



Bulletin

of the Hunt Institute for Botanical Documentation

Carnegie Mellon
University,
Pittsburgh,
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*BIGNONIA urucu foliis, flore ferrugineo albo, intus maculis
purpureas & luteas adsperso. Siligua longissima & angustissima. cap.*

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G.D. Ehret. 1740

Georg Dionysius Ehret's "Bignonia Urucu ..." (1740), a gouache on vellum of *Catalpa bignonioides* Walt., one of the artworks on display at Hunt Institute through February 1998.

Recent and Upcoming Art Exhibitions

Ehret Watercolors on Display

Hunt Institute is displaying "Botanical art by Georg Dionysius Ehret (1708-1770)," an exhibition of 40 watercolors on paper and vellum and prints by one of the finest plant illustrators of all time. Ehret contributed his art to many pictorial botanical publications, among them the most exquisite color-plate works of the 18th century, and the high quality of his paintings can only be fully appreciated by seeing them in person. As the bulk of them are in European collections, and relatively few are known to be in this country, we are especially pleased to present a portion of our large collection of Ehret originals for this exhibition. Also on display as part of the exhibit are books from the Hunt Botanical Library collection that contain Ehret artworks, including Trew's *Plantae selectae*, Linnaeus' *Genera plantarum*, and Catesby's *The natural history of Carolina, Florida, and the Bahama islands*. The exhibition is on display through 27 February 1998; our gallery is open on weekdays from 9 a.m. to noon and from 1 to 5 p.m.

Born in Heidelberg in 1708, Ehret received drawing lessons from his market-gardener father and worked as a journeyman-gardener. While gardening at the Margrave Karl III Wilhelm's estate, he began to paint the garden's flowers and received attention for his artistic talent. He met German pharmacist and botanist Johann Wilhelm Weinmann and made nearly 500 paintings for Weinmann's *Phytanthoza iconographia* (1737-1745), which contained 1,025 plates illustrating approximately 4,000 native and exotic flowers, fruits, and vegetables cultivated in Germany. Ehret's valued combination of flower-painting talent and gardening experience attracted other influential patrons, such as George Clifford, a banker and director of the Dutch East India Company, and led to his collaborations with the leading botanists of the time, among them Johann Wilhelm Trew and Carl Linnaeus. After he moved to England, he received commissions to illustrate botanical treatises and articles in scientific journals. He also taught flower painting to the daughters of England's titled rich. The only non-Englishman to be made a Fellow of the Royal Society, he died in London in 1770 at the age of 62.

Wildflowers and Grasses of Baker Prairie

An exhibition of paintings by Kate Nessler was displayed at the Institute from 27 March through 30 May this year. "Wildflowers of Baker Prairie" featured 38 watercolor paintings depicting approximately 50 of the wild plants—coneflowers, sunflowers, asters, clovers, mallows, violets, strawberries, phlox, and spiderworts, to name only a few—that grow in the Baker Prairie Natural Area, a tract of 71 acres (most of it virgin grassland), in Harrison (Boone County), Arkansas. Ms. Nessler lives in Kingston, Arkansas, and has been a botanical artist for over 15 years, painting everything from wildflowers to garden bouquets to orchids, and has won

numerous awards, including three gold medals from the Royal Horticultural Society (RHS) in London. Both Hunt Institute and the RHS hold Nessler artworks in their permanent collections, and her paintings are in many private collections around the world as well.

She painted the prairie wildflowers in 1993 and 1994; in documenting the wildflowers and grasses of the prairie through the seasons, she sought to "create a traveling exhibit for artistic and educational purposes... [and] increase public awareness of the beauty and fragility of such a prairie." Most of the 71-acre prairie is virgin



Kate Nessler's painting of *Berlandiera texana* DC., or Green-eyes, one of the wildflowers that grows on Baker Prairie in Arkansas.

grassland and has never been plowed. The prairie was designated a natural area and given a protected status when the state of Arkansas used federal conservation grants to acquire the land in 1991. Before its showing at the Institute, the exhibition, which was a joint endeavor of Ms. Nessler, the Arkansas Natural Heritage Commission, and the Arkansas Arts Council, was on a statewide tour of Arkansas for 18 months. It has been displayed in art centers, schools and universities, and used in interactive projects involving county extension groups and art and garden clubs. The Arkansas Natural Heritage Commission maintains a Baker Prairie Wildflower Collection Web site, with a profile of Ms. Nessler, at <http://www.heritage.state.ar.us/nhc/bakerprairie/index.html>.

Shirley Sherwood's Remarkable Collection

"Contemporary Botanical Artists: The Shirley Sherwood Collection" was displayed at the Institute from 16 September through 6 December 1996. Dr. Sherwood's collection has been called the finest private collection of contemporary botanical art. She graduated from Oxford University with a degree in botany and intended to specialize in botanical illustration but instead became a medical researcher, traveling widely and writing and editing several publications. Her collection, which is housed in England, was assembled in only five years, a remarkable feat made possible by her discerning eye and passion for contemporary botanical art, along with her biological training and extensive travel opportunities.

A 240-page catalogue of the exhibition, authored by Dr. Sherwood and edited by Victoria Matthews, features 263 full-color illustrations by 112 artists from 17 countries. It was published in England by Weidenfeld & Nicolson in association with The Royal Botanic Gardens, Kew, and in the U.S. by Abbeville, but has sold out. This international exhibition debuted at the Kew Gardens Gallery, Royal Botanic Gardens, Kew, England, from May to June 1996. Following its showing at the Institute, two versions circulated in this country and in Scotland. In 1998, the exhibition is scheduled for the S. H. Ervin Gallery, Sydney, Australia (January-March); The Yasuda Kasai Museum of Art, Tokyo (June-August); and Kirstenbosch, Cape Town, South Africa (September-October).

Watercolor on vellum by
9th International Exhibition
artist Josephine Hague of
Gentiana sino-ornata Balf.
f., a deep-blue Chinese gentian
introduced by Scottish plant
collector George Forrest.



*Shirley Sherwood collection watercolor of Nymphaea capensis, the blue water lily,
by Pandora Sellars.*

Exhibitions in the Works

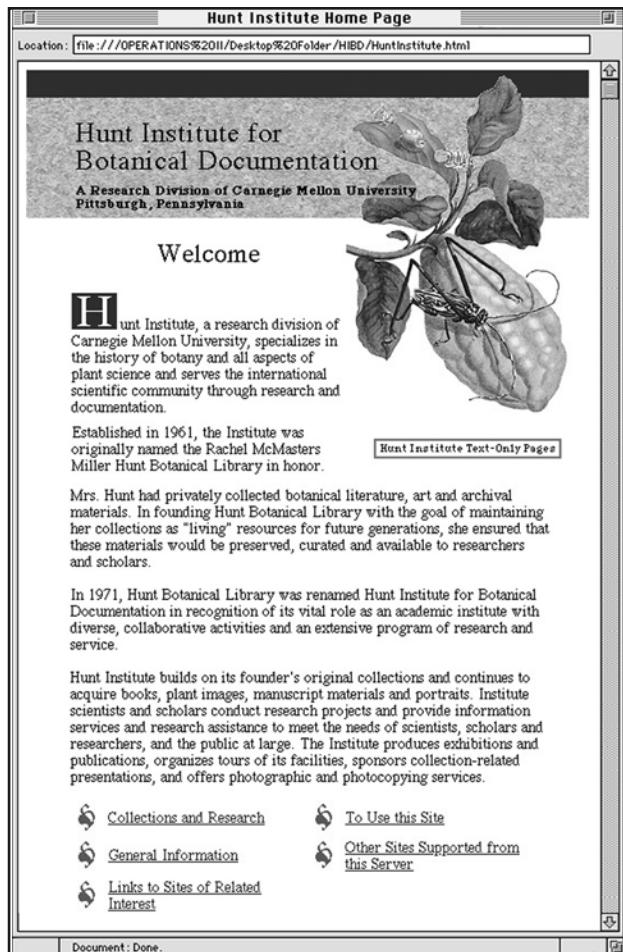
Super-realistic airbrush and watercolor paintings of fruits and flowers by Japanese artist Masao Saito, whose artwork is rarely shown in North America, will be on display at the Institute in the spring of 1998. The 9th

International Exhibition of Botanical Art & Illustration is scheduled for the fall of 1998, and a catalogue will be published. Other upcoming exhibitions include Indian artist Arundhati Vartak's distinctive paintings of common Indian trees (planned for spring 1999); botanical artworks by James Sain (fall 1999), whose Great White Trillium triptych appeared in the 6th International; John Matyas' rainforest paintings (spring 2000); a winter show, including Charles Pitcher's trees, Richard Carroll's forest litter, and colored leaves and dried fruits from the Institute's collection (fall 2000); artworks by Indian artist Damodar Lal Gurjar (spring 2001); and the 10th International Exhibition of Botanical Art & Illustration (fall 2001).



— Sharon M. Tomasic

Hunt Institute's World Wide Web Site Debuts



Snapshot of the home page on Hunt Institute's Web site; the URL is <http://huntbot.andrew.cmu.edu/>.

We are excited to announce the debut of Hunt Institute's World Wide Web site, which consists of over 100 pages, with over 250 color images of items in our collections, and information about our history, departmental projects and collections, staff research, and publications, among other things. The URL (or Web address) for the home page on our site is <http://huntbot.andrew.cmu.edu/>. Through our site you can—among other things—see a sampling of botanical artworks in the current exhibition, browse an online catalogue of books and journals in the Hunt Botanical Library, request reference assistance, or schedule a traveling exhibition for your organization. In other words, “surfing” our site is the next best thing to visiting the Institute.

Something for Everyone

If you are new to the Institute, our site will introduce you to our mission, history, collections, projects, programs, and services. If you are a long-time Associate or colleague who

regularly contacts us for research assistance and enjoys our publications, you now have in our site a convenient way to get breaking news about events and to request services, as well as an opportunity to deepen and extend your understanding of our collections and programs. In the future we hope to add databases and resource files to the site. We are in the process, for example, of making available for identification plant subjects in artworks from the Lalbagh Botanic Garden in Bangalore (see page 7 for information on the Lalbagh).

We hope that our Web presence will introduce the Institute to untapped audiences of botanists, researchers, scholars, historians, and others likely to be interested in our collections and research projects—or in need of portraits, images, and bibliographic and biographical information. We have registered our site's contents and URL with Web search engines and directories, such as Yahoo, Infoseek, Lycos, and Excite, so that people who have been referred to us for assistance can search the Web for “Hunt Institute” to find our site.

Text-Only Version

We are striving to create and maintain a site that is interesting, visually appealing and accessible for both American and international and scholarly and lay audiences. We want our Web pages to be appreciated by and available for a diverse audience, whose computer capabilities, network configurations, and connection arrangements inevitably differ from our own. We realize that not all Web readers have access to high-speed modems, color monitors, or the most up-to-date versions of browsers (browsers are the software programs that enable you to access Web sites; Netscape Navigator and Microsoft Internet Explorer are the most popular), and so we also have created a “text-only” version of the site, with minimal color but without images and graphic elements.

The text-only version accommodates those readers who (1) lack a color monitor; (2) use a browser, or an older version of a browser, that cannot read tables; (3) are more interested in text than in images; or (4) want to reduce the amount of time they spend online. The URL for the text-only home page is <http://huntbot.andrew.cmu.edu/HIBD/HIBD-T/HI-HuntInstitute-T.html>; you also can reach text-only pages from the regular home page or other pages on our site. We have had good results printing pages from both the graphics and text-only versions of the site. Regardless of which version of the site you prefer, please let our Webmaster know if you experience problems or delays connecting to our site or accessing certain pages (e-mail him at HIBD-Huntbot+@andrew.cmu.edu). We will try to fix anything on our end that may be causing or contributing to the problem.

(continued on page 10)

Volume 3 of *Flora of North America* published

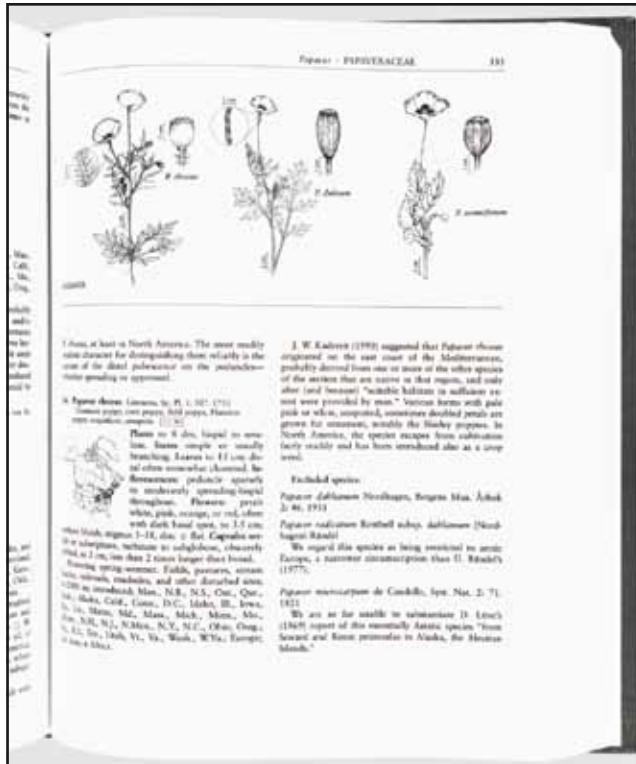
Earlier this year Oxford University Press published Volume 3 of *Flora of North America*. Included in this 590-page volume is coverage of the “lower” dicotyledons, including the broadleaf tree families (oaks, elms, birches, walnuts and hickories, and magnolias) and families such as the Ranunculaceae (buttercup family), Papaveraceae (poppy family), Aristolochiaceae (dutchman’s-pipe family), and Nymphaeaceae (water-lily family), whose ornamental species are familiar to many gardeners. Treatments of 32 families, 128 genera, and 741 species are included in this volume.

When completed, *Flora of North America* will be the first and only work to systematically survey the over 20,000 vascular plants and bryophytes that grow in North America north of Mexico. Its volumes provide a definitive source for scientific information on the flora of the continent, not only for botanists but also for other plant-science professionals in such fields as horticulture, conservation, agriculture, and forestry, and for non-botanists such as zoologists, entomologists, medical researchers, and interested laymen.

Volumes 1 and 2 of *Flora of North America* were published in 1993. Introductory essays on climate, the history of vegetation, geology, expeditions, research and classification systems were published in the first volume, and taxonomic treatments of the pteridophytes (ferns and fern-allies) and gymnosperms (conifers and allies) were published in the second volume. A total of 30 volumes, which will be numbered sequentially but will not appear in taxonomic order, are planned; completion of the project is anticipated within the next 10 years. Volumes 22, 23 and 26, covering all monocotyledons except grasses, will be the next to appear.

The flora project is a collaborative, bi-national effort of over 30 U.S. and Canadian institutions and hundreds of individual systematic botanists. The *Flora* attempts to synthesize all that is known about the plant species of North America, and it contains a full spectrum of critical botanical data, including identification keys, scientific and common names, synonyms, morphological descriptions, chromosome numbers, illustrations, distribution maps, summaries of habitat, phenology (flowering and fruiting times) and geographical range, and literature references.

The Missouri Botanical Garden in St. Louis is the project’s Organizational Center. Hunt Institute, one of the project’s founding institutions and a supplier of some of the botanical illustrations and portraits of botanists in Volume 1, continues to serve as the project’s Bibliographic Center. As the project’s bibliographic editor, Hunt Institute director Robert Kiger continues to develop and maintain the flora’s bibliographic database. He also is one of the flora’s taxon editors; for Volume 3 he edited the Papaverales (poppy order) and



An entry for *Papaver*, contributed by Institute director Robert Kiger, from volume 3 of *Flora of North America*, with illustrations by Yevonn Wilson-Ramsey. Reproduced with permission of the *Flora of North America* Organization.

contributed treatments of *Chelidonium*, *Glaucium*, *Macleaya*, *Sanguinaria*, *Stylophorum*, *Canbya* (with Curtis Clark), *Papaver* (with David F. Murray), and *Roemeria* in the Papaveraceae.

— Sharon M. Tomasic

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Robert L. Burgess’ 116-page article “American ecologists: A biographical bibliography,” published in the new issue of our journal, includes over 2,400 references to sources of published biographical information on about 575 ecologists. The bibliography is alphabetical by individual, while referenced sources are alphabetical and then chronological. This article is of special interest to historians, ecologists, and historians of science. Subscription to volume 10 (which includes this number and upcoming number 2) is \$60.00; if you are an Associate, you may receive the journal as a membership benefit. See <http://huntbot.andrew.cmu.edu/HIBD/HI-Publications.html> for more information, or write or call the Institute.

Notes from the Field

More Botanical Art in India

Since reporting on investigations in botanical art from India in the 9(1) issue of the *Bulletin*, I made two additional trips to India, one in 1995/1996 and another during the last three months of 1996. My interest in India has been both personal and professional. Seven years ago, when I was unable to ascertain what botanical artworks existed in India—aside from the well-known Roxburgh collection in Calcutta—I wrote to art scholar Stuart Cary Welch of Harvard University. He kindly sent a small list of Indian repositories, and in five trips I have visited all but one of these sites, and, in the meantime, found others.

The 1995/1996 trip began in Delhi to learn about the collection of botanical art in the Raw Materials Herbarium and Museum. There I met botanists M. V. Viswanathan and H. B. Singh, and we since have prepared an account of their collection to be published in the next issue of *Huntia*. My next visit was to the Government Museum and Art Gallery in Chandigarh, where I acquired photographs of their 14 large Ganga Singh oil paintings. In Patiala I met Maharaja Arvinder Singh, whose father employed artist Ganga Singh about 1945–1965, and I visited the art gallery and various departments at Punjabi University.

Afterward, in Jaipur, I was the guest of artists Ramesh and Suresh Sharma and rose nurseryman S. K. Airun. In Ramesh's back alley studio in the "pink city" (Jaipur actually is a terra-cotta color), I watched him glide emeralds and rubies into their designated spaces of a miniature floral painting. His seven full-time artists diligently copied and embellished images from Parekh's *Tropical bonsai* and a Time-Life book on bonsai. Ramesh claims he wants to do original paintings, but he receives requests for copies and so he obliges as a matter of simple economics. At the City Palace I spotted several interesting miniature bird and flower paintings. Weaving in and out of ancient city gates and under the necks of camels,

we traveled on motorbike to renew acquaintances with artists Jaggu Prasad and Damodar Gurjar. Damodar introduced me to M. D. Parashar, president of the Ranthambore School of Art Society, who invited me to tour his interesting school and nearby wildlife reserve, where there are nilgai (moose-like mammals), spotted deer, wild boar, alligators, herons, ducks and elusive tigers.

I had the pleasure of hosting artist Mahaveer Swami at the time of the Institute's "Natural-history paintings from Rajasthan" exhibition in 1994/1995. In Bikaner I was the guest



Artist Mahaveer Swami (right) with his student Harish (left). Photograph by James J. White previously published in January 1997 issue of Hinduism today.

of Mahaveer and his family in a new house on the outskirts of town. His 250-year-old studio and art school is a block away in an ancient building shaped like a Pullman, with floral designs painted inside. Manish, one of the students, had been assigned the task of grinding a stone called *hartar* with water to make yellow pigment. After grinding the mixture for two to three hours each day for four to five days, Manish stored it in a clay dish, later adding gum arabic before use. Mahaveer and his botanical-artist cousin Raju Swami and I journeyed by bus across the Thar desert to Jaisalmer, with its imposing 12th-century fort. Back in Bikaner, Mahaveer was honored in a Republic Day program at the stadium, where I,

his humble house guest, was announced over the loudspeaker, and my name was printed in the *Bikaner patrika* newspaper. Though a barefoot visit to a temple where rats are revered was a little disconcerting to this Westerner, the botanical motifs in the marble entranceway were superb. In Lucknow, where tourists awe at the remains of the British residency and groupings of domed mosques, Dr. S. K. Jain introduced me to staff members at the National Botanical Research Institute and its extensive garden.

In Bangalore I renewed my acquaintance with India's eminent botanist Cecil J. Saldanha, of St. Joseph's College. The Ken School of Art and the Chitrakala Parishat art college both requested talks from me on botanical art. I took side trips to Mysore (to obtain permission to photograph the Venkatappa botanical studies in the museum in Bangalore for an upcoming *Huntia* article) and to the hill station of Ootacamund to see Lady E. T. Bourne artworks at the garden. In Tiruchirapalli I revisited K. M. Matthew, one of India's leading botanists, who has assembled a notable herbarium (with a freezer for pest control), library and a staff of young illustrators. His article "Little-known plant portraits, records, collections and collectors of South-Indian botany" is in press for *Huntia*. I was honored to

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Artist Raju Swami.

Fulbright Grant Supports Lalbagh Botanical Garden Research

In May 1996, after curator of art James White returned to the U.S. from a five-week trip to India, he learned—on his birthday, no less—that he was the fortunate recipient of a Fulbright grant. Hunt Institute was equally delighted to learn that the Fulbright grantmakers had recognized the value of his continuing research on Indian botanical art. The Fulbright supported his travel to the Lalbagh Botanical Garden in Bangalore, India, enabling him to spend two months cataloging the botanically and artistically important 700 watercolors and 300 pencil drawings in their collection.

In October 1996 he and assistant curator of art Lugene Bruno left for India, and after 15 hours' flying time they arrived in Delhi, where they spent a few days, before traveling to Bangalore, a capital city of 5.2 million people in the South-Indian state of Karnataka. The Lalbagh Botanical Garden was established in the 18th century by Muslim ruler Hyder Ali, who had been inspired by French and Moghul gardens. In 1856 the Lalbagh became a government-controlled botanical garden and remains so today.

Ms. Bruno arrived at the Garden with a portable, collapsible photography system and batteries and film in her suitcase. The camera and flash system were set up on a desk in the librarian's office, and she spent one month using color-negative film to photograph the botanical artworks. When she returned to the Institute in November, the film was developed and Kodak Photo CDs were made from the negatives, which eliminated the need to scan the negatives before color correction. She and Frank Reynolds, Institute photographer and Webmaster, worked together to begin color-correcting the images and preparing them for placement on the Institute's World Wide Web site.

These Lalbagh Web pages are being fine-tuned and soon will be accessible, on a password-only basis, to botanists and scholars who are interested in assisting with the identification of the plants (and the few insects) depicted in the artworks. (If you would like to participate, please contact Mr. White for more information.) Following the identification of the subjects, the images may be recorded on a CD-ROM and made available to botanists and other interested persons worldwide. The Lalbagh collection is an interesting record of plants growing in South India at the turn of the century and contains beautiful works, especially those of K. Cheluviah



Watercolor of *Nelumbium speciosum* Willd., lotus or water lily, by K.Cheluviah Raju, from Lalbagh Botanical Garden's collection. The national flower of India, the lotus is a symbol of enlightenment and eternity and is a common motif in Indian temples and religious literature.

Raju, but is unpublished and has never been seen except by appointment in Bangalore. Following his research at the Lalbagh, Mr. White spent another month in India, visiting other institutions and meeting scholars and artists. As a result of his travel to and research in India over the years, Mr. White has brought deserved attention to Indian botanical institutions (many of whose Indian art collections have been previously unrecorded), societies and organizations, and also to Indian botanists, scholars, and artists.

— Sharon M. Tomasic



Assistant curator of art Lugene Bruno photographing the first of 700 watercolors in the collection of the Lalbagh Botanic Gardens.

News Briefs

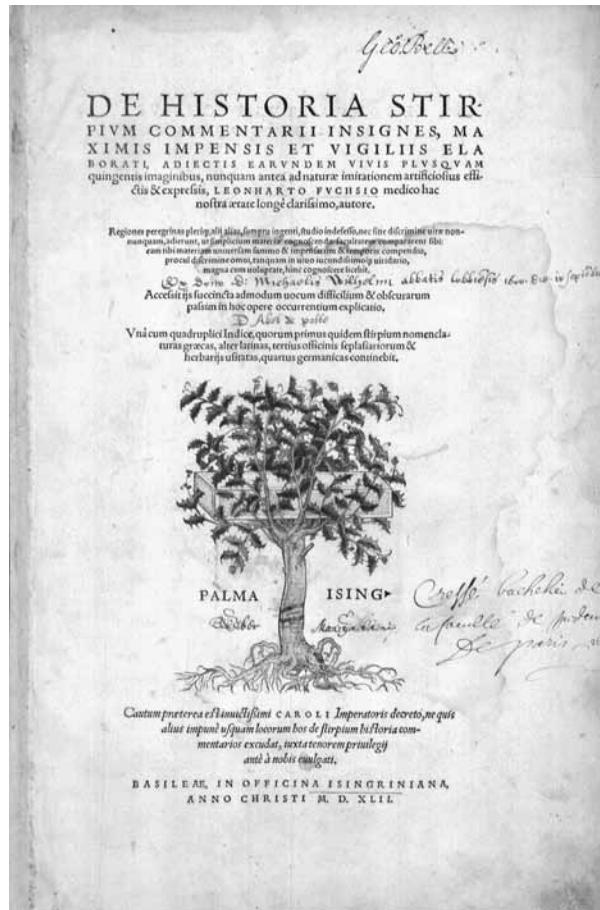
Scientific Illustration Symposium

The Institute's botanical art collection was the topic of a talk curator of art James White gave at the First International Symposium on Scientific Illustration, which was sponsored by the Academia Mexicana de Ilustración Científica and held at the Universidad Nacional Autónoma de México in México in June last year. Artist Elvia Esparza, one of Mexico's leading natural-history painters, founded the Academia and organized the symposium, which enabled Jim, who had been unfamiliar with scientific illustration in Mexico, to view a collective exhibition of scientific art and meet many of the artists. (An article by Ms. Esparza on botanical illustration in Mexico will be published in the upcoming issue of *Huntia*.) There he learned that the 16th-century Aztec herbal by Martin de la Cruz, referred to as the Badianus Manuscript, now resides in the National Library of Anthropology and History in México, a gift from the Vatican to the President of Mexico in 1990. He also viewed the impressive display in the National Museum of Art of landscapes and some botanical paintings by José María Velasco (1840-1912).

Torner Collection on CD-ROM

Early this year photographer Frank Reynolds completed scanning 2,000 slides of the botanical and zoological watercolor drawings and sketches in the Institute's Torner Collection of Sessé and Mociño Biological Illustrations, made during the 1787-1803 Spanish royal expedition to New Spain. The scanning was the second phase of the Torner CD-ROM project, an effort to publish the images in this rare and valuable collection and make them available to interested botanists, historians and other scholars. Assistant curator of art Eugene Bruno has assisted Frank in processing the digital Torner images.

Earlier in the project, plans had called for writing software that would enable users to access the images and their accompanying text, but recent software and browser improvements, as well as the increasing accessibility and popularity of the World Wide Web, convinced the project team to create Web pages instead, and to place the images in those pages, so that the pages can be placed on a CD-ROM and viewed by Web browsers. The CD-ROM is being jointly published by Hunt Institute and the Universal Library (a Carnegie Mellon University project) and will be produced by the University's new CD Press. Robert Thibadeau, Robert Berger and Jason Mullan of the University's Robotics Institute assisted in pre-production work. For more information about the Torner Collection, see its web page: <http://huntbot.andrew.cmu.edu/HIBD/HI-Torner.html>.



Title page of Leonard Fuchs' *De historia stirpium commentarii insignes* (1542), soon to be available in a new facsimile from Stanford University Press.

Fuchs Herbal Facsimile

The long-awaited facsimile of Leonhard Fuchs' *De historia stirpium commentarii insignes...* (Basel: M. Isengrin, 1542), to be published by Stanford University Press, is nearing completion. Frank Reynolds finished photographing the herbal's 923 pages early this fall. Even though the facsimile will be published in black and white, he has made 4 x 5 color transparencies, because color will aid the book's printer in making tonal reproductions more true to the original hand-colored illustrations. Librarian Charlotte Tancin is collating the transparencies against the herbal and numbering them as an aid to the printer. In preparation for this project, the herbal was disbound in order to facilitate handling during photography. Once the printer's work is completed, we will have the herbal rebound so that it can resume its place on the shelves with the other medieval and Renaissance herbals collected by Hunt Institute founder Rachel McMasters Miller Hunt.

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Lawrence Memorial Fund Award



Amy J. Litt, photographed by Dr. Scott Mori, New York Botanical Garden.

1996 Recipient

Amy J. Litt, of the Graduate Studies Program at the New York Botanical Garden, is the recipient of the 1996 Lawrence Award. A student of Dr. Scott Mori, Ms. Litt has undertaken a study on the phylogeny of the Vochysiaceae for her dissertation research. She will use the proceeds of the Award for travel in Cameroon for field research.

The Lawrence Memorial Fund commemorates the life and achievements of Dr. George H. M. Lawrence, founding director of Hunt

Institute. Proceeds from the Fund are used to make a semi-annual Award in the amount of \$1,000 to an outstanding doctoral candidate for travel in support of dissertation research in systematic botany or horticulture, or the history of the plant sciences, including literature and exploration. The recipient of the Award is selected from candidates nominated by their major professors. Nominees may be from any country, and the Award is made strictly on the basis of merit—the recipient's general scholarly promise and the significance of the research proposed.

Call for 1998 Nominations

The Award Committee of the Lawrence Memorial Fund, which includes representatives from Hunt Institute, The Hunt Foundation, the Lawrence family, and the botanical community, invites nominations for the 1998 Lawrence Award. Major professors are urged to nominate outstanding doctoral students who have achieved official candidacy for their degrees and will be conducting pertinent dissertation research that would benefit significantly from

travel enabled by the Award. The Committee will not entertain direct applications. A student who wishes to be considered should arrange for nomination by his/her major professor; this may take the form of a letter which covers supporting materials prepared by the nominee.

Supporting materials should describe briefly but clearly the candidate's program of research and how it would be significantly enhanced by travel that the Award would support. Letters of nomination and supporting materials, including seconding letters, should be received by the Committee no later than 1 May 1998 and should be directed to: Dr. Robert Kiger, Hunt Institute, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213-3890.

— Sharon M. Tomasic

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Register of Original Botanical Art

Curator of art James J. White is continuing to work on a register of original botanical art in an attempt to record the location of original botanical paintings and drawings, old and new, throughout the world. He hopes this register will be valuable to those seeking to know the whereabouts of illustrations by particular artists or plant subjects and the holdings of institutions in particular cities or museums. Questionnaires were sent first to each herbarium listed in Holmgren and Holmgren's Plant specialists index and later to art museums thought to have botanical artworks in their collections. Several hundred positive responses already have been received and artwork information was added to a database, which is updated promptly as more information is received. San Francisco artist Gary Bukovnik generously provided funds for photocopying and mailing the questionnaires. If your institution has botanical artworks but you have not had an opportunity to forward information to Mr. White, please request a register questionnaire from him.

Catalogue of the botanical art collection

Assistant editor Elizabeth R. Smith has been assisting curator of art James J. White in compiling the Catalogue of the botanical art collection. Parts 1 through 6, including entires on plant portraits by artists from A to Z and unknown artists, have been published over the past several years. Part 7 will be published soon, and it includes information on 966 decorative, horticultural, and non-botanical artworks in the Institute's collection, as well as a supplement to the catalogue, which will describe artworks acquired after part 6 was published. She also is preparing a taxonomic index of the entire art catalogue; the index will be published either in the upcoming part 7 or in a later part.

— Sharon M. Tomasic

Web site debuts

(continued from page 4)

Site Structure and Contents

Almost all of the pages have an opening banner that identifies the page by name and carries a related illustration. Longer pages have a set of topic links at the top of the page, which allow you to quickly move deeper into the page to sections of interest. Throughout the site, links to pages (or parts of pages) that you have already read are colored gold, while unexplored links are maroon. To move easily between main pages, use the horizontal set of button links at the end of each page: home, site index, text-only, news and events, hours and location, services and programs, publications and posters, staff, e-mail, and the Webmaster.

First-time visitors to our site should begin by reading our home page, which provides a brief description of Hunt Institute, followed by an overview of the site's organizational structure and links to individual pages. New visitors also should pay attention to the "To Use this Site" section of the home page. The "Collections and Research" section of the home page offers links to the Archives, Art, Bibliography and Library pages, which include information about departmental collections, services, projects and staff, as well as to a "Research" page describing other institutional and individual projects.

Under the "General Information" head on the home page are links to pages that discuss the Institute's mission, history and the life of its founder, Rachel McMasters Miller Hunt; hours of operation and location, including directions, maps, and transportation information; news of projects, activities, and events, including current and upcoming art exhibitions; research

and photographic services, and the Associate membership program; publications and posters for sale; and Institute staff biographies and contact information. Of particular note are the "Site Index," which lists all pages by title in alphabetical order as well as by category and provides links to them, and "Site Images," which gathers all of the images that appear on our site and provides information about them in descriptive captions. On our "Off-Site Web Resources for Researchers" page, we have compiled links to Web sites that feature information on agriculture, archives, art and illustration, biography, biology,

Through our site you can order publications, find out what's showing in the gallery, send e-mail queries to staff, search our library holdings, become an Associate, and get directions and maps for your visit.

botany, gardens and horticulture, history of medicine, history of science, library resources, natural history, and Pittsburgh museums. Links to the Carnegie Mellon University web site and selected Pittsburgh organizations' sites, such as the Car-negie Museum of Natural History and Phipps Conservatory, also are given.

Sister Sites

The opening set of links on our home page also contains a link to the "Other Sites Supported from this Server"

page. The Institute's "huntbot" server (the computer that connects us to the Internet) supports not only our own site but also the sites of several "sister" botanical and non-profit organizations with whom we collaborate: the American Society of Botanical Artists (ASBA), the Council on Botanical and Horticultural Libraries (CBHL), and the Greater Pittsburgh Museum Council (GPMC). Institute Webmaster Frank Reynolds has generously shared his expertise with the officers of these organizations and helped them to develop and launch their sites. The ASBA promotes awareness of botanical art and encourages its development as a continuing artistic tradition. A list of activities, a schedule of events, and profiles of member artists can be found on their site at <http://huntbot.andrew.cmu.edu/ASBA/>. The CBHL site provides activities information; it can be reached at <http://huntbot.andrew.cmu.edu/CBHL/>. The GPMC promotes the value and diversity of museums in the Greater Pittsburgh region; its site lists over 40 Pittsburgh-area museums and attractions (including Hunt Institute) and describes their exhibits, locations, and hours. Visit the GPMC site at <http://huntbot.andrew.cmu.edu/GPMC/>. We encourage you to visit these organizations' sites and welcome your comments about them.

E-Mail the Web Team

It may have taken us a little longer than we expected to make Hunt Institute's presence known on the Web, but we hope you will agree that the time the Web team has spent planning, writing, designing, scanning, and polishing has resulted in a useful and interesting site. The Web site project team consists of Institute photographer Frank

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These button links appear at the end of each page; they enable you to move easily between main pages on the site.

Botanical art in India

(continued from page 6)

"present" his new book *Illustrations on the flora of the Palni Hills* before a distinguished college audience. In early December I headed for Pune to visit Pittsburgh friends, artist Arundhati Vartak (about whom I have written an article for the English magazine *The artist*), and Botanical Survey of India artists. This fifth trip to India ended in late December 1996 with some days to "unwind" in Punjab—a preceding visit far too rushed.

On each subsequent trip to India, I see an increasing intensity in traffic congestion, pollution, bad roads, and, alas, corruption; but at the same time, I continue to meet the most marvelous people and encounter astounding art, architecture, music, and customs that have enriched my life. So before long I find myself yearning to visit again. Another few pages would be required to thank the many people who have so graciously made me comfortable in their homes and expedited my travels throughout the subcontinent.

—James J. White



Curator of art James J. White (left) at the 12th-century Hoysaleswara Temple in Halebid, one of the most outstanding examples of this dynasty and noted for its natural-history motifs.



Artist Damodar Gurjar.



Artist Arundhati Vartak.

Web site debuts

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Reynolds, who serves as Webmaster; librarian Charlotte Tancin, who is site coordinator; and Sharon Tomasic, site editor. The team has received input from all Institute staff and from colleagues at other institutions. Graphic-design consulting services were provided by Kennedy Design Communications of Pittsburgh.

We continue to update existing pages and add new ones, and we will keep you informed of new developments. We welcome your e-mail comments and questions about our site and also your general queries and requests for assistance: use the E-Mail page on our site: <http://huntbot.andrew.cmu.edu/HIBD/HI-E-Mail.html>. See you in cyberspace!

—Sharon M. Tomasic

Bulletin

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Artist Jean Buytaert donates drypoint etchings

Jean-Claude Victor Buytaert of Antwerp, Belgium, has donated 81 of his drypoint etchings of botanical subjects, including depictions of *Cymbidium*, *Fuchsia*, *Kalanchoe*, *Chrysanthemum*, *Pelargonium*, and *Alstroemeria*. These etchings were completed in 1992, the same year that his impressive “*Tomiea menziesii* Torr. & Gray” drypoint etching was included in our 7th International Exhibition of Botanical Art & Illustration, at which time he visited the Institute. The print also was included in Dr. Shirley Sherwood’s exhibition “Contemporary botanical artists: The Shirley Sherwood Collection” and its accompanying catalogue.

Only a small number of prints result from the painstaking drypoint process, making it impractical for book illustration—and perhaps uneconomical for most artists as well. Mr. Buytaert, however, is passionate about and devoted to the process, in which he attempts to capture his plant subjects directly on copper or zinc plates by drawing with a round steel point or needle. By applying various degrees of pressure, he adjusts the intensity of the ink that will be transferred to the paper later on; when he uses subtle coloring to ink the plates, each print varies slightly from the others. A good grip and flexible movements—not to mention patience—are necessary to create a “burr” on one or both sides of the cut. The burrs produce a soft black and shadows, but must be strong to withstand the later pressure of the press. Only about eight prints can be made from each zinc plate, and twice as many from copper ones.

Mr. Buytaert, who has a distinguished career as a professor of drawing, graphic arts, printmaking, botanical art, and art history, works at the same address as did the artist and fellow drypoint-printmaker Albrecht Dürer in the late 15th or early 16th century. Mr. Buytaert received a diploma in drawing and printmaking from the Royal Academy of Fine



Jean Buytaert's drypoint etching of "Euphorbia sp."

Arts in Antwerp. His work has been exhibited in numerous group and one-person exhibitions and acquired for several collections, and he has received many honors and awards.

Other notable recent acquisitions include a donation by Shirley G. Cross of 12 of her own ink drawings and 54 ink-and-pencil drawings by botany professor Ray Ethan Torrey; 18 watercolors of cacti by Petr Liška, painted for Rudolf Slaba's *The illustrated guide to cacti* (1992); and an indefinite loan of 42 watercolors by Anne Ophelia Dowden, made for her book *Poisons in our path: Plants that harm and heal* (1994).

—James J. White

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