kurokawa in Tokyo has recommended artists for our International Exhibition series, and the works of the artists he recommended for the *11th International Exhibition of Botanical Art & Illustration* in 2004–2005 are circulating around the country in a travel show. During the visit of artist Mrs. Yoshiko Kamei and her daughter Machiko Kaji from Ashiya in 2004, we realized that our growing collection of contemporary Japanese artwork provided the opportunity to organize an exhibition and even a subsequent travel show. With the growth of botanical art in Japan, we thought it time to again feature this genre. Indeed, botanical art classes now are offered in cultural centers throughout Japan. There are a number of botanical art organizations in Japan. One of the most active is the Japan Association of Botanical Illustration. In recent years JABI has encouraged artists, produced exhibitions with catalogues, issued a journal, and stimulated additional exhibitions and books, even bringing exhibitions to Japan from abroad. As a result, Japan easily ranks in the top half dozen countries to actively promote botanical art.

To the best of our knowledge there has not been an exhibition catalogue in North America solely on contemporary Japanese botanical art. Isaac Sutton, Kazunori Kurokawa, Yoshiko Kamei and her daughter Machiko Kaji, and Ruth Snell MacDonald provided the inspiration to us to begin fundraising for such a catalogue. We are indebted to them and to the many donors acknowledged on the preceding page. Ruth also promoted the exhibition to other organizations. Sono Takano-Hayes, Associate Teaching Professor of Japanese, Carnegie Mellon University, and Fuyuko Matsubara, Art Department, Indiana

University of Pennsylvania, advised on the words and Chinese characters in the exhibition titles, and Mrs. Kamei subsequently provided them in brush and ink. We are grateful to Mr. Kurokawa for his essay on contemporary botanical art in Japan and its historical background. The members of Ikebana International, Pittsburgh Chapter #25 provided the arrangements for the preview reception. Dr. Norbert K. Pietrzak, president of the Pittsburgh Bonsai Society, graciously provided bonsai and suiseki (arrangements of natural stones that frequently accompany bonsai) throughout the run of the exhibition.

Mrs. Kamei, who founded the Yoshiko Kamei Botanical Art Studio in 1995, offered an ancillary exhibition of the paintings of 23 of her students. Richard Piacentini, Director, and Nancy Knauss, Coordinator of Adult Education, Phipps Conservatory and Botanical Gardens, Pittsburgh, enthusiastically accepted it as our first collaborative exhibition in their new rotunda gallery from 1 March to 30 June 2006. The students are H. Aoyama, J. Haga, K. Hamada, M. Inatome, J. Inugai, S. Kanaumi, S. Katayama, S. Kimura, H. Kurita, R. Kurita, M. Minemura, M. Morizane, Y. Nishimura, H. Nomaguchi, S. Saeki, M. Takahara, M. Takahashi, Y. Takahashi, K. Takeda, K. Torii, C. Watakabe, K. Yamamoto and J. Yoshitomi. Their paintings are based on the plants represented in their traditional family emblems (*mon*). In the emblem the plant image is reduced to its essence and used on kimonos and decorative items. We have chosen the title *Fuuryu: Japanese Botanical Watercolors from the School of Yoshiko Kamei* because *fuuryu* also means elegant but in a more sedate and traditional way, as might describe a Japanese tea ceremony or the view of a harvest moon.

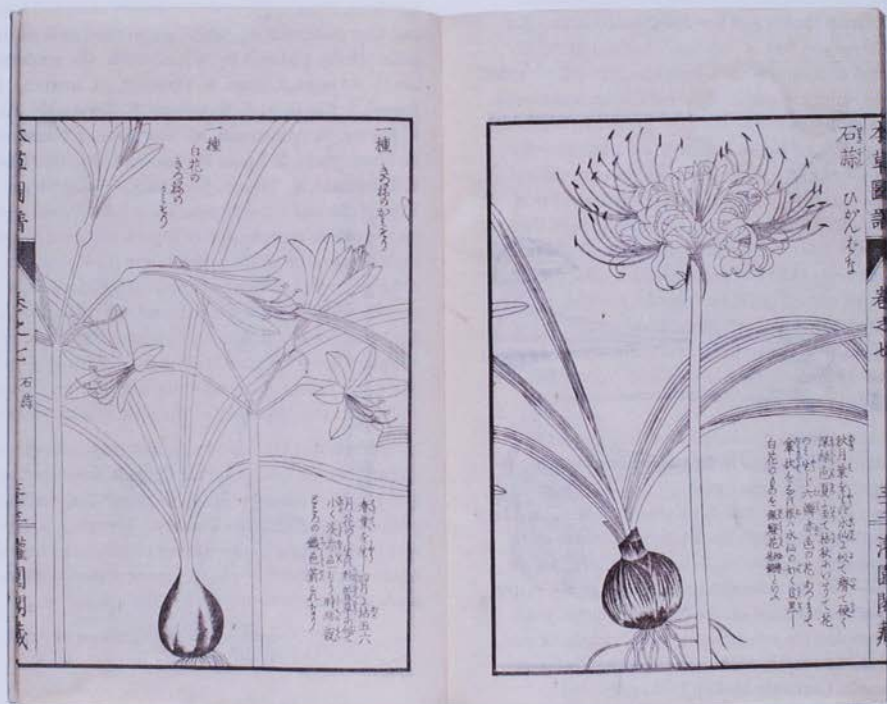
Indispensable in the production of this catalogue were editor Scarlett Townsend for diligent proofreading and graphics manager Frank Reynolds for excellent photography. Librarian Charlotte Tancin, who also was instrumental in the editing process, assembled information about our early Japanese publications, some of which was included in the exhibition.

James J. White, Curator of Art
Hunt Institute

Contemporary botanical art in Japan and its historical background

After a long period of conflict among feudal lords, the most powerful lord, Ieyasu Tokugawa (1542–1616), united Japan in 1603 and established a shogunate government at Edo (the present Tokyo). The Edo era (1603–1867) lasted peacefully for some 260 years during which various forms of traditional arts thrived, especially among the populace. In 1607 a copy of *Pentsao Kang Mu*, a florilegium of medical plants by Li Shi Zhen (1518–1593), was introduced from China, and in 1637 it was copied and printed in Japan as *Honzo Kammu*. In the field of arts, *kachoga* (paintings of flowers and birds) and *ukiyo-e* (an inexpensive form of printed art in Japan during the Edo period that depicted everyday life and amusements, including actors, wrestlers and geisha) became popular genres. The *kachoga* genre included illustrated horticultural

books and plant atlases of curious flowers as well as herbals. Several collections of well-known original *kachoga* still exist, including *Kaboku Shinsha*, which features colored works of flowering plants by Yorakuin Konoe (1667–1736), the herbal *Matsuyama Honzo* by Tosuke Morino (1690–1767), and the florilegium *Shuho Gafu* compiled by Yoritaka Matsudaira (1711–1771). Other herbals in the *kachoga* genre included *Honzo Zusetsu* by Kanen Iwasaki (1786–1842) and *Honzo Zusetsu* and *Somoku Zusetsu Kohon* (1856–1861) by Yokusai Iinuma (1783–1865), who was a medical doctor as well as an artist. These were the greatest colored florilegia in the Edo period and were subsequently reproduced in line wood-cut prints. These are now in private collections in Japan, except for Iwasaki's *Honzo Zusetsu*, which is in the Tokyo National Museum.



Honzo Zusetsu (Illustrated manual of plants). Iwasaki Tsunemasa, a.k.a. Iwasaki Kan'en (1786–1842).



Lycoris radiata,
watercolor by
contemporary
botanical artist
Akiko Shimizu,
1994.



By 1635 the Tokugawa government decided to establish rigid internal control by closing the country to foreigners, with the exception of the Dutch trading company, whose workers were restricted to Dejima, a small island off Nagasaki. Philip Franz von Siebold (1796–1866) came to Nagasaki in 1823 via the Dutch East India Company in Batavia (now Jakarta). There von Siebold taught the traditional style of European botanical art to Keiga Kawahara (1786–1862). Many of the plates included in von Siebold's *Flora Japonica* (1835–1841, vol. 1) were based on Kawahara's original works, which survive in the collection of the library of the Komarov Botanical Institute, the Russian Academy of Sciences, St. Petersburg.

After a long period of relative stability, the Japanese began to demand a change of the social system. The Western powers asked the government to open the nation to the world. As a result, the shogunate era ended and the Emperor System was established—the Meiji Restoration (1868–1912). European civilization was introduced to Japan in all fields—politics, military, law, industry, science, art, and music.

Through increased contact with the West, modern botany quickly spread throughout Japan, resulting in the publication of many educational and academic books. Botanical illustrators responded to the increasing demand from botanists. Tomitarō Makino (1862–1957), a great botanist and botanical



Left: Engraving of *Lilium auratum* Lindl. var. *hamaonum* Makino, Pl. VII, from Tomitarō Makino's (1862–1957) *Dai Nihon Shokubutsushi* (Icones Florae Japonicae). Tokyo, Teikoku Daigaku, 1900–1911.

Above: *Lilium auratum* Lindl., watercolor by contemporary botanical artist Yuriko Kikuchi, 1997.

illustrator, published *Makino's Illustrated Flora of Japan* (1940). Although many scientific books included illustrations and photographs, botanical illustrators were nonetheless considered to be "craftsmen" and professionally inferior to botanists. As a consequence some botanical illustrators left science to become independent artists, often associating as equal partners with literati who were interested in botany.

Yoai Ohta, Junzō Fujishima and a few other botanical artists founded the Japan Botanical Art Association in 1970 to popularize and disseminate botanical art among the general public. The founders encouraged exhibition of the members' works annually at the art gallery of a department store in Shinjuku, Tokyo. One

of these founders, Yoai Ohta, wrote "*How to draw botanical art*" in 1974, which described technique for beginners and included a short essay on the development of botanical art in Japan—the very first publication on botanical art in Japan. The Association celebrated its 35th anniversary in 2004.

The National Science Museum, Ueno, Tokyo, has conducted annual competitions of botanical art since 1984. A few thousand students, from elementary to high school, and a few hundred adults submit their work each year. In 2005 there were 3,864 entries. Approximately 150 fine works were selected and awarded prizes of various levels. These annual competitions challenge students to observe and draw

[*Prunus sargentii* Rehd.], Sargent or North Japanese Hill Cherry, watercolor by Yoai Ohta.



plants in detail and provide adults with a gateway to success as botanical artists.

The Japanese Association of Botanical Illustration was established in 1991 by winners of the highest-level prizes of the National Science Museum's competitions. Now the organization has about 350 members. A few years ago the Association undertook to make a florilegium of endangered plants of Japan as depicted by its members. To draw the attention of the general public to endangered species, 182 drawings by 73 members were exhibited at various galleries and venues and subsequently published as *Endangered Plants of Japan: A Florilegium* (2004). Commemorating the publication, the original paintings from the *Florilegium* were exhibited at the United States National Arboretum, Washington, D.C. (5 March to 30 June 2005), and Chicago Botanic Garden, Glencoe, Illinois (August to October 2005).

From 11 June to 18 July 2005, the exhibition *Treasures from the World of Botanical Art* was held at the University Art Museum of the Tokyo National University of Fine Arts and Music in Ueno, Tokyo, to commemorate the bicentenary of the Royal Horticultural Society (RHS), under the auspices of RHS Japan. The exhibition consisted of 121 drawings and 8 rare books from the collection of the RHS Lindley Library and included originals and prints from the 17th century to the present. A first of this type of exhibition in Japan, *Treasures* attracted 36,000 visitors who purchased 7,300 copies of the catalogue. The exhibition then traveled to Kobe and Fukuoka.

As one of the events of "Festival UK 98," contemporary botanical art from the Dr. Shirley Sherwood Collection was exhibited at Seiji Togo Memorial Yasudakasai Museum of Art in Shinjuku, Tokyo, from 10 July to 23 August 1998. The exhibition—Japan's very first contemporary botanical art exhibition by artists throughout the world—consisted of 150 artworks and was seen by 38,000 people.

In recent years botanical art has gained much interest among Japanese people. There are various groups of botanical artists and enthusiasts from Hokkaido in the north to Kyushu in the south. They display their works or collections in groups or solo exhibitions. Some of our artists also exhibit in foreign countries, such as England and the United States. Some attend overseas

botanical art schools and workshops to improve their skills, although the language barrier remains a problem. Botanical art has become a popular genre, joining other types of Japanese traditional plant culture such as ikebana and bonsai.

I first contacted the Hunt Institute in 1979, and then I saw its exhibition *Talking in Flowers: Japanese Botanical Art* in 1982, which included material ranging from a 17th-century, hand-painted scroll to contemporary paintings by Yoai Ohta and Junzo Fujishima. Since the time of the *6th International Exhibition of Botanical Art & Illustration*, I have recommended Japanese artists and their work for the International series. I make it a rule to visit one-person and group exhibitions to find talented artists. In the case of a group exhibition, I ask the artists to show me other works. Then I choose seven to eight artists whose skills merit inclusion in the International Exhibitions. Almost all artists I recommend also are botanical art teachers. Especially important to mention are Mariko Imai, Hidenari Kobayashi, Mieko Ishikawa, Yumi Kamataki, Kazuto Takahashi, Koichi Saito, Kanbei Seki and Takeyo Fukuda. Many of the International Exhibition participants have donated their works to the Hunt Institute.

I firmly believe that the interchange between East and West through botanical art enhances mutual understanding and, for the artists, results in the improvement of their skills and the aesthetic quality of their work. I am very pleased that this exhibition of contemporary Japanese botanical art is being held at the Hunt Institute.

Kazunori Kurokawa
Honorary Curator, Hunt Institute
Honorary Director, American Society
of Botanical Artists



[*Rhododendron japonicum* (A. Gray) Suring], watercolor by Junzō Fujishima.



[*Wisteria floribunda* (Willd.) DC.], watercolor by Junzō Fujishima.



Cypripedium japonicum Thunb., watercolor by Rei Fukuzawa, 1996.



Paphiopedilum callosum × *Paphiopedilum mostons*, watercolor by Mariko Kojima.



Arisaema heterophyllum, Maizuru-tennan-shō (flying cranes), watercolor by Kazuto Takahashi.



Sprekelia formosissima, watercolor by Keiko Yoshida, 2000.



高砂 (武落桜)

Fumiko



Nerium indicum Mill., acrylic by Kazuko Tajikawa, 1997.



Camellia rusticana, watercolor by Yoko Kakuta, 2000.



Camellia japonica var. *macrocarpa* Masamune (Apple Camellia), watercolor by Yoko Kakuta, 2002–2003.



Oenothera biennis (form of fasciation), watercolor by Hidenari Kobayashi, 1994.



Iris germanica L.,
watercolor by
Yumi Kamataki, 1997.



Plantago asiatica L., watercolor by Makiko Makiyara, 1999.



Viola, watercolor by Yoko Uchijo, 1999.



Stauntonia hexaphylla, watercolor by Kiyoko Tanaka, 1990.

Watermelon, watercolor by Kiyohiko Sugizaki, 1996.



*Masao Saito*



Kankitsu-ru—Group of citrus, acrylic by Masao Saito, 2002.



Hibiscus coccineus (Medik.) Walt., watercolor by Takeko Sagara, 1999.



Bamboos and bamboo shoots: 1. *Pleioblastus gramineus* f. *monstrosipiralis*; 2. *Phyllostachys bambusoides*; 3. *P. aurea*; 4. *P. nigra* f. *henoris*, acrylic and gouache by Mieko Konishi.

Hydrangea involucrata Sieb., watercolor by Michiko Ishiyama, 1983.



Hydrangea macrophylla, watercolor by Sadao Naito, 1985.



S. Naito



Hydrangea paniculata, watercolor by Masako Sasaki, 1994.

Streptocarpus, watercolor by Masako Sasaki, 1994.





Miyako Takahashi

Left: *Papaver rhoeas* L., watercolor and sumi-ink by Miyako Takahashi.

Below: *Physalis alkekengi* L., watercolor and sumi-ink by Miyako Takahashi.





Pale pink chrysanthemum, watercolor by Yoshiko Kamei.



White chrysanthemum, watercolor by Yoshiko Kamei, 2005.



Phytolacca americana L.



Aralia cordata, watercolor by Tadako Hayashi, 1997.



Left: *Acer saccharum*, Sugar Maple, watercolor by Toshi Shibusawa, 2003.

Below: Anacardiaceae, American Smoketree, watercolor by Toshi Shibusawa, 2002.

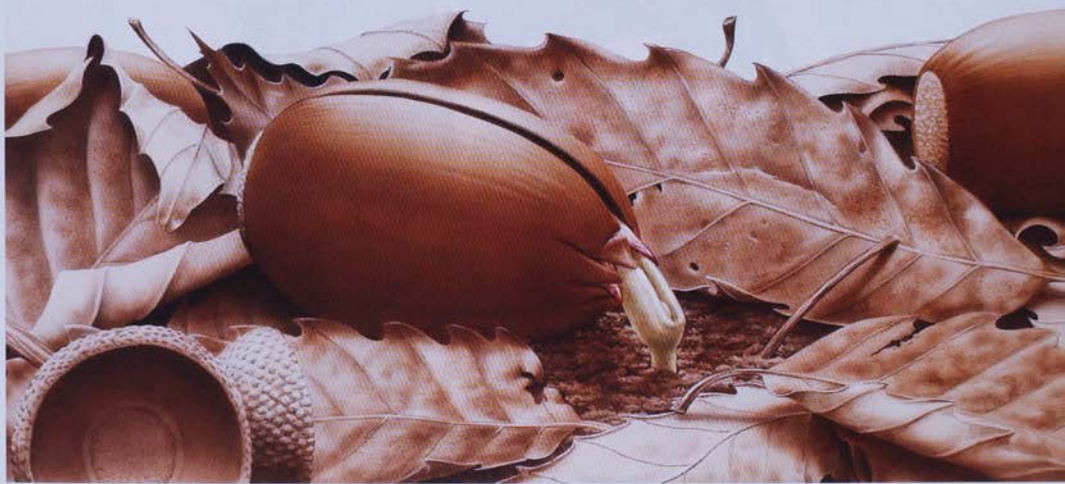




M. ISHIKAWA

Left: Japanese Fagaceous Fruits and Acorns, watercolor by Mieko Ishikawa.

Below: Donguri [Acorn], acrylic, gouache, and pencil by Keita Yonezu, 1982.





Platycerium bifurcatum (Cav.) C. Chr., watercolor by Sanae Kikuchi, 1994.



Trichosanthes cucumeroides

Yoko Nomura, 2017



2017



Opuntia ficus-indica (L.) Miller—Fico d' India (prickly pear), watercolor, gouache, and pencil by Naomi Morino, 2005.



Echinopsis x

茂里乃
直
MORI
NAOMI
2005

Catalogue of the exhibition with biographies of the artists



Junzō Fujishima (1903–1990) was a staff artist at the National Science Museum, Tokyo (1945–1949), and a scientific illustrator for the Experimental Station of Forestry, Tokyo (1949–1965). Although his preference was botanical, he was also known for his paintings of birds and for his technical drawings of insects and of plant disease investigations. His work was reproduced in numerous scientific publications, including *Illustrations of Forest Damage by Blight and Insects* (Tokyo, 1939–1953, 5 vols.); *Wild Plants of Summer* (Tokyo, 1951); *Fungi of Japan* (Osaka, 1957); *Illustrations of Alpine Plants* (Tokyo, 1960); *Illustrated Important Forest Trees of Japan* (Tokyo, 1964); *Concise Colored Illustrations for the Plant Collector* (Tokyo, 1966); *Vegetation of Japan Compared with Other Regions of the World* (Tokyo, 1967); *The Four Seasons of Flowers* (Tokyo, 1979) and *Wild Plants* (Tokyo, 2000). A member of the Japan Science Fine Art Association, he also was a founding member of the Japan Botanical Art Association and participated in their annual exhibitions. These two artworks were included in the Hunt Institute's 2nd International Exhibition of Botanical Art & Illustration (1968–1969) and *Talking in Flowers: Japanese Botanical Art* (1982).

Page 10: *Rhododendron japonicum* (A. Gray) Suring, watercolor, 31.5 × 24 cm

Page 11: *Wisteria floribunda* (Willd.) DC., watercolor, 31.5 × 24 cm

Collection of Hunt Institute for Botanical Documentation



Rei Fukuzawa (1946–) of Sapporo is a graduate of the Hokkaido Educational College (1964–1968) and the Biology Department at Hokkaido University (1968–1969). She also studied botanical illustration at the Royal Botanic Gardens, Kew (1995). A freelance botanical illustrator, she is an instructor for the Sapporo Botanical Illustration Lovers Society, the Green Center of Sapporo City, and the Hokkaido Women's College of the Open College (1997–1999), and for a correspondence course through the NHK educational institution (1998–). A member of the Sapporo Botanical Illustration Lovers Society, the Hokkaido Association of Botanical Illustration, the Japanese Association of Botanical Illustration, and the Royal Horticultural Society Japan, Ms. Fukuzawa has participated in many of these botanical associations' group exhibits since 1986. She has received an award of the Education Minister of Japan (1994) and two awards of excellence from exhibits at the Botanic Garden of the National Museum of Science, Tsukuba (1990, 1992). Her work was included in the group exhibition *Endangered Species and Botanical Art* at the Nature Museum in Ibaraki (2003) and also is in the collection of the National Museum of Science in Tokyo. Her artwork is reproduced in her book *My Botanical Illustration* (Tokyo, 1991); and in *Illustrated Flora of Hokkaido* (Sapporo, 1994); *The Flower Basket of Hokkaido* (1999, 2004); and *Curtis's Botanical Magazine* (16(2), 1999 and 18(2), 2001). Ms. Fukuzawa's paintings were reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibition that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden. This watercolor was part of the Hunt Institute's 9th International Exhibition of Botanical Art & Illustration (1998–1999).

Page 12: *Cypripedium japonicum* Thunb., 1996, watercolor, 50 × 35 cm

Collection of Hunt Institute for Botanical Documentation



Tadako Hayashi (1931–) of Sapporo studied piano at the Musashino Music University in Tokyo (1949) and was a high school teacher (1953–1956). She studied mezzotint with Atsushi Shimizu (1984) and botanical art at the Shimizu Botanical Art Studio, Sapporo (1985). Ms. Hayashi was a member of the Association of Etching in Hokkaido (1990–1995) and of Shunyoukai in Zentoten (1992–2000) and has been a member of the Association of Botanical Art in Hokkaido since 1990. She has shown her work in group exhibitions at the Mint Gallery (1990) and Saito Gallery (1994) in Hokkaido and in the Hunt Institute's 10th International Exhibition of Botanical Art & Illustration (2001–2002). Her work has been reproduced in botanical publications and postcards in Hokkaido.

Page 39: *Aralia cordata*, 1997, watercolor, 58 × 42 cm

Collection of Hunt Institute for Botanical Documentation



Mieko Ishikawa (1950–) of Tokyo is a graduate of the Department of Visual Communication Design, Musashino Art University (1973). From 1986 to 1989, she was a student of Junzō Fujishima (see pages 10, 11, 48) and was greatly inspired by the work of the botanist Tomitarō Makino (1862–1957) (see pages 6, 7, 59). A freelance botanical illustrator since 1978, she has taught botanical illustration since 1990 in Tokyo at the Tokyo Metropolitan Jindai Botanical Park, the Asahi Cultural Center, the Keio Cultural School, the "Midori to Mizu" college, and the Tokyo Metropolitan Park, and in Chiba at the Flower Museum. She is a member of the Japanese Association of Botanical Illustration and the American Society of Botanical Artists. Ms. Ishikawa held one-person exhibitions at the Forestry and Forest Products Research Institute, Tama Forest Science Garden (1993, 1996); the U.S. National Arboretum, Washington, D.C. (*The Botanical Art of Mieko Ishikawa*, 2001); the Gallery Hinoki, Tokyo (2001); and the Embassy of Japan, Information and Culture Center, Washington, D.C. (*Nature in Art: Beautiful Cherry Blossoms*, 2003). She also has participated in numerous group shows in Japan and abroad, including the Hunt Institute's 8th International Exhibition of Botanical Art & Illustration (1995–1996) and *Gifts*

of *Winter* (2000) and the Queen Victoria Museum and Art Gallery's *The Nature of Islands* (Tasmania, Australia, 2003). Ms. Ishikawa's work is in the public collections of the Tokyo Metropolitan Jindai Botanical Park, Tokyo; the Flower Museum, Chiba; the Royal Botanic Gardens, Kew; and the U.S. National Arboretum, Washington, D.C. Her work is in Dr. Shirley Sherwood's private collection in London and has been included in the subsequent travel exhibitions and books produced from the Sherwood collection, *A Passion for Plants: Contemporary Botanical Masterworks* (London, 2001) and *A New Flowering: 1000 Years of Botanical Art* (Oxford, 2005). Since 1980 her work has been reproduced in numerous publications, among them *The Encyclopedia of Horticulture* (Tokyo, 1980); *Illustrated Horticultural Flora in Colour* (Tokyo, 1984); *Wild Flowers and Trees in Spring* (Tokyo, 1987); *The Observation on Plants* (Tokyo, 1992); *The Illustrated Leaves of the Broad-Leaved Trees* (Tokyo, 1992); *Illustrations of Japanese Bambusaceae* (Chiba, 1994); *Systematic Botany* (24(1), 1999); *Curtis's Botanical Magazine* (16(2), 1999 and 19(1), 2002); *Illustrated Wild Flowers and Illustrated Trees* (both Tokyo, 2003); and *Trees of Japan* (Tokyo, 2004). Ms. Ishikawa's paintings were reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden.

Page 42: Japanese Fagaceous Fruits and Acorns, watercolor, 36.5 x 26 cm
Collection of Hunt Institute for Botanical Documentation



Michiko Ishiyama (1939–) of Yokohama studied at the Atomi-Gakuen College (1959). She has been an instructor at Yabe Rencho's Dyeing School, Tokyo (1962); Yokohama Culture Center, Yokohama (1999–2003); and Forum Yokohama, Yokohama (2003–). A member of the Japanese Association of Botanical Illustration, she has participated in numerous group exhibitions, including those held at Gallery Maruzen (1987–2003), Gallery Saegusa (2000), and Bungei Shunju Gallery (2004) in Tokyo; Gallery Dumont (1985–1987) and Forum Yokohama (2005) in Yokohama; the Central Botanical Garden of Toyama Prefecture (1993–2003) in Toyama; and the Hunt Institute's 6th International Exhibition of Botanical Art & Illustration (1988). Her work is reproduced in *Arborea* 1 (Tokyo, 1983) and in a publication on the medicinal herb garden of Chiba Prefecture (1993–1998).

Page 30: *Hydrangea involucrata* Sieb., 1983, watercolor, 44 x 36 cm
Collection of Hunt Institute for Botanical Documentation



Yoko Kakuta (1939–) currently resides in Tokyo. After several years of teaching, she studied botanical art under Yoai Ohta (see front cover and pages 7, 8, 9, 53) and in the early 1980s became a freelance botanical illustrator. She also is a botanical art instructor and a member of the Japanese Association of Botanical Illustration. She participates regularly in this organization's annual exhibit and in the biennial exhibit at the Tokyo Metropolitan Jindai Botanic Garden. Ms. Kakuta has had six one-person exhibitions in Japan since 1983, the most recent at the Tamokoto Science Center, Tokyo (2005). She has been awarded three Silver-gilt medals from the Royal Horticultural Society exhibitions in London (1997, 1998, 2000) and the RHS Crystal Trophy for Best Botanical Artist at the BBC Gardeners' World Live exhibit (2003) for her group of paintings of the genus *Camellia* from Asia. A watercolor of *Camellia japonica* was included in the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration (1992). Her work has been reproduced in numerous publications on the subjects of herbs and flower gardening and in *Curtis's Botanical Magazine* (18(4), 2001).

Page 18: *Camellia rusticana*, 2000, watercolor, 40.5 x 30.5 cm
Page 19: *Camellia japonica* var. *macrocarpa* Masamune (Apple Camellia), 2002–2003, watercolor, 40.5 x 30.5 cm
Collection of Hunt Institute for Botanical Documentation



Yumi Kamataki (1956–) of Chiba studied at the Tokyo National University of Fine Arts and Music (1977–1983). A part-time high school teacher (1983–1996), she has been an instructor at the Asahi Cultural Center in Chiba since 1991. She has participated in numerous exhibitions, including group exhibitions at the Konoha Gallery in Tokyo (2001, 2003–2005), the Tsubaki Gallery in Chiba (1999, 2002, 2004, 2005), and the 8th *Nippon International Contemporary Art Festival in Tokyo* (2003); one-person exhibitions at the Konoha Gallery in Tokyo (1994, 1996, 1998, 2000, 2002) and the Tsubaki Gallery in Chiba (1987, 1992, 1995, 1997, 1999, 2001, 2003); and two-person exhibitions at the Kamakura Gallery in Tokyo (with Wakako Konparu, 1982) and the Tsubaki Gallery in Chiba (with Atsuko Kanemitsu, 1985, and with Kazuo Kato, 1997). This watercolor was included in the Hunt Institute's 9th International Exhibition of Botanical Art & Illustration (1998–1999).

Page 21: *Iris germanica* L., 1997, watercolor, 55 x 37 cm
Collection of Hunt Institute for Botanical Documentation



Yoshiko Kamei (1929–) of Ashiya was an English literature major at Kobe College and attended the Tanaka Chiyo Fashion Design Institute. A botanical artist and fabric designer for interiors, she has worked as a designer for the Renown Corporation, a coordinator for the Teijin Corporation and the Asahikasei Corporation, and a coordinator and senior advisor for the Takisada Corporation. She also received a commission in 2003 from the Nishikawa Living Co., Osaka. She works in watercolor, acrylic, pen-and-ink, and the traditional Japanese technique of *sumi-e*. She is a member of the Japan Botanical Art Club and the Kobe Botanical Art Association. Ms. Kamei has held one-person exhibitions in Japan at the Women's Civic Center, Ashiya (1998); Seibis Gallery, Osaka (2001); Kanden Gallery, Kobe (with Mr. Ryuji Tanaka, 2003); and Gallery Bloom, Toyonaka (2004). Ms. Kamei has participated in numerous group exhibitions in Japan, including those at the Kobe Botanical Garden (1999), the Awaji Farm Park (1999), and the Museum of Nature and Human Activities (2001). She has received several awards for her work, including the Award of Education of the Minister of Japan, National Science Museum, Tsukuba (1998); 1st Prize at the Orchid Fair, Kobe (1997); Award of Excellence, Competition of Japan Cotton Promotion Institute (2001); and the Grand Prix, Osaka Fashion Trend Organization (2002). She formed the Yoshiko Kamei Botanical Art Group and has been teaching botanical illustration since 1995 at the Konan Alumnae Association and since 2001 at the Ashiya Civic Center. She currently has about 40 students studying with her. Her watercolor of "Long-petaled chrysanthemum" is included in *Fuuryu: Japanese Botanical Watercolors from the School of Yoshiko Kamei* (an exhibit of her students' work that is on display in the atrium gallery at Phipps Conservatory and Botanical Gardens, Pittsburgh, 1 March–30 June 2006). Her work is reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and was included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden. We hope to include her work in the Hunt Institute's upcoming *12th International Exhibition of Botanical Art & Illustration* (2007).

Page 36: Pale pink chrysanthemum, 2005, watercolor, 55.5 × 39.5 cm

Page 37: White chrysanthemum, 2005, watercolor, 55 × 39.5 cm

Lent by the artist



Seiko Kijima (1948–) of Kobe studied stage art at Tama Art College (1970) and later studied botanical illustration under Mrs. Mieko Konishi at the Asahi Cultural Center. She is a freelance botanical artist and an instructor for elementary and junior high school students at the Kobe Municipal Arboretum, the Museum of Nature and Human Activities, the Hokudan-cho Earthquake Memorial Park, and the Miracle Planet Museum of Plants of Awaji Island. Ms. Kijima is a member of the Kobe Association of Botanical Illustration, the Japanese Association of Botanical Illustration, and the Green Grass Botanical Illustration Group. Since 1988 she has participated in numerous group exhibitions held at Daiei Gallery and Gallery Miura in Kobe, Kobe Herbal Garden, Ofuna Botanic Garden in Kamakura, Awaji Farm Park, Kobe Orchid Fair, Kawamura Memorial Museum in Sakuragi, Awajishima Museum Sumoto, Museum of Nature and Human Activities in Sanda, and Awaji Landscape Planning and Horticultural Academy in Hyogo. Most recently she has exhibited in Japan at Akashi City Culture Museum (2002), Hokudan-cho Earthquake Memorial Park (2002), Miracle Planet Museum of Plants of Awaji Island, and Exterior Fugashia Company (2005), and in the United States at the New York Botanical Garden and the Horticultural Society of New York. She has received several awards at exhibitions at the Botanic Garden of the National Museum of Science, Tsukuba (1991–1993, 1997). This watercolor was included in the Hunt Institute's *10th International Exhibition of Botanical Art & Illustration* (2001–2002). Ms. Kijima's work is in the collection of Dr. Shirley Sherwood, London; Museum of Nature and Human Activities, Sanda; Port and Urban Projects Bureau, Kobe; and Akashi City Culture Museum. Her work is reproduced in *Illustrated Plants of Mt. Rokko* (Kobe, 1992).

Page 38: *Phytolacca americana* L., 1997, watercolor, 56 × 39.5 cm

Collection of Hunt Institute for Botanical Documentation



Sanae Kikuchi (1944–) of Fujisawa studied at the Musashino Art University and was a high school art teacher. Now a freelance artist, she has held one-person exhibitions at Gallery Muto, Tokyo (1969); Gallery of the Recreational Site, Hachioji (1985); Gallery & Restaurant Matiere, Kamakura (1986); Gallery Vient, Utsunomiya (2002, 2003); and Gallery Momi no Ki, Ashikaga (2005). She also has participated in several group botanical art exhibitions in Tokyo, including those with the botanical organization BEE (2000, 2002, 2004). She received an award from the National Museum of Science (1986), and her work is in the collection of the National Experimental Botanic Garden, Tsukuba. This watercolor was included in the Hunt Institute's *8th International Exhibition of Botanical Art & Illustration* (1995–1996).

Page 44: *Platycodon bifloratus* (Cav.) C. Chr., 1994, watercolor, 75.5 × 54.5 cm

Collection of Hunt Institute for Botanical Documentation



Yuriko Kikuchi (1955–) of Nasugun was a designer at various design houses (1974–1982) and since 1982 has been a freelance graphic designer. Also a botanical artist, she has been concentrating on painting lilies for several years. Ms. Kikuchi held a one-person exhibition at the La Fonte Gallery in Utsunomiya (1998), and her work has been included in numerous group exhibitions, including ones held at Gallery of the Central Cooperative Bank of Agriculture and Forestry, Mito (1992, 1993); Green Fair '93, Ibaraki (1993); Gallery of the Central Post Office, Mito (1994); Gallery Saza, Katsuta (1994); and the Botanic Garden, Mito (1991–2005). Her watercolor of *Seemannia latifolia* Fritsch was included in the Hunt Institute's 8th International Exhibition of Botanical Art & Illustration (1995–1996).

Page 7: *Lilium auratum* Lindl., 1997, watercolor, 38.5 × 54 cm
Collection of Hunt Institute for Botanical Documentation



Hidenari Kobayashi (1956–) from Tokyo has a B.A. in Fine Arts (1976–1981) and a degree in Museology (1986–1988) from Wako University, Japan. He studied lithography at the Bookbinding and Graphic Arts Academy of Barcelona, Spain (1981–1984), and botanical illustration at Parthenon Tama, Tokyo (1990–1992). He has been an artist and instructor at Creative Staff Co., Ltd. (1986–1996); 4th Cultural Center of Inagi (1990–1992); Aritaki Arboretum, Koshigawa (1994–1995); and Mainichi Culture Center, Tokyo (1995–1999); and is currently at the Green Live Center, Tokyo (1992–); Meguro Gakuen, Tokyo (2000–); and Sankei Gakuen, Tokyo (2004–). A member since 1991, Mr. Kobayashi was also the president of the Japanese Association of Botanical Illustration (2001–2005). Since 1977 his lithographs and later his botanical watercolors have been included in numerous group exhibits in Japan, including the 4th–7th Independent Exhibition(s) of Printmaking, Kanagawa, (1977–1980); 5th–9th Exhibition(s) of Botanical Illustration of Japan, Botanic Garden of the National Museum of Science, Tsukuba (1989–1993), where his work has received the award of the President (1990) and an award of excellence (1992); Green Live Center, Tokyo (1990, 1993, 1994); Seiseki-sakuragaoka Keio (1991) and Tama Sogo (1992) Department Stores, Tokyo; World Orchid Exhibition, division of botanical art, Tokyo (1992); Central Cultural Center of Inagi, Tokyo (1993); and 1st–9th Exhibition(s) of Japanese Association of Botanical Illustration (1996–2006). He held a one-person exhibition at Gallery Shiki, Tokyo (1985). His work is in many private collections as well as the National Museum of Science, Tokyo, and Royal Botanic Gardens, Kew. His work is reproduced in his book *My Botanical Illustration* (National Museum of Science, Tokyo, 1991); and in *Curtis's Botanical Magazine* (16(4), 1999 and 18(2), 2001); *Kazahana no niwa* (The Booklet of Herbs) (Tokyo, 2000); *Flora of Saneatsu Park* (Tokyo, 2005); and *Katagiri Yoshiko 'Hana Nikki'* (Nagano, 2005). His work also was reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden. This watercolor was included in the Hunt Institute's 8th International Exhibition of Botanical Art & Illustration (1995–1996).

Page 20: *Oenothera biennis* (form of fasciation), 1994, watercolor, 72.5 × 38 cm
Collection of Hunt Institute for Botanical Documentation



Mariko Kojima (1937–) of Fujisawa attended the Culture and Fashion Academy, Tokyo (1958). She also studied botanical art under Yoai Ohta (see front cover and pages 7, 8, 9, 53) and Yoshio Futakuchi. She is a freelance botanical illustrator and an instructor in Tokyo at the Sankei Academy and the Mitsubishi Cultural Center and in Yokohama at the Kanagawa Cultural Center. She has been a member of the Japanese Association of Botanical Illustration since 1986. Her work has been included in numerous group botanical art exhibits in Japan, including ones held at the Odakyu Department Store, Tokyo (1986–); Gallery Inokashira, Tokyo (1987–); Gallery Yokoshin, Yokohama (1988–); Yasuda Fuji Cultural Foundation (1996); Fujisawa Saika-ya Department Store, Kanagawa (1997–); and the Yasuda-kasai Museum, Tokyo (1998). This watercolor was included in the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration (1992). Her paintings are also in the collections of Matsuda-cho Nature Museum, Kanagawa; Miyazaki Prefectural Museum of Nature & History, Kamakura Museum of Literature; National Museum of Science, Tokyo; and Dr. Shirley Sherwood, London. Her work has been reproduced in numerous Japanese magazines, in a series of postcards and stamps for the Japan Postal Service (1990, 1991, 1993, 2001), in *Contemporary Botanical Artists: The Shirley Sherwood Collection* (London, 1996), and in her own books *How to Draw Botanical Art* (1988) and *Corridors of Flowers* (2004).

Page 13: *Paphiopedilum callosum* × *Paphiopedilum mostons*, watercolor, 51 × 36 cm
Collection of Hunt Institute for Botanical Documentation



Mieko Konishi (1945–) of Nishinomiya is a graduate of the Department of Education, Kobe University (1968). She studied botanical illustration with Christabel King at the Royal Botanic Gardens, Kew (August, 1993). She has taught at the elementary, high school and college levels at the Kobeshinbun Cultural Center, Kobe (1988–1999). Since 2003 she has been teaching at the Asahi Cultural Center, Kyoto. She has been a member of the Kobe Association of Botanical Illustration and the Japanese Association of Botanical Illustration (JABI) since 1991 and of the American Society of Botanical Artists since 2004. Her botanical artwork has appeared in numerous group exhibitions, including those at Gallery Miura, Kobe (1994–); Bumpodo Gallery, Tokyo (1996, 1998, 2000, 2003); Gallery of the Osaka Forestry Office, Osaka (1997); Gallery Kawanishi, Hyogo (1998, 2004); Gallery Vega, Hyogo (2001); Kobe Municipal Arboretum, Kobe (1993–); Kobe Municipal Herb Park, Kobe (1994–); Osaka Municipal Nagai Botanic Garden, Osaka (1998–); Itami Aramaki Rose Garden, Hyogo (2002); Kobe Crystal Palace, Kobe (2004); and many exhibitions with the JABI. She received the Award of the Education Minister of Japan, Botanic Garden of the National Museum of Science, Tsukuba (1987). In 1993 Ms. Konishi held a one-person exhibition at Gallery Gaufres Aldea Kitano, Kobe. Her artwork is in the collection of the Royal Botanic Gardens, Kew, and the Hyogo Prefectural Harima Central Park. This watercolor was included in the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration (1992). She has received commissions for illustrations for numerous magazine covers and for reliefs and monuments for the Nishinomiya and the Kakogun Funeral Halls in Hyogo. Her work is reproduced in several elementary and high school science textbooks and in plant reference books and floras, including the *Illustrated Flora of Japan* (Osaka, 1982); *Illustrated Horticultural Bamboo Species in Japan* (Wakayama, 1991); *Illustrated Plants of Mt. Rokko* (Kobe, 1992); *Curtis's Botanical Magazine* (16(2), 1999 and 18(2), 2001); *The Flora of Sakai* (Osaka, 2001); and *Illustrated Plants of Nature Earth Origin* (Tokyo, 2002). Ms. Konishi's paintings were reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibition that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden.

Page 29: Bamboos and bamboo shoots: 1. *Pleioblastus gramineus* f. *monstrispiralis*; 2. *Phyllostachys bambusoides*; 3. *P. aurea*; 4. *P. nigra* f. *henoris*, acrylic and gouache, 53 × 26 cm
Collection of Hunt Institute for Botanical Documentation



Makiko Makiyama (1953–) of Yokohama studied literature at Keio University (1987). She is a freelance botanical illustrator and an instructor at the Yomiuri/NihonTV Culture Center in Tokyo and Yokohama. She has been a member of the botanical organization BEE since 2000 and the Japan Botanical Art Association since 2004. She has held one-person exhibitions in Japan and the United States at Space Adesso, Ashiya (1988); Hankyu Department Store, Umeda (1989); and Huntington Library, San Marino, California (1989). Ms. Makiyama's work has been included in several group botanical art exhibitions at Yokohama Botanic Garden for Children, Bungei Shunju Gallery, and the Odakyu Department Store, Tokyo, as well as the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration (1992). She is the author and illustrator of *ABC Diary of Pretty Sparrow* (Pecha) (Tokyo, 1986) and *The Chatty Mushroom* (Tokyo, 1990).

Page 22: *Plantago asiatica* L., 1999, watercolor, 52.5 × 38.5 cm
Collection of Hunt Institute for Botanical Documentation



Naomi Morino (1969–) was born in Shiga and received a degree in Visual Communication Design, Kyoto Seiko University (1993). She studied painting with botanical artists Luca Palermo and Aurora Tazza of Rome, Italy. She now lives part of the year in Sardinia and part in California. She is a member of the Italian botanical art society, FloraViva, and her work has been included in group exhibitions in Japan and Italy at Accent Gallery, Osaka (1999); *Il Vivai Illustrato* (1 and 2), Pro Loco di Nemi, Rome (2002, 2003); *Floravivaistica del Lazio*, Rome (2003); *Floral Fest-Mostra sulla Passiflora and Floral Fest-Mostra sull'Orchidea*, Villa Manin, Passariano, (2003, 2004); *Primavera all'Orto Botanico di Roma* (2004); *Palazzo Albini della Rovere*, Saludecio, Rimini (2003, 2004, 2005); and *FloraViva: Contemporary Botanical Paintings*, Tridentino Museum of Natural Science, Trento, Italy (2005). She received first prize for her painting of Iris in "La Sapienza" at the Orto Botanico in Rome. We hope to include her work in the Hunt Institute's 12th International Exhibition of Botanical Art & Illustration (2007).

Page 46: *Opuntia ficus-indica* (L.) Miller-Fico d'India (prickly pear), 2005, watercolor, gouache, pencil on paper, 73 × 53 cm

Page 47: *Echinopsis* hybrid, 2005, watercolor, 41 × 31 cm
Lent by the artist



Sadao Naito (1947–) attended the Tokyo Designer's School (1965–1967) and is an artist and illustrator whose work has received numerous advertising awards and has been reproduced in several illustration annuals in Japan. Currently a member of the Wild Bird Society of Japan and the Tokyo Illustrator's Society, he was a member of the Society of Animal Artists (New York) in 2000. His paintings of birds, in his preferred media of gouache and acrylic, have been reproduced in *Birds in Art* (1999). This artwork was included in the Hunt Institute's 6th International Exhibition of Botanical Art & Illustration (1988).
Page 31: *Hydrangea macrophylla*, 1985, watercolor, 35 × 45.5 cm
 Collection of Hunt Institute for Botanical Documentation



Yoko Nomura (1953–) of Nagano has an associate's degree in craft design from the Musashino Art University (1973) and is a graduate of the Otsuka Textile School (1976). A self-taught botanical artist, she has been freelancing since 1998 and established Atelier Kiyosato in Yamanashi. She has provided several illustrations for Epsom, including posters and calendars. Ms. Nomura has held numerous one-person exhibitions in the Nagano Prefecture at the Bellshine Gallery, Ina (2000, 2003); Ram Ram Gallery, Okaya (2000); Iwatani Gallery, Suwa (2000, 2001, 2003); Sekaiken Koen Gallery, Tokyo (2002); Chiba Gallery, Tomakomai (2003); and Saga Newspaper Gallery, Saga (2003). Her watercolors of *Amorophallus konjac* and *Nelumbo nucifera* were included in the Hunt Institute's 11th International Exhibition of Botanical Art & Illustration (2004–2005).
Back cover: Kaiji [Vitis], watercolor, 60.5 × 44.5 cm
Page 45: *Trichosanthes cucumeroides*, watercolor, 67.5 × 49.5 cm
 Lent by the artist



Yoai Ohta (1910–1988) lived in Tokyo and studied painting under Bunjiro Hosoi at the Manchurian School of Education (1926). In a 1977 letter to former Hunt Institute Curator of Art John V. Brindle, Mr. Ohta wrote that he was "first introduced to botanical art by the botanist Doctor Ichiro Ohga (1929–1930), who is also known as Doctor or Professor Lotus, and through his guidance, became involved in what was to become my life work. At first, I used European prints of botanical subjects as my models, but then [I was] drawn by the beauty of flowers and shrubs." His botanical paintings were included in group exhibitions in Japan at the Shinjuku Station Building Gallery (1965) and the Shinjuku Odakyu Halc Gallery (1971–1976). The artworks in this exhibit also were featured in the Hunt Institute's 4th International Exhibition of Botanical Art & Illustration (1977–1978), *Talking in Flowers: Japanese Botanical Art* (1982), and *Flora Portrayed: Classics of Botanical Art from the Hunt Institute Collection* (1983). A posthumous exhibition of 50 of his artworks was held in Tokyo (1994) and Yamagata (1996). His work was published in *Illustrations of Important Forest Trees of Japan* (Tokyo, 1968, vols. 2, 3, 5), *The Wild Orchids of Japan in Colour* (Tokyo, 1971), *Flowering Cherries of Japan* (Tokyo, 1973), and an edition of *Atelier* (570, 1974), which was devoted to Mr. Ohta's "How to draw botanical art" (see page 60). He was a botanical instructor as well, and three of the artists in this exhibit were his students (see entries for Y. Kakuta, F. Sugizaki, K. Sugizaki).

Front cover: Itokukuri, *Prunus lannesiana* Wils. cv. Fasciculata, Japanese Flowering Cherry, watercolor, 44 × 31.5 cm

Page 8: [*Prunus sargentii* Rehd.], Sargent or North Japanese Hill Cherry, watercolor, 59.5 × 46.5 cm
 Collection of Hunt Institute for Botanical Documentation



Takeko Sagara (1930–) of Tokyo graduated from the Department of Domestic Science, Japan Women's University, Tokyo (1953), where she became a nutrition instructor (1960–1975). She has been a freelance botanical artist since 1987. A member of the Japanese Association of Botanical Illustration, she has participated in numerous group exhibitions, including those at Okura Gallery, Tokyo (1990–1992, 1994, 1996); Gallery Konoha, Tokyo (1998); Tokyo Metropolitan Art Museum (1973–1986); the National Museum of Kyoto (1984, 1985); and Tokyo Metropolitan Jindai Botanical Park (1992, 1994, 1996, 1998, 2000, 2003, 2004). This watercolor was included in the Hunt Institute's 10th International Exhibition of Botanical Art & Illustration (2001–2002). One of her paintings is in the collection of Dr. Shirley Sherwood, London, and was included in Sherwood's book *A Passion for Plants: Contemporary Botanical Masterworks* (London, 2001). Ms. Sagara's work also is reproduced in several calendars and postcards, in *Art of Suibokuga* (Tokyo, 1986), and in two volumes of *Contemporary Japanese Flower and Bird Paintings in Nihonga* (Kyoto, 1987, 1993). Her work also was reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden.
Page 28: *Hibiscus coccineus* (Medik.) Walt., 1999, watercolor, 51.5 × 36.5 cm
 Collection of Hunt Institute for Botanical Documentation



Masao Saito (1947–) of Yokohama attended the Hamamatsu Technical High School and later apprenticed under the renowned technical illustrator Kazuo Haba (1967–1968). Considered a master of the airbrush technique, Mr. Saito has been a freelance illustrator since 1968 and specializes in the illustration of scientific picture books. Since 1984 many of his images of fruits, vegetables, and flowers have been included in these books and most recently are featured in *Apple* (1998), *Herbs* (2000), *Sesame* (2001), *Peanut* (2002), *Banana* (2003), *Sweet Potato* (2004), *Green Pepper* (2005), and *Potato* (in production for 2006). He also has made videos and written books about his technique for illustrating these subjects, such as *How to Draw Super-Realistic Illustration and Its Techniques* (1977) and *Super-realist Illustration* (Tokyo, 1983). Mr. Saito's illustrations also have been used for academic journals and advertisements, including posters for Japan's World Flower Festival, Coca Cola "Minute Maid," and Steven Spielberg's *War of the Worlds* for the Japanese market. A member of the Tokyo Illustrator's Society, he has participated in various exhibits held by national newspaper companies since 1999. The Hunt Institute included two paintings in the 8th International Exhibition of Botanical Art & Illustration (1995–1996) and displayed 50 in *Fruits, Vegetables and Flowers: Super-realistic Paintings by Masao Saito* (1998), his first one-person exhibition outside Japan. Two of his paintings are in the collection of the Miyagi Prefectural Museum in Japan. He has won numerous design and advertising awards in Japan and abroad, including the All Japan Calendar Exhibition, Ministry of Industry and International Trade, the Asahi Advertising Prize, the Mainichi Design Prize, the Nikkei Advertising Prize, the International Advertising Prize (London), and the 2003 Vargas Award from *Airbrush Action* magazine in the United States.

Page 26: Nakima—Group of melons, 1999, acrylic, 51 × 72.5 cm

Page 27: Kankitsu-rui—Group of citrus, 2002, acrylic, 51 × 72.5 cm

Collection of Hunt Institute for Botanical Documentation



Masako Sasaki (1939–) was trained as a craftsman in metal carving and enameling in Japan. While living in England (1988–2002), she attended Sutton College of Liberal Arts and took courses on field studies and morphology with Michael Hickey at Juniper Hall (1993) and on botanical painting with Ann Farrer at the Royal Botanic Gardens, Kew (2003). She is a member of the Society of Botanical Artists, the Chelsea Physic Garden Florilegium Society, the American Society of Botanical Artists, and the Japanese Association of Botanical Illustration. She held a one-person exhibition in Tokyo (2004) and has participated in group exhibits in Japan (2004, 2005) and abroad, such as those held by the Society of Botanical Artists, London (1993–1998), in which she received two certificates of merit (1994, 1998); by the Royal Horticultural Society, London, in which she was awarded the Gold (1994), Silver (1996), and Silver-gilt (1998) medals; and by Hunt Institute (9th International Exhibition of Botanical Art & Illustration, 1998–1999). Currently residing in Saitama, she continues to paint and to teach botanical illustration at the Asahi Cultural Center and at her residence. Her work is in Dr. Shirley Sherwood's collection in London and was reproduced in *A Passion for Plants: Contemporary Botanical Masterworks* (London, 2001). Her work has been published in *Arte y Botánica* (Spain, 2001); *The Art of Botanical Painting* (Collins, 2004); and *Flower Paintings from the Apothecaries' Garden* (Antique Collector's Club, 2005). Ms. Sasaki's paintings were reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden.

Page 32: *Hydrangea paniculata*, 1994, watercolor, 50 × 38 cm

Page 33: *Streptocarpus*, 1994, watercolor, 29 × 38.5 cm

Collection of Hunt Institute for Botanical Documentation



Toshi Shibusawa (1960–) was born in Yokohama and studied fine art and design at the Kanagawa Technical School. After launching his career in graphic design in Tokyo, he moved to the United States in 1980. He currently is a full-time textile designer for the home furnishings industry and a botanical and fine artist. A member of the American Society of Botanical Artists, he has participated since 2000 in many of their regional and international juried exhibitions at the Horticultural Society of New York (2000, 2001, 2002); the Memorial Gallery, State University of New York (SUNY), Farmingdale, New York (2000); the Johnson & Johnson Headquarters, New Brunswick, New Jersey (2002); and the U.S. Botanic Garden, Washington, D.C. (2002). His work also was included in *Art in Bloom: An International Exhibition of Orchids in Art* at the New York International Orchid Show, World Trade Center, New York (2001), and in *Focus on Nature VIII* at the New York State Museum, Albany (2002). His two watercolors of *Acer rubrum* (Red Maple) and *Autumn Leaves* were included in the Hunt Institute's 11th International Exhibition of Botanical Art & Illustration (2004–2005) and are currently included in the travel exhibition touring the United States.

Page 40: *Acer saccharum*, Sugar Maple, 2003, watercolor, 54 × 35.5 cm

Page 41: *Anacardiaceae*, American Smoketree, 2002, watercolor, 47 × 43 cm

Lent by the artist



Akiko Shimizu (1940–) from Abashiri studied botanical illustration with G. B. Threlkeld in 1983. She is a freelance botanical illustrator and has been an instructor at the Asahi Cultural Center, Sapporo; the Mori-no-Ie Botanical Art Class, Abashiri; and the Doshin Cultural Center, Kitami. Ms. Shimizu also has been president of the Hokkaido Botanical Art Association and has participated in several of this organization's group exhibitions at Sapporo Tokeidai Gallery since 1990 and in other botanical exhibitions at Abashiri Art Museum and Kitami Tokyo Department Store. She held one-person exhibitions at Nibutani Ainu Museum (2004) and Hokkaido Museum of Northern Peoples (2005), and she and Hirose Usui exhibited at Yubari Museum of Art (2003). She has received awards of the President of Tsukuba Botanic Garden, Botanic Garden of the National Museum of Science, Tsukuba (1986, 1987), and her work is in its collection. This watercolor was included in the Hunt Institute's 8th International Exhibition of Botanical Art & Illustration (1995–1996). Her work has been reproduced in a series on poisonous plants in the visual science magazine *Quark* (1993–1995), in the weekly newspaper *Hokkaido* (2003–2005), and in her book *Inochi-wo-Kaku: Collection of Botanical Art Works by Akiko Shimizu* (Mori-no-Ie, 2005).

Page 5: *Lycoris radiata*, 1994, watercolor, 48 × 36 cm
Collection of Hunt Institute for Botanical Documentation



Fumiko Sugizaki (1945–) of Yamagata studied botanical art with Mr. Yoai Ohta (see front cover and pages 7, 8, 9, 53). A freelance botanical artist, she has been an instructor at the Yamagata School of Art in Yamagata, the NHK Cultural Center in Izumi and Jozenji, and the National Museum of Science in Sendai and Niigata, and she has given a workshop at the 15th International Orchid Festival (2005). Since 1995 she has been the director of the Sugizaki Botanical Art Workshop Co., Ltd. Her artwork has been included in numerous group exhibitions at the Space YY Gallery, NHK Yamagata Broadcasting Station (1994); Space Y Gallery, NHK Sendai Broadcasting Station (1995); Yamagata Prefectural Museum (1990–); Schlosspark Pavilion, Bad Sackingen, Germany (1998); Flinn Gallery, Greenwich, Connecticut (2004); and Konoha Gallery, Tokyo (2004, 2005). She has held numerous one-person exhibitions since 1987, including those at Gallery Ashi, Yamagata Wild Herbs Garden, Bunshoukan Gallery, Yamagata Prefectural Geibun Art Museum, all in Yamagata, and Gallery Shinjuku Takano, Musee Yomenanohana, and Konoha Gallery in Tokyo. She also has received awards for her work included in exhibitions at the Botanical Garden of the National Museum of Science, Tsukuba (1984, 1985). She and her husband Kiyohiko Sugizaki held a joint exhibition at Gallery Okuda International, Washington, D.C. (1996). This watercolor was included in the Hunt Institute's 9th International Exhibition of Botanical Art & Illustration (1998–1999). Her work has been reproduced in a series of greeting cards and postcards; in the magazine *Riraku* (2000–) and in the monthly magazine of the Yamagata Prefectural Economic Agricultural Cooperative Association; in the newspapers *Asahi Weekly* and *The Daily Yomiuri* (2004); and in the books *Collected Paintings of Mrs. And Mr. Sugizaki's Botanical Art* (1992, 1998) and *Kiyohiko & Fumiko Botanical Art Collection* (no. 2, 1998 and no. 3, 2000). Her paintings were reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden. Mrs. Sugizaki's work is in the collections of the Yamagata Prefectural Environmental Conservation Division and of the Horticulture Experiment Station. She and her husband established the Sugizaki Botanical Art Museum, Yamagata, in 2005.

Page 16: *Prunus sieboldii* (takasago), 1996, watercolor, 40.5 × 31.5 cm
Collection of Hunt Institute for Botanical Documentation



Kiyohiko Sugizaki (1940–) of Yamagata studied botanical art with Mr. Yoai Ohta (see front cover and pages 7, 8, 9, 53). A freelance botanical artist, he has been an instructor at the Yamagata School of Art in Yamagata, the NHK Cultural Center in Izumi and Jozenji, and the National Museum of Science in Sendai and Niigata, and he has given a workshop at the 15th International Orchid Festival (2005). Since 1995 he has been the president of the Sugizaki Botanical Art Workshop Co., Ltd. His artwork has been included in numerous group exhibitions at the Space YY Gallery, NHK Yamagata Broadcasting Station (1994); Space Y Gallery, NHK Sendai Broadcasting Station (1995); Yamagata Prefectural Museum (1990–); Schlosspark Pavilion, Bad Sackingen, Germany (1998); Flinn Gallery, Greenwich, Connecticut (2004); and the 35th Japan Botanical Art Exhibition, Tokyo (2004). He has held numerous one-person exhibitions since 1987, including those at Gallery Ashi, Yamagata Wild Herbs Garden, Bunshoukan Gallery, Yamagata Prefectural Geibun Art Museum, all in Yamagata, and Gallery Shinjuku Takano, Musee Yomenanohana, and Konoha Gallery in Tokyo. Mr. Sugizaki has received awards for his work included in exhibitions at the Botanical Garden of the National Museum of Science, Tsukuba (1983, 1984, 1985). He and his wife Fumiko Sugizaki held a joint exhibition at Gallery Okuda International, Washington, D.C. (1996). This watercolor was included in the Hunt Institute's 9th International Exhibition of Botanical Art & Illustration (1998–1999). His work has been reproduced in a series of greeting cards and postcards; in the monthly magazine of the Yamagata Prefectural Economic Agricultural Cooperative Association and in the magazine *Riraku* (2000–); in the newspapers *Asahi Weekly* and *The Daily Yomiuri* (2004); and in the book *Collected Paintings of Mrs. And Mr. Sugizaki's Botanical Art* (1992, 1998). He has been a member of the Japan Botanical Art Association since 2004. His work was reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden. Mr. Sugizaki's work is included in the collections of the Yamagata

Prefectural Environmental Conservation Division and the Yamagata Prefectural Horticulture Experiment Station. He and his wife established the Sugizaki Botanical Art Museum, Yamagata, in 2005.

Page 25: Watermelon, 1996, watercolor, 45.5 × 61 cm
Collection of Hunt Institute for Botanical Documentation

Kazuko Tajikawa (1947–) of Himeji studied literature at Kohnan University (1969) and botanical illustration under Mieko Konishi at the Asahi Cultural Center (1987–1992). She has been an instructor at the Ecole de Royal in the Rihga Royal Hotel Osaka and at the Asahi Cultural Center. Also she has instructed elementary and high school students at the Kobe Municipal Arboretum (1998–), the Museum of Nature and Human Activities (1999–), the Hokudan-cho Earthquake Memorial Park (2001–2003), and the Miracle Planet Museum of Plants in Awaji Island (2001–). She also is a freelance botanical illustrator and has received commissions from the Museum of Nature and Human Activities, Sanda. A member of the Kobe Association of Botanical Illustration (1991–2000), Ms. Tajikawa is currently a member of the Japanese Association of Botanical Illustration and the Green Grass Botanical Illustration Group. She held one-person exhibitions at Gallery Miura, Kobe (1994), and the Himeji Credit Association (2001, 2002). She has participated in numerous group exhibits at Daiei Gallery (1990), Gallery Abenryu (1991) and Gallery Miura (1994–1996), all in Kobe; Kawamura Memorial Museum, Chiba (1996); Shoundo Museum, Yamaguchi (1997); Awajishima Museum, Sumoto (1998); Museum of Nature and Human Activities, Sanda (2000); Akashi City Culture Museum (2002); Plant Museum of Miracle Planet in Awaji Island (2003, 2005); Rokko Alpine Garden, Kobe (1988); Kobe Herbal Garden (1994–1996); Botanic Garden of the National Museum of Science, Tsukuba (1989–1992); Ofuna Botanic Garden, Kamakura (1998); Kobe Municipal Machizukuri Kaikan (1998); Awaji Landscape Planning & Horticulture Academy (2000); Hokudann-cho Earthquake Memorial Park, Hyogo (2002); and Exterior Fugasha Company (2005). She has also participated in *East Meets West* exchange exhibitions between Green Grass in Hyogo and Art Botanica in New York (2001, 2002). She has received numerous awards for her work in exhibitions at the Botanic Garden of the National Museum of Science in Tsukuba, the Kobe Orchard Fair, and the Osaka International Orchid Festival. Her work has appeared in numerous publications in Japan and England, including *Curtis's Botanical Magazine* (16(2), 1999 and 18(2), 2001) and William Stearn's *The Genus Epimedium* (Timber Press, 2002). Ms. Tajikawa's work is in the collections of the Royal Botanic Gardens, Kew; the Akashi City Culture Museum; and the Port and Urban Projects Bureau office, Kobe. This watercolor was included in the Hunt Institute's 9th International Exhibition of Botanical Art & Illustration (1998–1999).

Page 17: *Nerium indicum* Mill., 1997, acrylic, 55 × 39 cm
Collection of Hunt Institute for Botanical Documentation

Kazuto Takahashi (1951–) was born in China and currently lives in Japan. A graduate of the Art Academy of Musashino (1971), he has worked since 1985 at the Shawa Rubber Chemical Industry Co., Ltd. He has received several honors, including the Award of the President of the National Museum of Science, Tokyo (1986); the Award of the President of the Botanic Garden of the National Museum of Science, Tsukuba (1990); and the Award of the Education Minister of Japan (1990). His work is in the collections of the Botanic Garden of the National Museum of Science in Tsukuba and of Dr. Shirley Sherwood in London. One of his paintings was included in *Contemporary Botanical Artists: The Shirley Sherwood Collection* (London, 1996) and the accompanying travel exhibition. His watercolor of *Sonchus oleraceus* was included in the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration (1992). He is a member of the Japanese Association of Botanical Illustration, and his work was included in their book *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden.

Page 14: *Arisaema heterophyllum*, Maizuru-tennan-shō (flying cranes), watercolor, 54.5 × 39.5 cm
Collection of Hunt Institute for Botanical Documentation

Miyako Takahashi (1950–) of Ito studied at the Nogoya School, Institute of Design (1970), and the Department of Sociology, Kinjo-gakuin University (1972). She is a botanical artist, a member of the Japanese Association of Botanical Illustration, and currently an instructor at Nagoya Asahi Cultural Center, Keiyo Okasu Club, and Tokyo Yotuya Club. Ms. Takahashi established a private gallery of botanical art in 2000. She has held one-person exhibitions at the Nagoya City Hall Gallery (1992, 1996); Gallery of St. Luke's International Hospital, Tokyo (1995–1997); Gallery of Hakuseikan, Gifu (1995); and Gallery of Musashi, Tokyo (1996). Her work has been included in many group exhibitions in Japan, England and the United States, including the Hunt Institute's 9th International Exhibition of Botanical Art & Illustration (1998–1999), where these two watercolors were displayed. The Royal Horticultural Society, London, awarded a Silver-gilt Grenfell Medal (2004) for her watercolors of fruits and a Silver Grenfell medal (2005) for her watercolors of Japanese wild lilies. Her work is published in *Easy Painting Guide of Botanical Art* (Nikibo, 2001) and *Amusing Painting of Botanical Art* (Nichibo, 2005).

Page 34: *Papaver rhoeas* L., watercolor, sumi-ink, 38 × 30 cm

Page 35: *Physalis alkekengi* L., watercolor, sumi-ink, 28 × 38 cm
Collection of Hunt Institute for Botanical Documentation



Kiyoko Tanaka (1946–) of Yokohama studied at the Women's Junior College of Fine Arts (1968) and is a graphic designer, working at orb inc. (Tokyo) since 1990. A member of the botanical art group BEE since 2000, she has participated in their exhibits in Tokyo at Gallery Saegusa (2000) and at Bungei Shunju Gallery (2002, 2004). Ms. Tanaka held a one-person exhibit at Gallery & Studio Worth in Tokyo (2000) and has participated in group exhibits at Gallery Maruzen in Tokyo (1989–2000). This watercolor was included in the Hunt Institute's *7th International Exhibition of Botanical Art & Illustration* (1992).

Page 24: *Stauntonia hexaphylla*, 1990, watercolor, 49 × 57.5 cm
Collection of Hunt Institute for Botanical Documentation



Yoko Uchijo (1949–) of Tokyo worked for an animation company and is now a freelance illustrator of children's books. A self-taught botanical artist, she also teaches this subject and is a member of the Japanese Association of Botanical Illustration (JABI). Some of her illustrations were reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and were included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden (2005). Ms. Uchijo attended the opening in Washington with other members of the JABI and while there also taught a botanical art workshop at the National Arboretum. Her work has been included in numerous group shows at the Seiseki Memorial Gallery and Gallery Haru, Tokyo, and she has received several awards for her artwork in Japan, including the Award of the Education Minister of Japan Botanic Garden of the National Museum of Science, Tsukuba. The Hunt Institute included her watercolor of *Paulownia tomentosa* in the *7th International Exhibition of Botanical Art & Illustration* (1992). Her artwork is reproduced in *Uncle Bear and Acorn* (Tokyo, 1978) and *Akane Color Atlas for Children* (Tokyo, 1980), and a collection of her artwork was published in her book *In the Mirror* (2005).

Page 23: *Viola*, 1999, watercolor, 31.5 × 47 cm
Collection of Hunt Institute for Botanical Documentation



Keita Yonezu (1943–) studied in the Sculpture Department, Kyoto School of Arts and Crafts (1965–1966). Working as a graphic designer and illustrator since 1966, he became a freelance illustrator in 1980. Mr. Yonezu's work was included in group exhibitions at the City Museum of Kyoto; Gallery 16, Kyoto; Gallery Sony Tower, Osaka; and Osaka Designer Space Tokyo, Osaka; and in one-person exhibitions at Gallery 16, Kyoto; and Gallery Aunkan, Osaka. Yonezu has received several awards for his illustrations, including the 29th Dentsu Advertising Award and the Fugui-Sankei Group Advertising Award. His work has been published in numerous illustrated Japanese children's picture books, including *Acorn* (Tokyo, 1982), *Donguri* (Tokyo, 1983), *Puppy* (Tokyo, 1984), and *Koala* (Tokyo, 1984). He has created illustrations for several posters and calendars, for commemorative stamps and New Year's greeting post cards for the Kinki postal service bureau, and for a diorama at the Ueno National Science Museum, Tokyo. This painting was included in the Hunt Institute's *6th International Exhibition of Botanical Art & Illustration* (1988).

Page 43: *Donguri* [Acorn], 1982, acrylic, gouache, pencil, 30 × 46 cm
Collection of Hunt Institute for Botanical Documentation



Keiko Yoshida (1965–) of Yokohama is a graduate of the Tama University of Art (1988) and worked as a designer for the Durban Co., Tokyo (1988–1998). Now a freelance botanical illustrator and instructor, she has been a judge for botanical art contests held by the Japan Gardening Society since 2000. She has been a member of the Japan Botanical Art Association (JABI) since 1998 and the Japanese Society for Orchid Sciences since 2002. Ms. Yoshida held one-person exhibitions in Tokyo at Yoseido Gallery (1999) and at Daichengei (2004). She has participated in numerous group exhibitions in Japan, including *Exhibition of the Botanical World*, Gajoen Art Museum, Tokyo (1999); *Japan Botanical Art Exhibition*, Odakyu Department Store, Tokyo (1999); one at Nihondaira Art Museum (2000); and exhibitions held by JABI. She has received several awards for her work in Japan, including the Grand Prix, Arts and Crafts Department (1996) and Award of Shizuoka Prefectural Governor (1996), Shizuoka International Orchid Show; Excellence Award, National Museum of Science, Tokyo (1997); Merit Award, Arts and Crafts Department, Japan Grand Prix "Ran" International Orchid Festival (1998). She has received gold medals from the Royal Horticultural Society, London (2002, 2003), and her work is in the Society's Lindley Library. This watercolor was included in the Hunt Institute's *10th International Exhibition of Botanical Art & Illustration* (2000–2001). Her work is reproduced in several publications, including *Wild Plants* (Multimedia Encyclopedia Series, Tokyo, 1998); *Wild Flowers in Japan* (1999); and *The Tulip Book* (Tokyo, 2000). Ms. Yoshida's work was reproduced in *Endangered Plants of Japan: A Florilegium* (Kanagawa, 2004) and included in the accompanying exhibit that was displayed throughout Japan and at the U.S. National Arboretum, Washington, D.C., and the Chicago Botanic Garden.

Page 15: *Sprekelia formosissima*, 2000, watercolor, 53 × 38 cm
Collection of Hunt Institute for Botanical Documentation

Books in the exhibition

Between the Edo (1603–1867) and Meiji (1868–1912) periods in Japan, there was a transformation in how the natural world was represented. For centuries images of plant material had been used in art and utilitarian objects and infused with the poetry of pure aesthetics. The outside influence of the Chinese and Dutch scientific communities and the growing interest in the native flora of Japan and its possible medicinal uses created a need to represent the natural world in a more detailed, scientific fashion. Contemporary botanical art and illustration still straddles these two aspects of plant representation, and there is still much discussion about what is considered truly botanical. We paired these 18th–19th-century wood-block print books with 20th–21st-century Japanese botanical works to show how the past continues to influence contemporary artists and how the same plant has been interpreted in various periods.

Edo Period (1603–1867)

Ehon Yazansō (Picture books of mountain and field plants). Hōbashi Yasukuni. Osaka, Shibukawa Seimon, 1755, 5 vols. Containing images of individual plants and habitat groups, this book was illustrated by Tachibana Yasakuni and engraved by Fujimura Zen'emōn and Fujie Shirōbei. Bartlett and Shohara described it as "one of the most interesting and charming works of old Japanese botany" (1961, p. 126).

[Papaver], wood-block print, vol. 4. (See Miyako Takahashi's contemporary watercolor, p. 34.)



Honzō Zufu (Illustrated manual of plants). Iwasaki Tsunemasa, a.k.a. Iwasaki Kan'en (1786–1842). Edo, Suharaya, Mohei & Yamashiroya, Sahei, 1830, 4 vols. *Honzō Zufu* is generally acknowledged as one of the great pioneer Japanese floras. In his foreword, as quoted by Richard C. Rudolph, Iwasaki wrote that he drew pictures of all of the plants that he was able to examine personally, but that some foreign plants were also added from a source that Rudolph (1965) has identified as the work of Johann Wilhelm Weinmann (1683–1741), as well as some from works by Philipp Franz von Siebold (1796–1866) and Rombert Dodoens (1517–1585), always with acknowledgement. Iwasaki painted some 2,000 plant portraits, which he then began to publish. We hold four volumes from the original printed edition of *Honzō Zufu*, which may be the extent of that edition. A second, manuscript edition, completed over 25 years and comprising 92 volumes, is extremely rare. In the early 20th century, a new wood-block printed edition with colored illustrations was published. We are fortunate to have a complete set of this later printed edition (Tokyo, Honzō Zufu Kankōkai, 1916–1922), which runs to 95 volumes and includes a 2-volume index by Shirai Mitsutaro.

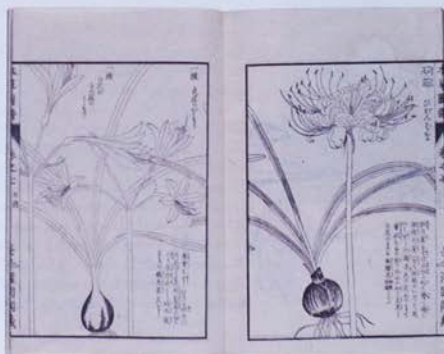
Page 4: [*Lycoris* sp.], wood-block print, vol. 3. (See Akiko Shimizu's contemporary watercolor, p. 5.)



Sōmoku Kin'yōshū (Collection of tree leaves). Mizuno Chūkyō. Kyoto, Katsura Jiemon, [et al.], 1829, 7 vols.

This elegant work depicted leaves from trees, shrubs, ferns and herbaceous plants. The striking high-contrast images particularly emphasized variegated foliage. Bartlett and Shohara listed the artists as Ōoka Umō (1765–1848) and his disciple Sekine Untei. Shirai referred to this as one of the best Japanese books of plant illustrations. Rudolph cited this work as an example of illustrated works in the field of horticultural botany that demonstrated the virtuosity of the artists, engravers and printers of the time.

[Bamboo], wood-block print, vol. 4. (See Mieko Konishi's contemporary watercolor, p. 29.)





Meiji Period (1868–1912)

Chigusa No Hana (Flowers of a thousand kinds). Kōno Barei (1844–1895). Kyōto-shi, Bunkiyūdō, 1889, 4 vols.

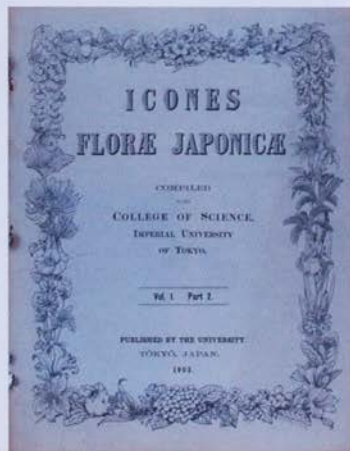
Kōno Barei produced beautiful collections of pictures of Japanese wildflowers. Bartlett and Shohara called Kōno Barei "one of the last of the artists who illustrated plants for wood-block printing and whose work is considered by critics as important" (1961, p. 237). We also have a later edition in four volumes published posthumously (Kyōto, Yamada Unsōdō, 1905). In both editions there are 50 pictures per volume with brief plant descriptions.

[*Cypripedium*], wood-block print, vol. 3, 1889. (See Rei Fukuzawa's contemporary watercolor, p. 12.)

Sōmoku Kajitsu Shashin Zūfu (Collection of pictures and plants and fruits, compiled and illustrated by Keiga Kawahara). Keiga Kawahara (b. 1786?). Osaka, Maekawa Zenbei, 1842, 4 vols.

Keiga Kawahara, who made many drawings for Philipp Franz von Siebold during the latter's time in Japan, compiled and illustrated this four-volume collection of pictures of plants and fruits printed in color, some of which remains quite vivid in our copy. Bartlett and Shohara attributed the depiction of details of flower structure and naturalistic drawing style to von Siebold's influence. English, Dutch, Malay, or Latin names of plants are included on each wood-block print in European script, and this is one of the earliest Japanese works to include such information.

Wisteria chinensis, color wood-block print, vol. 2. (See Junzō Fujishima's contemporary watercolor, p. 11.)



Dai Nihon Shokubutsushi (Icones Florae Japonicae). Tomitarō Makino (1862–1957). Tokyo, Teikoku Daigaku, 1900–1911.

Makino specialized in the taxonomy of the flora of Japan, discovering and naming many new species. His representation of plant material is both scientific and artistic and rivals the work of the best in botanical illustration. He was often the artist and printer of the engravings, and his work also appeared in *Illustrations of the Flora of Japan* (1887–1891) and *Phanerogamae et Pteridophytae Japonicae Iconibus Illustratae* (1891–1901).

Page 6: *Lilium auratum* Lindl. var. *hamoanum* Makino, Pl. VII and (not shown in catalogue) VIII, engraving. (See Yuriko Kikuchi's contemporary watercolor, p. 7.)



Showa Period (1926–1989)

"How to draw botanical art." Yoai Ohta. *Atelier*, 1974, 570: 1–84.

This journal-length article by the botanical artist Yoai Ohta (*see front cover and pages 7, 8, 9, 53*) was the very first publication on botanical art in Japan that described technique for beginners. It also included a short essay on the development of botanical art in Japan.

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優雅



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The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images, manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

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Illustrations:

Front cover: Itokukuri, *Prunus lannesiana* Wils. cv. Fasciculata, Japanese Flowering Cherry, watercolor by Yoai Ohta.

Back cover: Kaiji [*Vitis*], watercolor by Yoko Nomura.

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Kaiji

Yuko. Iwano



41