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HUNTIA

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HUNTIA is a yearbook devoted to studies of the literature on systematic botany and horticulture, botanical voyages and explorations, early agriculture, medical botany, and the related subjects of botanical biography, iconography, and bibliography.

While HUNTIA serves primarily as a record of investigations at The Hunt Botanical Library, its pages are open also to papers from scholars of other institutions.

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1964 acquisitions of botanical illustration

John V. Brindle

THIS LIBRARY'S POLICY for the development of its collections of paintings, drawings, and prints places primary emphasis on the acquisition of the works of contemporary botanical artists and illustrators. Opportunities occasionally arise, however, to add significant representations of earlier periods, and several such works acquired recently are singled out for comment.

JACOB VAN HUYSUM (Figs. 66 and 67)

Two water colors—*Cistus ladaniferus* and *Lantana camara*—from what was surely a large group of unpublished but apparently related works, are by Jacob van Huysum (ca. 1687-1740), a younger brother of Jan (who is, perhaps, the most illustrious of the whole school of Dutch flower painters). Jacob spent the last 20 years of his life in England, where he gained notoriety for "his drunken dissolute conduct" (as reported by Horace Walpole). But he did produce drawings for most of the plates in two famous botanical books (John Martyn's *Historia plantarum rariorum* (1728-36) and the *Catalogus plantarum* (1730) published by the Society of Gardeners), as well as decorative flower paintings in the manner of his more famous brother. An added note of interest and value is to be seen in the water colors under consideration. Alongside each plant portrait, which displays the characteristically loose, almost ragged quality of van Huysum's style, botanical details have been added by a more meticulous hand. On a leaf of the *Cistus* detail, in tiny letters appears "Ehret f." (see Fig. 67). This, of course, refers to the German-born George Dionys Ehret (1710-1770) who also enjoyed the rich patronage of England for the greater part of a career that was more illustrious than van Huysum's. The *Lantana* detail is unsigned, but its style clearly indicates Ehret (whose signature appears also on a *Bignonia* detail among a previously-acquired group of van Huysum water colors from the same series). Though the occasion for these *obiter dicta* on the part of Ehret can only be a matter of conjecture, their presence affords an interesting study in contrasting styles. The swift, sure strokes of van Huysum's facile brush are careless of detail,



Fig. 67. Detail of Fig. 66.

Fig. 66. Jacob van Huysum. *Cistus ladaniferus*. Water color. 17" \times 10 $\frac{1}{2}$ ".

but convincingly portray the living plant as a whole. Ehret has focused more sharply, bringing to bear a disciplined knowledge of plant structure and a precise, delicate touch, on a closely detailed study, crisp of form and glowing in color.

GERARD VAN SPAENDONCK (Fig. 68)

From *Fleurs dessinées d'après nature* (ca. 1800) by Gerard van Spaendonck (1746-1822) come two uncolored stipple-engraved plates—*Malva alcea* and *Quercus robur*—accompanied by the original paper wrapper of the first *cahier* of this rare work. Counting the plates already on hand, the Hunt collection now possesses 13 of the 24 plates originally offered for sale to “amateurs, young artists, students, and manufacturer’s designers.” The series has been called “the finest set of engravings of flowers ever made,” reflecting credit on the engravers (chief among whom was P. F. LeGrand), as well as on Jan van Spaendonck. It is fortunately so, since it appears that these are the only works to be engraved during the lifetime of this older contemporary and teacher of Pierre-Joseph Redouté (1759-1840), whom he equalled in skill if not in fame. Hand-colored and color-printed copies of these plates exist, but it is only in the black-and-white versions that one can satisfactorily appreciate the success with which the engraver has exploited the stipple method (etching by a series of dots rather than lines) to convey the delicate tonal modulations so appropriate to the portrayal of plant forms.

WALTER HOOD FITCH (Fig. 69)

Eleven large, beautifully hand-colored lithographic plates made for H. J. Elwes' *Monograph of the genus Lilium* (1877-1880), accompanied by the wrappers for three of the parts and a preliminary pencil sketch, are the work of Walter Hood Fitch (1817-1892), a name conspicuous throughout the historical record of botanical illustration in Victorian England. Nearly 10,000 published drawings from his hand have been recorded, placing him among the most prolific of all artists in his field. He was discovered as a young apprentice in Glasgow by Sir William T. Hooker, who went to Kew in 1841 as Director of the newly created Royal Botanic Gardens and took the young man with him. Fitch soon became the staff artist for *Curtis's botanical magazine* (although his first plates had appeared in that journal in 1834) and remained so until 1877. He illustrated, besides, a multitude of botanical books, producing lithographs from his own drawings, and from both field sketches and herbarium specimens with equal success. His mastery of intricate problems of botanical representation and his skill at seizing the natural character of plants, were widely praised.

The plates at hand, made available to the library by W. T. Stearn, admirably illustrate Fitch's later manner. Depending only on a preliminary pencil sketch, drawing boldly and rapidly directly upon the stone with lithographic chalk, he produced a design of thin lines and shading which re-

Fig. 68. Gerard van Spaendonck. English oak (*Quercus robur*). Stipple engraving. 19" × 12½".



Fig. 69. Walter Hood Fitch. [Left]: *Nomocharis* (*N. oxypetala*); [right]: Nepal lily (*Lilium nepalense*). 20½" × 13½".



tains the spontaneity of the sketch, and forms a suitable base for hand coloring. Fitch may well have done the coloring himself in this instance, or closely supervised it. The finished plates may seem to some tastes too coldly mechanical, but they remain, nevertheless, plant illustrations of a high order, possessing a pleasing decorative quality.

These present plates and preliminary sketch are rarities among collections of botanical illustration, for relatively few original examples of Fitch's work are known to exist outside the collections at Kew.

HENDRICK SCHWEGMAN

A series of ten fine hand-colored engraved plates have been contributed to the collection through Dr. Rogers McVaugh of The Herbarium, at the University of Michigan. These are from G. V. Schneevooft's *Icones plantarum rariorum* (Haarlem, 1792-95), perhaps the best illustrated Dutch botanical book of the eighteenth century. With the exception of one plate engraved after a drawing by Pieter van Loo (1721-1784), the illustrations are from the hand of his pupil Hendrick Schwegman. Though some of the plates at hand are marred by discoloration of the paper, there is ample evidence of the pleasing qualities of engraving and coloring that characterize a notable publication heretofore unrepresented in the Hunt print collection. Botanically, they are of better than average accuracy and many of the portraits are accompanied by details of floral dissection.

EXAMPLES OF CONTEMPORARY ILLUSTRATORS

Twentieth century botanical art claims the major interest among recent additions to the Hunt collections. In that category a number of important acquisitions of the past year are here accounted for.

Andrey Avinoff. Director of Carnegie Museum, Pittsburgh, from 1926 to 1945, Dr. Avinoff (1884-1949) enriched and enlivened the cultural life of this city by his activities in the fields of natural history, art, scholarship, and teaching. Some 105 paintings of *Cattleya*-type orchids, executed life size in Avinoff's characteristically spontaneous transparent water color technique, have been placed on deposit in the Hunt Botanical Library through the considerate generosity of his sister, Mrs. Elizabeth Shoumatoff. The portrayal of orchids of the *Cattleya* group, in a multitude of hybrid forms and cultivars, was an enthusiastic preoccupation of Avinoff's last years, and this group represents the bulk of his production. A selection of 50 of these

portraits, reproduced in full color with great fidelity by Dutch printers, was published in portfolio form by C. Harrison Conroy, of New York, in 1960. A copy of this sumptuous folio edition is in the Hunt Botanical Library, and there is now ample opportunity for students to compare modern facsimile color-printing at its best with its original source material. Complementing this brilliant display of virtuosity is a modest series of four drawings contributed by Mrs. Shoumatoff, which reflects a different aspect of Dr. Avinoff's keen and abiding interest in plant forms. These small, meticulously drawn pencil studies depict a single rose blossom in four stages of development and maturity. Such a concept, recognizing the passage of time as a factor, is unusual in botanical art.

One may confidently assume that Andrey Avinoff would have been well pleased to be so richly represented in this collection in Pittsburgh, his adopted home. An exhibition of his works, including those cited here, as well as others made available through the generosity of Carnegie Museum, Carnegie Institute, was on view at this library April-October 1965. A catalogue is available on request.

Léonie Hagerty Bell. Though she has had no formal art training, Léonie Hagerty Bell took up the practice of botanical illustration while studying at the Ambler School of Horticulture (1942-44), and has illustrated numerous books since then, including John Fogg's *Weeds of lawn and garden* (Philadelphia, Univ. Penna. Press, 1945) and Helen Van Pelt Wilson's *The African violet* (New York, Barrows, 1948). Mrs. Bell has contributed two drawings to the Hunt collection: a pen-and-ink study of the rose 'Climbing Crimson Glory' reproduced in Helen Van Pelt Wilson's *Climbing roses* (New York, Barrows, 1955), and a delicately-toned pencil drawing of *Cypripedium reginae* prepared for a forthcoming book on fragrance in the garden which she is illustrating.

Nuri Birgi. In August 1964, from his one-man show of 58 paintings displayed in a London Gallery, was selected a gouache of *Magnolia grandiflora* by this Turkish artist. Nuri Birgi was trained as an artist in his native land, but is better known to some as a career diplomat, having served as Turkish Ambassador to Great Britain (1957-60), and as Permanent Delegate for Turkey in NATO (Paris, 1960 to date).

Mary Barbara Devlin. Recent years have witnessed a growing production and increasing publication of fine water color plates of Australian wild flowers and flowering trees and shrubs. The flora of western Australia is especially



Fig. 70. Andrey N. Avinoff. Christmas cattleya (*C. schroderae*). Water color. 16" × 13".

Fig. 71. Henry Evans. Florist's chrysanthemum (*C. morifolium*). Linoleum print. 16" × 11".



Fig. 72. John Farleigh. Cactus dahlia (*D. juarezii*). Wood engraving. 12" × 8½".



interesting to the botanist, and its portrayal by Miss Devlin, of Boulder, W. Australia, is now attracting increasing attention. Added to the Hunt collection are paintings in life size of flowering and fruiting branches of *Eucalyptus caesia* and of the Albany banksia (*Banksia coccinea*).

Ethel M. Dixie. Of the many competent but unheralded botanical artists, none is currently less well known and appreciated than Miss Ethel Dixie, who is now in her ninetieth year, residing in Grassy Park, Cape Province, South Africa. Miss Dixie painted the majority of the plant portraits for the 178 colorplates in Marloth's 4-volume *The Flora of South Africa* (1914-1915), comprising accurate plant portraits, many accompanied by drawings of dissected floral details. This library was able to acquire two botanical paintings in water color from her: a species of gladiolus (*G. alatus*), and Red disa (*D. uniflora*).

Henry Evans. Linoleum prints by Henry Evans, a California artist of steadily widening reputation, form another important group of works acquired in 1964. Volume 13 of his subscription series, issued in portfolio form, includes 24 botanical prints (though several subjects are duplicated in different colors). Comparison of these recent prints with his earlier work in this collection reveals a growing confidence and increasing skill in handling the seemingly simple medium of linoleum block. A tendency toward larger scale, greater sensitivity of drawing, and increasing refinements of cutting and inking techniques attest to a healthy sense of growth in his art. Evans is also turning more and more to two- and three-color printing with enlivening effect. Of special interest for students of graphic processes is a set of color separation proofs, and one preliminary study in colored chalk, which the artist has contributed to the collection. Holdings of his work now exceed 200 prints. (See Fig. 71.)

John Farleigh. An English artist who worked in many media, but today is perhaps best known for his wood engravings, is the late John Farleigh (1900-1965), who illustrated G. B. Shaw's *Adventures of the black girl in her search for God* (London, Constable, 1932), a notable early demonstration of the suitability of that medium for mass-produced, low-priced books. He has made many wood engravings of plant subjects and eleven of these have been acquired recently for the Hunt collection. They range in size from a tiny cyclamen (*Cyclamen coum*) to a large Passion flower (*Passiflora caerulea*), the latter accompanied by two preparatory sketches which show the development of the design. From him we have also three small color lithographs, moss rose,

tulips, and green-edged auricula, published in Sacheverell Sitwell's *Old fashioned flowers*, (London, Country Life, 1939). Farleigh had been commissioned to design this library's Christmas card for 1965. (See Fig. 72.)

Marian Francis Mastick. Two large gouache paintings from which wallpapers have been made, one of the African tulip-tree (*Spathodea campanulata*), the other of the Royal poinciana (*Delonix regia*) have been obtained from Mrs. Mastick. With a background of training at Moore Institute of Art, Philadelphia, and experience in commercial art studios, Mrs. Mastick is now a free-lance artist specializing in botanical subjects, working in Hawaii and California. A publication reproducing in color her paintings of tropical plants is *Paradise of the Pacific*, 1953 (1952).

Benjamin Yoe Morrison. A senior American horticulturist well known also for his botanical illustrations is Benjamin Yoe Morrison, a long-time Chief of the Division of Plant Exploration and Introduction of the U. S. Department of Agriculture, Director of the National Arboretum (1937-1950), founder and Editor (1926-present) of *American horticulture magazine*. He has given to the Hunt collection nine pencil sketches prepared for articles recently published in that journal, and three unpublished ones. These sketches have an appealing spontaneity which is not adequately conveyed by the published half-tone reproductions. Morrison's work is to be found on scores of the decorative covers of issues of the Magazine, as well as on a series of delightful Christmas cards available from the sponsoring American Horticultural Society.

Betty C. Newton. Four sheets of pencil and water color sketches of wild flowers have been contributed to the collection by Miss Newton, a scientific illustrator on the staff of the Provincial Museum of Victoria, British Columbia. The works at hand are functional studies, with pencilled notations, which served as guides in the construction of models of plants in natural history displays. Working drawings such as these, often discarded after use, deserve to be preserved as examples of various methods and applications in the field of illustration.

Marcia Gaylord Norman. Two delicate water colors of shore plants (sea-lavender, *Limonium carolinianum*; goldenrod, *Solidago sempervirens*) have been acquired from Mrs. Norman, a free-lance Massachusetts artist. In addition, she has contributed black crayon drawings of two other beach plants (dusty miller, *Artemisia stelleriana*, and dusty miller with beach-pea, *Lathyrus japonicus*).



Fig. 73. Dorothy Falcon Platt. *Begonia coccinea*. Water color. $13\frac{1}{2}'' \times 19''$.

Mrs. Norman is known on Cap Cod for her botanical drawings reproduced in *Treasures of the shore*, a small and delightful volume published by the Chatham Conservation Foundation (1963). See Fig. 74.

Dorothy Falcon Platt. Two large, well-composed water color flower portraits, one of geranium (*Pelargonium zonale*), the other of begonia (*B. coccinea*), by Dorothy Falcon Platt, of Philadelphia, have been presented by her to the Hunt collection. Her works have been exhibited at the Philadelphia Museum of Art, and at the New York headquarters of the Garden Club of America, but are perhaps better known from examples in private collections. She also produced some of the paintings for H. W. Rickett's *Wild flowers of America* (New York, Crown Publishers, 1953). See Fig. 73.

Carlo Poluzzi. Contemporary European artists, particularly those from the Continent are sparsely represented in the collection. However two water colors of fungi (*Hygrophorus coccineus* and *Boletus albidus*) by Carlo Poluzzi, a Genevan artist of growing repute, are especially welcome additions. M. Poluzzi, who also practices the art of enamel painting, has been an official mushroom inspector and specializes in portraying these plants. His work has been exhibited at the Conservatoire et Jardin botaniques in Geneva, and illustrates the *Alpe neige roc—Revue alpine internationale* (1958) and *Médecine et champignons vénéneux* (1942, produced in collaboration with Prof. Maurice Roch). His knowledge and skill are apparent in the works at hand. The *Boletus*, executed in gouache with beautifully controlled tonal effect, is a particularly successful portrait (see Fig. 75).

Fig. 74. Marcia Gaylord Norman. Dusty miller with beach pea. Pencil. $8'' \times 8''$.

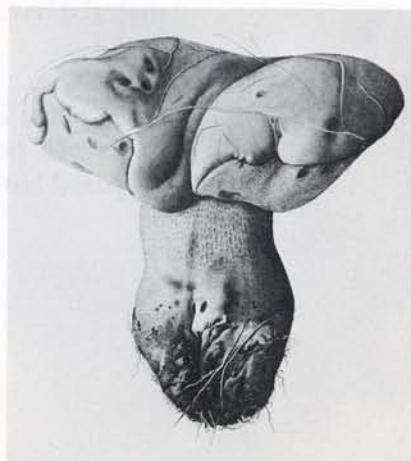


Fig. 75. Carlo Poluzzi. Mushroom (*Boletus albidus*). Water color. $8\frac{1}{2}'' \times 7''$.

Harold William Rickett. This widely known botanist and botanical bibliographer has been on the New York Botanical Garden staff since 1939. His recent volume *The new field book of american wild flowers* (New York, G. Putnam's Sons, 1963) and his *Botany for gardeners* (New York, The Macmillan Company, 1957) are illustrated from his own drawings. In 1963 Dr. Rickett gave to the Hunt collection pen-and-ink drawings used for the first of these two books, and he has now added four black crayon drawings reproduced in the second.

Erica von Kager. Three spontaneously painted water colors now in the collection are of *Geum chiloense*, *Rubus allegheniensis*, and *Helianthus decapetalus*. Her works have been reproduced on greeting cards here and abroad, and have been exhibited in Zurich, Bern, New York, Santa Barbara, and Westport.

Zona Lorraine Wheeler. In a series of water colors published by McCormick-Armstrong Company, Wichita, Kansas, Miss Wheeler has treated plant forms as points of departure for broadly generalized, boldly decorative treatment. Two of these original paintings, cleome (*C. spinosa*) and eel grass (*Zostera maritima*) have been added to the Hunt collection. A commercial designer and illustrator who studied art at the American Academy of Art, Chicago, and at the Wichita Art Association, she has gained wide recognition for her work in many media. She has had several one-man shows, is represented in many permanent collections, and is a member of the National Society of Mural Painters.

ORIGINALS OF BOOK ILLUSTRATIONS

A category of special relevance to the Hunt Botanical Library's work with botanical bibliography, is the illustrator's original artwork produced in connection with particular books. Such material, developed by the illustrator, often in collaboration with author and publisher, the very stuff from which the final figures are actually reproduced, is especially valuable to anyone involved with the study of book making and of book illustrations. Through cooperative arrangements negotiated with artists and publishers (in which requisite restrictions and limitations regarding future use and ownership rights have been agreed on), a few such suites of illustrative material have recently been deposited here either as gifts or on an indefinite loan basis.

Anne Ophelia Todd Dowden. Specializing in plant illustration, Mrs. Dowden has had work published in *Life*, *Natural history magazine*, and *House beautiful*. She prepared both the text and color illustrations for the Odyssey Library book

The secret life of the flowers (New York, Odyssey Press, 1965) and is now completing the same for a forthcoming book on roses for the same series. Her preliminary sketches, composition layouts, mockups, and final paintings for the first of these books have already been deposited with the Hunt collection, and arrangements have been made for our acquisition of similar material for the second book (see Fig. 76). An exhibition of this material, plus paintings reproduced in various magazines, is to be displayed at this library for a five-month period commencing mid-October 1965. The recently-launched Odyssey Library series is a notable publishing excursion, producing expositions on technical subjects, carefully and vividly presented in compact form for mass-consumption.

Laura Louise Foster, who describes herself as a housewife, has nevertheless performed the exacting task of illustrating Boughton Cobb's *A field guide to the ferns* (Cambridge, Houghton Mifflin Co., 1956). For this attractive and useful small book she made delicate pen-and-ink drawings which combine great accuracy with a fine feeling for design. She has generously made available to this library 77 sheets of pen-and-ink plant portraits, plus 18 of key pictures and other explanatory material. See Fig. 77.

John Hutchinson. Britain's renowned specialist in plant classification, and for more than a half-century a staff member of the Royal Botanic Garden, Kew, began his professional career as a student-gardener. This was followed by a few years as a botanical illustrator before he became a taxonomic botanist. His pen-and-ink drawings of plant portraits number in the hundreds, and appear throughout his many books. Recently, this library acquired a group of 29 of his drawings, among them two decorative plates of folio size, depicting flowers of various plant families, which were reproduced on the dedication pages of volumes one and two of his *The families of flowering plants* (1926, 1934). The balance, including a delightfully illustrated title-page, was drawn for a never-completed volume to have been titled *A roundel of wild flowers*.

Edith Farrington Johnston. This widely known artist has exhibited her flower paintings extensively and has illustrated many books, including *A book of garden flowers* (1940) and *A book of wayside fruits* (1945), both with texts by Margaret McKenny, as well as Clarence J. Hylander's *Macmillan book of wildflowers* (1954). Her works have appeared also in *American home*, *Horticulture*, *Natural history*, and *Chronica botanica*. Her children's book, *Strange visitor* (1947), was illustrated by a full color jacket and 16 crayon drawings, all of whose originals have now been acquired for this library.



Fig. 76. Anne Ophelia Todd Dowden. Strawberry (*Fragaria virginiana*). Water color. $7\frac{1}{2}'' \times 8''$.

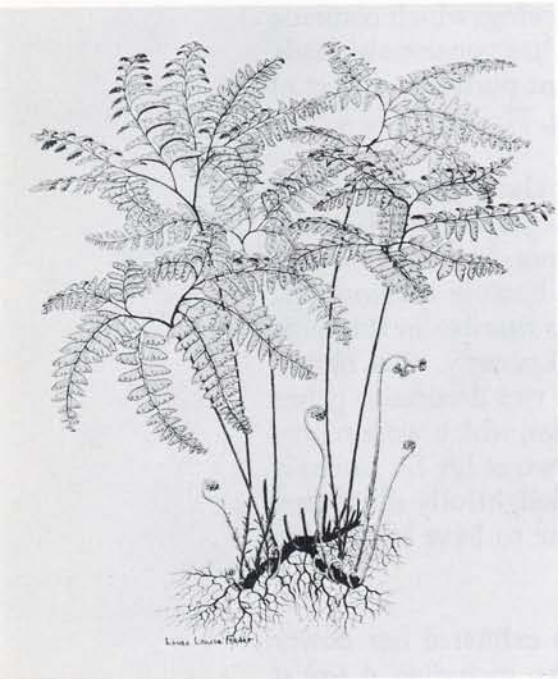


Fig. 77. Laura Louise Foster. Maidenhair fern (*Adiantum pedatum*). Pen-and-ink. $11'' \times 8''$.



Fig. 78. John Hutchinson. Spring wildflowers. Pen-and-ink. $11\frac{1}{2}'' \times 7\frac{1}{2}''$.

There follows a listing under each artist's name, of works acquired by the Hunt Botanical Library during the year 1964. Included also are pertinent dates and country of major activity. Abbreviations employed are:

Aqua—Aquatint
 Drwg—Drawing
 Engr—Engraving
 Etch—Etching
 Gou—Gouache

Lin—Linoleum print
 Lith—Lithograph
 Ser—Serigraph
 Wd engr—Wood engraving
 Wtr clr—Water color

- ALAVA, REINO OLAVI (1915-) Finland, Drwg (2)
 AVINOFF, ANDREY N. (1884-1949) U.S.A., Wtr clr (105); drwg (4)
 BELL, LÉONIE HAGERTY (MRS. LOUIS) (1924-) U.S.A., Drwg (2)
 BIRGI, NURI (1908-) Turkey, Gou
 BOWLES, EDWARD AUGUSTUS (1865-1954) England, Wtr clr; drwg (4)
 DANIELL, WILLIAM (1769-1837) England, Aqua (2)
 DAVIS, (MISS) NATALIE H. (1898-) U.S.A., Wtr clr
 DEVLIN, (MISS) MARY BARBARA (1916-) Australia, Wtr clr (2)
 DIXIE, (MISS) ETHEL M. (1875-) South Africa, Wtr clr (2)
 DOWDEN, ANNE OPHELIA TODD (MRS. RAYMOND) (1907-) U.S.A., Wtr clr (28)
 EHRET, GEORGE DIONYSIUS (1710-1770) Germany, Engr (2)
 EVANS, HENRY (1918-) U.S.A., Lin (24), drwg (2)
 FARLEIGH, JOHN (1900-1965) England, Drwg (2); lith (3); Wd engr (11)
 FITCH, WALTER HOOD (1817-1892) England, Drwg; lith (11)
 FOSTER, LAURA LOUISE (MRS. H. LINCOLN) (1918-) U.S.A., Drwg (99)
 FURSE, JOHN PAUL WELLINGTON (1904-) England, Wtr clr
 HUTCHINSON, JOHN (1884-) England, Drwg (29)
 HUYSUM, JACOB VAN (ca. 1687-1740) Holland, Wtr clr (2)
 JOHNSON, ARTHUR MONRAD (1878-1943) U.S.A., Drwg (2)
 JOHNSTON, EDITH FARRINGTON (MRS. A. L.) (1888-) U.S.A., Wtr clr; drwg (16)
 LANDACRE, PAUL (1893-1963) U.S.A., Wd engr (4); drwg (6)
 LEAK, (MISS) VIRGINIA LOUISE (1940-) U.S.A., Etch (2)
 LETTY, CYTHNA LINDENBERG (MRS. OSCAR W. O. FORSSMAN) (1895-) South Africa, Drwg
 MASTICK, (MRS.) MARIAN FRANCIS (1925-) U.S.A., Wtr clr (2)
 MOCKEL, HENRY R. (1905-) U.S.A., Wtr clr (3); ser (7)
 MOON, HENRY G. (1857-1905) England, Lith (2)
 MORRISON, BENJAMIN YOE (1891-) U.S.A., Drwg (12)
 NEWTON, (MISS) BETTY C. (1908-) Canada, Drwg (4)
 NORMAN, MARCIA GAYLORD (MRS. EDWARD) (1915-) U.S.A., Wtr clr (2); drwg (2)
 O'GORMAN, HELEN LANPHER (MRS. JUAN) (1904-) Mexico, Wtr clr
 PLATT, (MRS.) DOROTHY FALCON (1881-) U.S.A., Wtr clr (2)
 POITEAU, PIERRE-ANTOINE (1766-1854) France, Engr
 POLUZZI, CARLO (1899-) Switzerland, Wtr clr (2)
 REDOUTÉ, PIERRE-JOSEPH (1759-1840) France, Engr (6)
 RICKETT, HAROLD W. (1896-) U.S.A., Drwg (4)
 ROBERT, NICOLAS (1614-1685) France, Engr (16)
 ROBERTS, (MISS) PATRICIA HILL (1927-) U.S.A., Wtr clr
 SCHWEGMAN, HENDRIK (1761-1816) Holland, Engr (10)
 SHERWOOD, HAROLD FRANK (1908-) U.S.A., Radiograph (3)
 SPAENDONCK, GERARD VAN (1746-1822) Holland, Engr (2)
 STONES, (MISS) ELSIE MARGARET (1921-) England, Wtr clr
 TODD, ANNE OPHELIA
 See: DOWDEN, ANNE OPHELIA TODD
 TOURJÉ, EBON CARL (MRS.) (1889-) U.S.A., Wtr clr (2)
 TURPIN, PIERRE-JEAN-FRANÇOIS (1775-1840) France, Engr
 VELICK, BERNADETTE STEMLER (MRS. SIDNEY F.) (1918-) U.S.A., Drwg (2)
 VON KAGER, (MISS) ERICA (1890-) U.S.A., Wtr clr (3)
 WHEELER, (MISS) ZONA LORRAINE (1909-) U.S.A., Wtr clr (2)

