



Bulletin

Carnegie Mellon
University,
Pittsburgh,
Pennsylvania

Vol. 28, No. 2
Fall 2016

of the Hunt Institute for Botanical Documentation



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Linnaeus, Colchicaceae], watercolor on paper by Denise Ramsay (1971–), 2015, 76.5 × 56 cm,
Hunt Institute accession no. 8083, reproduced by permission of the artist.

Robert W. Kiger retires, T. D. Jacobsen becomes director

T. D. Jacobsen is fond of saying that at the Hunt Institute we take an evolutionary, rather than a revolutionary, approach to things, and change is no exception. Our measured, logical approach to new things means that when we find something we like, we stick with it. Therefore, we announce with bittersweetness that Robert W. Kiger, our director of 39 years, has retired. However, given our approach to change, we didn't go far to find a new director. Effective 1 July 2016 T. D. Jacobsen, our assistant director, became the fourth director since the Institute was dedicated in 1961 under the leadership of George H. M. Lawrence (1910–1978; founding director, 1960–1970).

Robert W. Kiger received his B.A. in Spanish from Tulane University and his M.A. in history of science and Ph.D. in systematic botany from the University of Maryland. Prior to joining the Institute as assistant director in 1974, he was research botanist and associate editor with the original Flora North America Program in the Department of Botany at the Smithsonian Institution. He became director and principal research scientist at the Hunt Institute in 1977, succeeding Gilbert S. Daniels (assistant director, 1967–1970; director, 1970–1977).

During his time as director, Kiger implemented some revolutionary changes at the Institute. He revived *Huntia* in 1979, expanding the scope to include all aspects of the history of botany. *Huntia: A Journal of Botanical History* remains the only peer-reviewed journal dedicated to the history of botany. He launched the *Bulletin of the Hunt Institute for Botanical Documentation* in spring 1979 to provide more frequent and comprehensive coverage of our program and activities. This staff-written publication continues to offer the latest news about everything we do at the Institute. In the 1980s he inaugurated the publication of guides to our collections to provide greater accessibility and information for researchers. The resulting *Catalogue of the Botanical Art Collection at the Hunt Institute* (1985–1998); *Catalogue of Portraits of Naturalists, Mostly Botanists, in the Collections of the Hunt*

Institute ... (1987–1999); and *Guide to the Botanical Records and Papers in the Archives of the Hunt Institute* (1981–1988) have been updated and are now available as databases on our Web site.

Kiger spearheaded the Institute's involvement in the Flora of North America project, and the Institute is home to one of several FNA editorial centers in the United States and Canada. A member of the FNA Editorial Committee, Kiger serves as the bibliographic editor and as a taxonomic editor for that binationally collaborative, multivolume project. With Duncan Porter, Kiger co-authored the *Categorical Glossary for the Flora of North America Project* (2001). This indispensable resource is the FNA standard for terminology and definitions. The glossary is also available as a searchable database on the Institute's Web site. Kiger's main research interests include: vascular plant taxonomy, especially of Flacourtiaceae, *Talinum* Adanson (fameflowers, Portulacaceae) and *Papaver* Linnaeus (poppies, Papaveraceae); floristics, especially of North America; evolutionary theory in relation to systematic principles and practice; botanical bibliography; and morphological terminology. As director and principal research scientist, emeritus, Kiger will continue his research projects and his work with FNA.

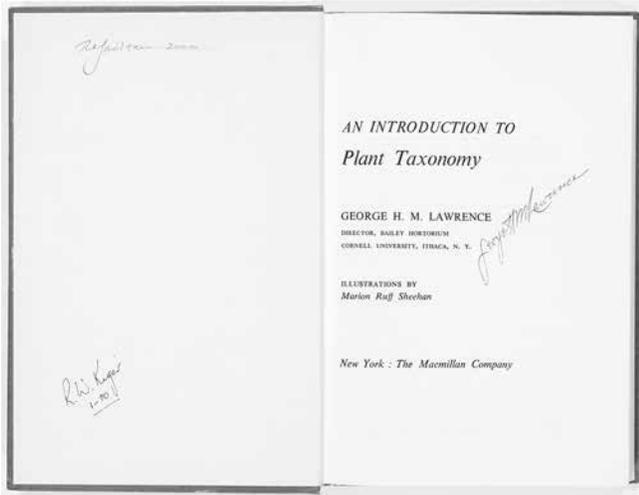
T. D. Jacobsen received his B.S. in biology from the College of Idaho and his M.S. and Ph.D. in systematic botany from Washington State University. He joined the Hunt Institute staff in 1979 and has been assistant director and principal research scientist since 1980. His main research interests include vascular taxonomy, especially of *Allium* Linnaeus (onion, Liliaceae) in North America, and toxic plants and fungi. For the FNA project, he and Dale McNeal, a colleague at the University of the Pacific, prepared the treatment of *Allium* (onions and their relatives), the native species of which are widely distributed throughout the continent; there are approximately 90 species and varieties in the flora area. Additionally Jacobsen prepared the treatment for *Nothoscordum* Kunth (relative of onions, Liliaceae). An application for online identification of more than 325 native and exotic



Robert W. Kiger and T. D. Jacobsen, Reading Room at the Hunt Institute, Pittsburgh, Pennsylvania, 1988, photograph by Frank A. Reynolds, HI Archives portrait no. 14, reproduced by permission of the photographer.



Robert W. Kiger and T. D. Jacobsen, with *Allium* Linnaeus specimen, Director's Office at the Hunt Institute, Pittsburgh, Pennsylvania, 26 July 2016, photograph by Frank A. Reynolds, HI Archives portrait no. 16, reproduced by permission of the photographer.



Copy of George H. M. Lawrence (1910–1978), *An Introduction to Plant Taxonomy* (New York, The Macmillan Company, 1955) signed by three of Hunt Institute's directors. In January 1970 William L. Stern brought his graduate students from the University of Maryland to visit the Hunt Institute, and George H. M. Lawrence gave them signed copies of his book. One of those students was Robert W. Kiger. In 2000 Kiger gave the book to T. D. Jacobsen. Book courtesy of T. D. Jacobsen.

vascular plant genera found in North America was developed by Jacobsen, Kiger, Institute adjunct research scientist F. H. Utech, D. M. Kiger and E. R. Smith in conjunction with the Pittsburgh Poison Center. To aid identification, they produced a directory that contained representative illustrations of all the genera found in the program. Jacobsen collaborated with Institute adjunct research scientist Dr. Edward P. Krenzelok, who was director of the Pittsburgh Poison Center, in the systematic investigation of pediatric plant poisoning. The project involved the statistical analysis of the clinical data on plant poisonings recorded by the American Association of Poison Control Centers Toxic Exposure Surveillance System (AAPCC TESS). As director, Jacobsen will oversee our evolution to greater accessibility through some rather revolutionary digitization projects. Stay tuned to the pages of the *Bulletin* and the News section of our Web site for more exciting news about these projects. At our current pace we may evolve into a “new species” by our 100th anniversary.

—Scarlett T. Townsend, Publication
and Marketing Manager

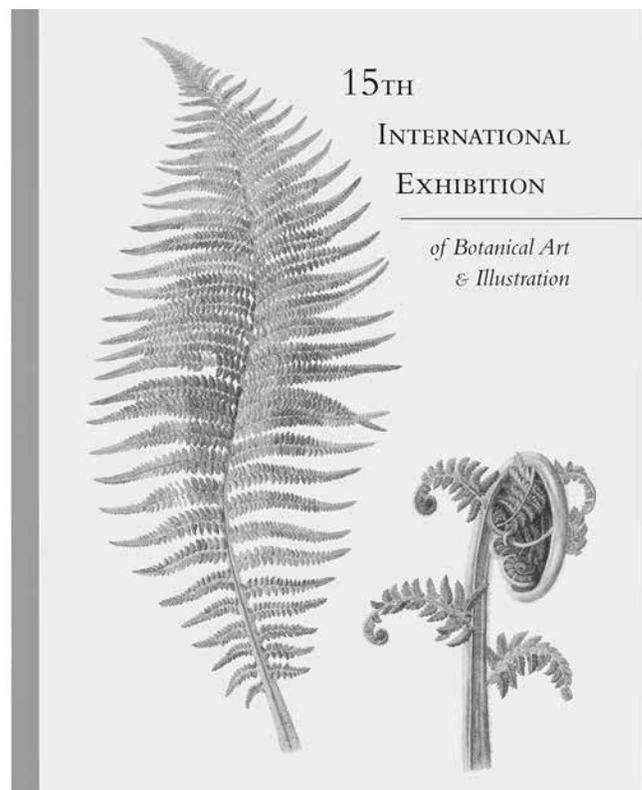
Recent publications

Catalogue [of the] 15th International Exhibition of Botanical Art & Illustration

By Eugene B. Bruno and Carolina L. Roy. 2016. 115 pp.; 43 color, 43 b&w figs.; 8½ × 11"; 2 lbs. Pictorial stiff paper cover, \$30.00 plus shipping and handling. ISBN 978-0-913196-87-8.

Including biographical data, portraits of the artists and reproductions of the artworks, this fully illustrated catalogue accompanies the Hunt Institute's *15th International Exhibition of Botanical Art & Illustration*, which runs from 15 September to 15 December 2016. This catalogue features 43 watercolors, drawings and prints representing the work of 43 artists who are citizens of 15 countries. The Institute established the International series in 1964 with the hope of supporting and encouraging contemporary botanical artists. Every three years, the International series features the works of talented botanical artists from around the world. Collectively, the 15 International catalogues include 1,172 artists and are the most comprehensive record available of contemporary botanical artists and illustrators. Most of the previous International catalogues are available for purchase at the Institute.

Curator of Art Eugene B. Bruno wrote the introduction and designed the catalogue. Assistant Curator of Art Carrie Roy compiled the biographical data from submissions by the artists and updated the cumulative index of artists. Graphics Manager Frank A. Reynolds did the reproduction photography with the Sony A65 digital camera. The catalogue was printed on mixed sources paper certified by the Forest Stewardship Council.



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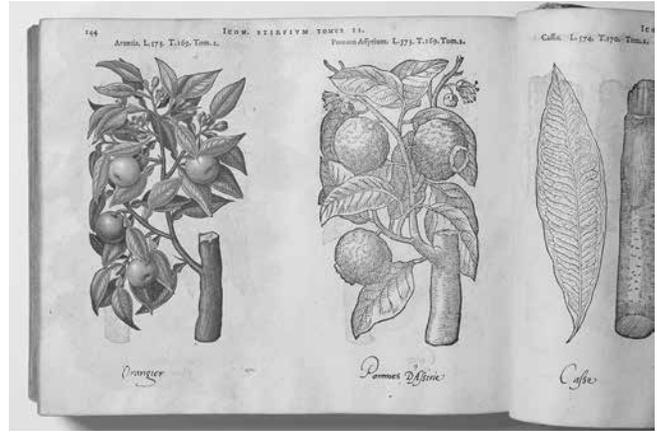
To color or not to color?

Our fall 2016 Cabinet of curiosities showcased a copy of Matthias de L'Obel's *Plantarum seu Stirpium Icones* (Antwerp, Christophe Plantin, 1581) in which a previous owner had colored some images. Based on the method of coloring, especially in the areas where the coloring was most sophisticated, we assume that this was a modern owner. I was struck by that owner's choice of images to color and the varying quality of the coloring. While the quality of the coloring was poor in the majority of images, in some it was done quite beautifully and substantially changed the impact of the illustrations from an aesthetic perspective.

Humans are drawn toward color, and the impulse to color black and white images is apparently strong. Witness the current enthusiasm for adult coloring books. The act of coloring an uncolored image can feel creative, relaxing and stimulating. Color is also added to images in published works to make them look more as they do in real life and to convey important information about what the images represent.

While coloring can make images seem more life-like and attractive, it can obscure information in the image by covering over and distracting from line work and details. Expert artists and wood-cut carvers in the 16th century tried to depict plants in wood-block prints as true to life as possible, embedding information in the images through shape and shading so that they could stand alone as realistic representations without color. For example, the Arantia shown here is hand colored while the Pomum Assyrium shows the careful shading done by the engraver, which would be completely covered if painted over as the orange tree has been. When coloring was added at the publishing house or by an owner, it rarely matched the colors of the actual plant, whether due to pigment technology of the time, unavailability of pigment, artistic bias or poor coloring work. Often early hand coloring was heavy and flat, like a coating of primer on a car. Whoever painted images in our copy of L'Obel's book applied that kind of heavy coloring on a number of images but then went further with some of them and skillfully built up additional coloring over the base layer to convey shape, shading and physical characteristics like leaf venation. Consider the rose images shown here. The view of *Rosa silvestris pomifera* partially visible on the right-hand page has the flowers and rose hips finished, but the leaves and stems still show only the base coat of paint. By contrast, the two images on the left-hand page are completely finished. The final result can be startling and quite attractive, almost making the image look three-dimensional.

Matthias de L'Obel (1538–1616) was one of a trio of botanists of the Low Countries during the Renaissance whose works were published by Christophe Plantin (ca.1520–1589). Plantin published *Plantarum seu Stirpium Icones* immediately after L'Obel's herbal *Kruidtboeck* in the same year. Plantin apparently had considered a number of factors in making this decision. The *Kruidtboeck* was a large and heavy tome of nearly 1,500 pages. Also, some 30 years earlier Leonhart

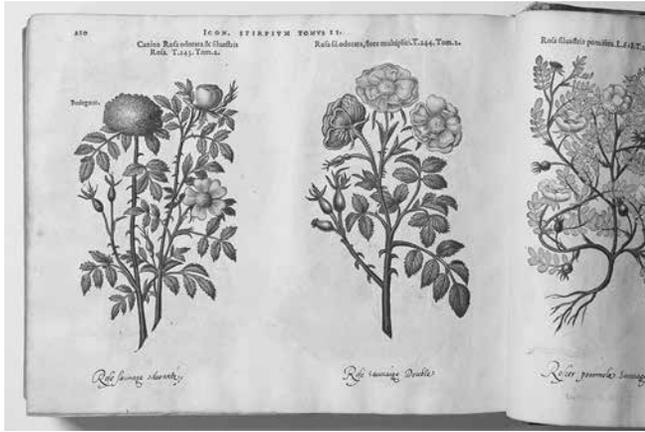


From left, Arantia and Pomum Assyrium [*Citrus aurantium* Linnaeus and *Citrus medica* Linnaeus, Rutaceae], hand-colored (by a previous owner) woodcut by an unknown engraver after an original likely by Pieter van der Borcht (1545–1608) for Matthias de L'Obel (1538–1616), *Plantarum seu Stirpium Icones* (Antwerp, Christophe Plantin, 1581, Tomus secundus, p. 144), HI Library call no. DQ1 L797P RR.

Fuchs (1501–1576) had small atlases (collections of illustrations without commentary, in this case facilitating identification of plants through the images alone) published reproducing 516 illustrations from his herbal, and they had been successful sellers. Plantin decided to make a portable atlas in a smaller, oblong format, containing all 2,173 illustrations in the same order as in the *Kruidtboeck*. Clearly, many more plants had come to the knowledge of Europeans than were known when Fuchs published his *De Historia Stirpium ...* (Basileae, In officina Isingriniana, 1542). L'Obel's atlas was republished in 1591, apparently the last time such a plant atlas was published in the Netherlands, according to Backer et al. (1993).

We have many 16th- and 17th-century books in our Library with colored illustrations. They vary in terms of color quality, usefulness of the coloring and perception of added value that color might induce. When we talk with other librarians about an illustrated rare book that they might be adding to an exhibition or considering purchasing, one prominent question is always, “is it colored?” Colored copies are almost always perceived as being more valuable, especially on the market, unless poorly done.

Before the invention of printing from moveable type in the mid-15th century, European books were handwritten, and illustrations often were hand drawn in color. By contrast, the earliest illustrated printed books in Europe had wood-cut illustrations, printed in black outline and uncolored. The wood-cut images in early printed herbals were fairly crude, many of them copies of earlier manuscript or printed images (rather than drawn from living plants), with the accuracy of the images degrading steadily from copy to copy over centuries. As the Renaissance progressed, the illustrations improved. The major cause for this improvement was the many voyages of exploration going out from Europe to other parts of the world and returning with natural history specimens, drawings, notes and eyewitness accounts of plants and animals that were very different from those found at home. This led to a wider understanding that the flora and fauna of the world differed from place to place and to a



From left, *Rosa canina* (with Rose bedeguar gall), *Rosa sylvestris*, *Rosa sylvestris odorata* and *Rosa sylvestris pomifera* [*Rosa canina* Linnaeus, *Rosa* Linnaeus and ?*Rosa villosa* Linnaeus, Rosaceae], hand-colored (by a previous owner) woodcut by an unknown engraver after an original likely by Pieter van der Borcht (1545–1608) for Matthias de L’Obel (1538–1616), *Plantarum seu Stirpium Icones* (Antwerp, Christophe Plantin, 1581, Tomus secundus, pp. 210–211), HI Library call no. DQ1 L797P RR.

desire to show these new curiosities in herbals, printed travel accounts and other works.

Another effect of learning about so many new plants and animals was the desire of some authors to include more and more new information in their herbals. Many European herbals up to and in the 16th century were based substantially on the earlier writings of ancient Greek herbalists and physicians such as Dioscorides Pedanius of Anazarbos (ca.40–ca.90) and Galen (129–ca.200). During the 16th century there was a growing sense that there was a lot to be learned about plants that may not have been known by those ancient experts. Many of the exotic plants being introduced to Europe were not described or illustrated in earlier European works, and at the same time many well-known local plants were also not seen in those works. These disconnects led some authors to move beyond looking for the best ways to compile and present the wisdom of the past, to begin to add their own comments on that wisdom, to add new information and to add plants not previously discussed. Increasingly these herbals were becoming new, original works. Along with that growing inclusion of new information, botanical authors felt the need to include higher-quality images to aid plant identification and thus make their publications more authoritative. Otto Brunfels (1488–1534), Leonhard Fuchs and Pier Andrea Mattioli (1500–1577) commissioned whole new sets of woodblocks to print plant illustrations drawn from life for their herbals, raising the bar for their contemporaries and successors regarding whether and how to include images in books about plants.

As time went on, there was more thought given to the possibility of publishing books with colored illustrations. Until various color printing methods were developed to the point where they could be economically viable for entire print runs of books, adding color meant hand coloring. Authors had to consider whether this was a good choice, balancing veracity of the image against possibly shrinking the size of the audience to those who could afford a book with colored images. For the publisher, coloring was an extra

expense on top of the cost of woodblocks or engravings, but then again, coloring every image meant being able to charge for deluxe copies while leaving the images uncolored meant lower prices and more copies sold. Often this was resolved by having two print runs. Naturally, how well the deluxe copies were colored also determined how much the publisher would be able to charge for them and how well they would sell.

Why introduce the complication of coloring at all? As noted above, humans are drawn to color. As Peter Stallybrass (2015) pointed out in a talk on book coloring in early modern Europe, nature is naturally in color. Woodcuts and later engravings and etchings were produced and printed in black line, uncolored. Then the question was whether to reintroduce color to evoke the natural thing that was being pictured. What could color add to a line image? As noted above, it could enhance or detract from the accuracy of the picture, but bad coloring could make an image seem less life-like while good coloring could make it come alive.

Therefore, color allowed a somewhat chancy representation of something, and yet when well done it could make the image seem to successfully mimic the real thing and thus greatly enhance the function and meaning of the work as well as its aesthetic appeal. Publishers like Plantin understood that in the 16th century it was essential for a successful herbal not only to be illustrated but also to be well illustrated, which meant full of detailed and expertly made woodcuts, drawn from life whenever possible. However, it would have been extremely expensive to add realistic coloring to those expectations, given the costs, the technical challenges and the increasing size of herbals packed with new information and images.

As Karen Nickelsen (2006) has noted, Carolus Linnaeus (1707–1778) argued against relying on color as a factor in plant identification, not only because of natural variation but also because as late as the 18th century it was still not possible to reproduce color reliably in any standardized way due to the state of watercolor pigment science of the time. That technical limitation makes it easier to understand why we see so much variation in color from one work to another from the same publisher or even in different copies of the same work.

Given all of these factors, it is not difficult to see why so many herbals and botanical works of the 16th and 17th centuries were left uncolored. I think of this as I think of the unknown owner of L’Obel’s *Plantarum seu Stirpium Icones*, looking at this uncolored plant atlas and deciding to color some of his or her favorite illustrations.

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—Charlotte Tancin, Librarian

News from the Art Department

15th International opens

Hunt Institute's *15th International Exhibition of Botanical Art & Illustration* is on display through 15 December 2016 and features 43 artworks by 43 artists who are citizens of 15 countries. A fully illustrated catalogue accompanies the exhibition (see page 3). Experimentation with media, refinement of techniques, intriguing compositions, fresh perspectives and testing the boundaries of botanical art are all aspects of this exhibition one will encounter.

Colored pencil has become a more popular medium in botanical art, and works by four of the artists represent the variety of approaches that continues to expand the possibilities of this material. David Morrison (United States) creates a subtle palette range through his method of layering color without blending and includes a cast shadow that not only is integrated with the magnolia branches but also has the illusion of volume. Terrie Reddish (New Zealand) uses a dynamic, sliding diagonal composition and an assured subtlety of pressure to

(continued on page 8)

Above, Eighteen of the twenty 15th International artists who attended the exhibition reception, 13 October 2016, photograph by Frank A. Reynolds, reproduced by permission of the photographer. *Front row, from left*, Suguri Makino, Mariko Ikeda, Eunike Nugroho, Silvana Volpato, Robert McNeill, Constance Scanlon, Carrie Di Costanzo, Jenny Hyde-Johnson, Hideo Horikoshi, and Atsuko Nishiyama. *Back row, from left*, Heidi Snyder, Dolores Diaz, Hye Woo Shin, Lauren Sahu-Khan, Rose Marie James, Nan Wiggins, Seung-Hyun Yi and Keiko Kobayashi.

Center, Q&A with the curators and five of the 15th International artists, 14 October 2016, photograph by Frank A. Reynolds, reproduced by permission of the photographer. *From left*, Assistant Curator of Art Carrie Roy, Robert McNeill, Jenny Hyde-Johnson, Connie Scanlon, Carrie Di Costanzo, Dolores Diaz and Curator of Art Eugene B. Bruno.

Below, Librarian Charlotte Tancin giving talk on 19th-century women in botanical art, 14 October 2016, photograph by Frank A. Reynolds, reproduced by permission of the photographer.





News from the Art Department

obtain the depth of color and nuance of textures found in New Zealand flax. Heidi Snyder (United States) uses translucent drafting film and a panoramic window view to pull one into the fearsome surface textures of prickly pear cactus. Nan Wiggins (United States) uses powdered pigment with colored pencil to combine the subtle possibilities of each medium on the vivid exterior and delicate interior of a Golden delicious apple.

Six artists continue the tradition of drawing with pen-and-ink on paper or drafting film in works ranging from scientific illustrations showing the average of a species to an accurate portrait of a specific subject. Sandra Sanger (Australia) includes a central focus with a flowering stem of cannonball tree in various stages surrounded by details of floral and fruit anatomy in a refined stipple technique. Rogério Lupo (Brazil) uses a finely sanded nib pen to draw the negative rather than the positive space of *Microlicia cogniauxiana* R. Romero, creating a visually compelling image, especially in areas where hairy surface textures and multiple surfaces overlap. Maria Luisa Palanca (Spain) succinctly illustrates the transitioning development of the poisonous fungus fly agaric and the stages of the opening and formation of the veil and ring. Insil Choi (South Korea) includes the transformations of earthstar fungus by using a line and stipple technique to both visually ground and elevate the forms. Pauline Dewar (Australia) uses both a spare and dense stippling technique to create a dramatic overlap and cascade of hen and chicken fern fronds, while the coiled fiddleheads echo the circular call outs of spore and surface details. Carol Saunders (United States) uses a stippling technique emphasizing the subtle veining and surface undulation of the leaves and hips of a rose while allowing the viewer to fluidly move through, yet pause at these details.

Two graphite drawings are perfect examples of the range that can be accomplished in this medium. Dolores Diaz (United States) shows the subtlety that is possible with an almost imperceptible stroke of pencil in three glowing, sumptuous forms of tomatoes. Lauren Sahu-Khan (Australia) uses graphite as powerfully and as boldly as the ferocious form and monumentalized scale of the banksia she portrays.

More and more artists are tackling the challenges of working on vellum and have immersed themselves in the possibilities and challenges of this surface. Brigitte Daniel (England) uses a stippling of opaque white to heighten the surface texture of the leaves of auricula and places it at ground level, harkening back to the 17th-century work of Crispijn van de Passe. Mariko Ikeda (Japan) creates a spatial airiness, yet a solidity of perfect forms, which are tempered with the inclusion of insect-damaged leaves from a Japanese walnut. Rose Marie James (United States; surface erroneously noted in the catalogue) includes the transitioning forms of flower, fruit and cascading seed of balloon cotton bush along with a caterpillar decimating a leaf for nourishment and the transformed monarch in flight. Angela Lober (Australia) transcends the visual senses and evokes the movement of air and the sound of rustling stems of kangaroo grass. Constance Scanlon (United States) continues her concentrated fascination with

the diminutive blueberry fruit that she monumentalizes to reveal the sumptuous range of color and slightly hidden world tucked beneath the calyx.

The sole print in the exhibition is a drypoint and open bite etching by Érik Desmazières (France), featuring a delicately balanced array of warty and striped squash on the edge of a window facing the vista of a cathedral and bell tower in an anonymous European town center. The two densely populated picture planes create an imagined, precipitous depth between the unstable squash and the illusory concept of a stable architecture.

Watercolor still reigns supreme in the tradition of botanical art and illustration, and numerous examples are included in the exhibition. Within this group there are variations of water media, including opaque gouache, acrylic and watercolor pencil. Using watercolor pencil on a vertically textured paper Siobhan Larkin (Ireland) has incorporated a subtle screen effect on the textural surfaces of golden groundsel. Stephanie Law (United States) calls attention to the often overlooked delicate forms and surface textures of borage. The solid stature of *Magnolia grandiflora* Linnaeus is accomplished in gouache by Carrie Di Costanzo (United States) and is counterbalanced by the delicate curl of the flower pistils that are echoed in the curled tips of the leaves. In contrast the torqued stems and twisted, dried leaves of *Hibiscus tiliaceus* Linnaeus are a study by Anne Hayes (Australia) in the implied transition toward decay. The exuberant fluidity and commanding presence of flaming glory lily in a watercolor by Denise Ramsay (New Zealand; see cover) is a compelling companion to *Lilium auratum* var. *platyphyllum* Baker in a fluid acrylic by Yuko Yano (Japan), which presents a top down view that brings one face-to-face with the pollen-topped anthers and the delicate petal surfaces. Seung-Hyun Yi (South Korea) highlights the progression of yellow flag iris from bud to flower to seed with subtle variations of surface textures that allow one to pause on the undulation of a leaf overlapping a stem. Robert McNeill (Scotland) uses natural light directed from above to create a space encircling the seemingly simple form of waratah while simultaneously drawing one into the netted and linear patterns of leaves and flowers in the foreground. Laurie Andrews (Australia; see catalogue cover) captures the undulating play of light along soft tree fern fronds and echoes the pattern of negative space between the leaflets that cross just once and direct one to the fiddlehead on the right. A companion piece by Eunike Nugroho (Indonesia) features a monumentalized mature flower of *Paphiopedilum praestans* Pfitzer with two sepals encircling and protecting a young bud. Helen Y. Burrows (Australia) features lush, multi-petaled rose blooms that are balanced by the delicate turn of leaves to create an endless loop of lush cascading details on which to pause. One visually climbs the hydrangea leaves to reach and descend into a mass of vibrantly hued florets in a watercolor by Maggy Fitzpatrick (England). Jean Dennis (Australia), who has dedicated several years to recording the 45 extant species of *Brachychiton* Schott & Endlicher in the wild, highlights the variety of forms and surfaces in the life cycle of *Brachychiton chillagoensis* Guymmer. Hye Woo Shin (South Korea) creates a multi-paneled study of seeds of gymnosperms in Korea that is a primer in the sophisticated

arrangement of details by their relationship to color, form, pattern and negative space. Within a foggy atmosphere the delicate flowers of *Sinopodophyllum hexandrum* (Royle) T. S. Ying are perched atop its drooping leaves resulting in a blend of scientific accuracy with a centuries-old painting tradition by the artist Zeng Xiaolian (China).

Actual and inferred habits also are represented in the exhibit. Jenny Hyde-Johnson (South Africa) brings into focus the succulent in flower and the food source of carrion flower within an arid, stony habitat, which is balanced by the dissolving skeletal silhouettes of roots in the foreground and tree branches in the background. Kaho Emura (Japan) creates a floating world by including the lusty leaves and insignificant flowers of Japanese horseradish above the subtle indications of water at the base and the immersed undulating roots beneath the surface.

The following artworks exude the rapid growth of vines and seedlings. The patterned leaves and twining stems arching into space beautifully echo the curve of stems and flowers in a watercolor of birthwort by Hiromi Torii (Japan). Keiko Kobayashi (Japan) creates a climbing wall of pathways through individual bean seedlings and nutrient-searching roots, resulting in a watercolor visually bursting with the energy of germination. Suguri Makino (Japan) uses acrylic paint by airbrush and gouache to create an atmospheric undulation of focused and blurred focal points of *Cocculus orbiculatus* (Linnaeus) de Candolle.

The solidity of forms is buoyed with the use of light and negative space in these five paintings. Silvana Volpato (Italy) has combined the solidity of form in a variety of pears with the airiness of their implied attachment to a tree. Atsuko

Nishiyama (Japan) places a range of edible mushrooms in irregularly stacked vignettes so that one may travel around and into the individual clusters and pairings and linger on their surfaces and forms. Denise Heywood (England) has created jewel-like orbs of reflected light and color and subtle surface and shadow in pomegranates. Hideo Horikoshi (Japan) creates a study in overlapping vertical and horizontal forms—one side is filled with a delicate cascade of seasonal growth dissected diagonally and leads to and balances the massive weight of the yam on the right. Laura Silburn (England) creates intriguing negative spaces around the edges of the compact composition to move the eye around and into the pattern- and texture-filled forms of rooster flower.

ASBA conference

We coordinated our 15th International reception with the opening of the American Society of Botanical Artists (ASBA) educational conference (13–15 October). That morning Assistant Curator of Art Carrie Roy and I attended the portfolio sharing to keep abreast of the progress of the work of artist members of this organization. This event was followed with the annual meeting luncheon and a technique showcase. One of those featured in the latter was 15th International artist Nan Wiggins, who demonstrated on powdered pigment and colored pencil. The Hunt Institute reception that evening, with 20 of the International artists in attendance, was followed by a day at the Institute to view the exhibit in less crowded circumstances, along with artworks and books from the permanent collection, the lecture “Plants flowing from pencils, pens, brushes—19th-century women in botanical art” by Librarian Charlotte Tancin and a Q&A with five of the 15th International artists. That evening I participated in the yearly ASBA panel discussion “Beyond

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2016 Lawrence Memorial Award

The Lawrence Memorial Award commemorates the life and achievements of George H. M. Lawrence (1910–1978), founding director of Hunt Institute (1960–1970). The annual (semiannual from 1988 to 2000) award in the amount of \$2,000 is given 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. The award committee includes representatives from the Hunt Institute, the Hunt Foundation, the Lawrence family and the botanical community. The award is presented at the annual banquet of the Botanical Society of America.

Andre Hahn, a student of Dr. Michael Osborne at Oregon State University, is the recipient of the 2016 Lawrence Memorial Award. The proceeds of the award will help support Hahn’s travel for further archival and library research of Goethe’s influence on 20th-century plant morphologists, in particular, the papers of Agnes Arber held at the Hunt Institute.



Andre Hahn, countryside around Gloucester, England, August 2010, photograph by Stephanie Bustamante, reproduced by permission of the photographer.

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Chris J. Haas, M.D.
Christian C. Heuer
Mary R. Julian
Yoshiko Kamei
Martha G. Kemp
Molly Koleber
Jerry Kurtzweg
Masako Mori
Anonymous
Susan Frei Nathan
Kate Nessler
Derek Norman
Jeanne Perrier
Emma L. Peters
Margaret Pope
Jeanne Poremski
John & Angella Raczkiewicz
Dr. Wilfred T. & Mrs. Ruth O. Rouleau
Anonymous
Donald Slaugh
Mish Tworowski
Anonymous
Western PA Unit, The Herb Society
of America
Jody L. Williams
Mary W. Wilson

2016 Regular Associates

Jean Adams
Robbie Ali
Anonymous

ArtPlantae
Marian Atkins
Janette Barlow
Karen Bell-Brugger
Luc Berger and Teresa Honert
Elizabeth Lea Black
G. Lee Boerger
Olivia Marie Braidà-Chiusano
Anonymous
Elizabeth W. Carroll
Nancy Carol Carter
Beverly Clarke
Joann A. Doedyns
Judith Dumke
Beverly K. Duncan
Dorothy B. Ferrer
Regan Fetterolf
Beverly Fink
Donna Fleury
Véronique M. Fóti, Ph.D.
Javier Francisco-Ortega
Friends of Fellows Riverside Gardens
P. Brenden Gebben
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Anonymous
Karen Greb
Elisabeth Griggs
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Sharon Hegner
José & Nancy Heraud
Colleen Ramsay Hoesch
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Nancy Keegan
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Linda M. Le Geyt
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William Lord
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Carol A. Maddison
Anonymous
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Victoria Matthews
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Anonymous
Joan McGann
M. E. Mitchell
Anonymous

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Kristina Straub
Jessica Tcherepnine
Terrace Horticultural Books
Anonymous
Anonymous
Denise Walser-Kolar
Anonymous
William N. Weld
Cynthia Werner
Joyce Westner
Brenda Anne White
James A. Wick
Patricia Wuillemin
Kay Yatskievych

Janda promoted to Archives associate

We are pleased to announce that Nancy Janda, who joined the Hunt Institute in 2012 as an assistant in the front office, has been promoted to Archives associate. As Archivist J. Dustin Williams oversees the digitization of the archival collections, Janda will assist with the timely production of finding aids, curation and conservation of the extensive collections.

2017 Associates program

We hope that our Regular, Patron, Sustaining and Benefactor Associates enjoyed their memberships in the Associates program during 2016 and took full advantage of their benefits. As you consider renewing for 2017 or joining for the first time, we would like to preview our plans for the upcoming year.

Opening on 19 March, *Exquisite Patterns in Nature* will feature items from the Art Department and the Library that are representative of or inspired by the fascinating configurations in the architecture of all organisms. Our annual Open House will be held on 25 June in conjunction with the spring exhibition and will include a gallery tour and talk related to the exhibition. The fall exhibition, *Alphabetus Botanicus*, will open in September and feature the illuminated letters of Kandis Vermeer Phillips alongside artwork of plants from A to Z. Since we will not be publishing an exhibition catalogue in 2017, Associates at all member levels will receive the 16(1) *Huntia*, which will provide those who normally receive a catalogue with an opportunity to become acquainted with our journal of botanical history and to see a different aspect of our research program. For those renewing or joining at the Patron, Sustaining or Benefactor Associate levels, portions of your contributions are tax deductible in the following amounts, \$40 for Patron, \$440 for Sustaining and \$940 for Benefactor.

As always, all members receive our *Bulletin*, invitations to exhibition openings, behind-the-scenes tours by appointment and a 25% discount on our publications, stationery items and PDFs for research purposes. We will also acknowledge all members with a listing in the fall issue of the *Bulletin*. Please complete the Acknowledgment section of the form to let me know if and how you would like your name to appear.

In 2017 our *Bulletin* is going fully digital. New issues will be available as PDFs on our Web site. If you would like to receive an email announcement when the *Bulletin* PDF is available on our Web site, please provide your email address on the renewal form. You also can receive the exhibition opening invitations as PDFs via email. To participate, please check the box in the Customer Information section of the form.

For anyone considering a first-time membership, this is the perfect time to join us. We also offer gift memberships in the Associates program. We can send an announcement card to you or directly to the recipient of the membership. A 2017 Associate membership is a great holiday gift for the botanist, historian or botanical art lover on your list.

Those 2016 Regular, Patron, Sustaining and Benefactor Associates wishing to renew their own or gift memberships for 2017 should complete and return the renewal form enclosed with their *Bulletins*. Those planning to join or give a gift membership for the first time should contact us or download and complete the Associate form available on our Web site. We hope that you will join us for another exciting year. We appreciate your support of the Institute's mission and programs. If you would like to support us in more specific ways, then please consider our Sponsorship program. Monetary gifts can be directed to our endowment or to other established funds, such as the Anne Ophelia Todd Dowden Art Acquisition Fund, or the Ronald L. Stuckey Endowment for the Preservation of Botanical History. For material or memorial gifts, please consult with our curators. For more information about the Sponsorship program, contact the Institute.

—Scarlett T. Townsend, Publication
and Marketing Manager

Our *Bulletin* is going digital

The 28(2) *Bulletin* is my 36th issue as editor. It is also the last issue that you will be able to hold in your hands “hot off the press.” With the spring 2017 issue we’re going fully digital. All back issues of the *Bulletin* have been available as PDFs since we launched our redesigned Web site in 2014. It is sad to cease printing a publication, but printing and mailing costs were becoming prohibitive. Going digital with the *Bulletin* allows us to allocate those resources to other publications. It also means the *Bulletin* will shift from grayscale to color. Now you will see the *Bulletin* as I do when I begin the layout with the original color images. For a preview, see the 20(2) *Bulletin* on our Web site, which was a special color issue featuring

the work of Pancrace Bessa (1772–1846). New issues will be available as PDFs on our Web site. If you would like to receive an email announcement when the *Bulletin* PDF is available on our Web site, please send us your email address via the Contact Us form on our Web site or directly to huntinst@andrew.cmu.edu with *Bulletin* in the subject line. If you want to offer your condolences, share fond memories of the age of print or chat about your favorite *Bulletin* article, you can reach me directly at st19@andrew.cmu.edu.

—Scarlett T. Townsend, Publication
and Marketing Manager

Bulletin

of the Hunt Institute for Botanical Documentation

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Printed and bound by R.R. Donnelley, Hoechstetter Plant, Pittsburgh, PA

Published biannually online by the Institute. Hunt Institute Associates receive the *Bulletin* as a membership benefit.

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News from the Art Department

accuracy: Creating art” with artists Jean Emmons, Robin Jess and Susan Fisher at the hotel conference site. On Saturday morning Carrie Roy taught the workshop “Making archival folders and enclosures,” and Robin Menard, botanical artist and instructor in the Phipps Conservatory and Botanical Gardens botanical art and illustration certificate program, and I jointly led a group critique with ten artists and discussed a vocabulary for objectively evaluating their work and the work of others. That afternoon Carrie and I returned to the Institute to interact with artists visiting the exhibit and followed that with the ASBA Annual Awards Banquet. On Sunday I attended the First International Congress of Botanical Art with botanical artists from around the world discussing the activities of botanical art associations, florilegia and natural history museums in their respective countries.

Recent donations

We are grateful for the donations of artworks from the following 15th International artists: Helen Burrows, Pauline Dewar, Carrie Di Costanzo, Dolores Diaz, Kaho Emura, Maggy Fitzpatrick, Denise Heywood, Hideo Horikoshi, Jenny Hyde-Johnson, Rose Marie James, Keiko Kobayashi, Siobhan Larkin, Stephanie Law, Angela Lober, Suguri Makino, Robert McNeill, Atsuko Nishiyama, Terrie Reddish, Lauren Sahu-Khan, Sandra Sanger, Carol Saunders, Hiromi Torii, Yuko Yano and Seung-Hyun Yi.

We also are grateful for donations of artworks in the last two and a half years by artists, their families and private collectors. The estate of Brian Laurence Burttt donated an ink drawing and two watercolors by Stella Ross-Craig. In loving memory of Harold Corsini and his beloved son Gregory Corsini, Debora G. Corsini, daughter-in-law and wife, donated two hand-colored engravings from Besler’s

Hortus Eystettensis. Christine Battle donated her watercolor of *Cercis siliquastrum* Linnaeus, and Gillian Condy donated her watercolor of *Aloe striatula* Haworth. JoAnne and Don Lightner donated five lithographed wall charts from Leonard Kny’s *Botanische Wandtafeln*. Job Kuijt donated numerous ink drawings, many of the family Loranthaceae, that were reproduced in his many scientific journal articles. Christine Ferraz Blower Stock donated a watercolor and gouache by Rosália Demonte, and André Demonte donated two lithographs by Étienne Demonte. Kandis Phillips donated an on-going series of illuminated letters including flora and fauna and three silverpoint drawings. Michael Shenzen donated an engraving of *Rubus* Linnaeus by Friedrich Teubel. In memory of Mary Shaw Marohnic Horn, Jean Pascarella donated chromolithographs after Lorenzo Guerrero. Hollis G. Bedell donated over 200 pen-and-ink illustrations by Peggy Duke of the family Marcgraviaceae and miscellaneous genera for the former’s lab books. Mrs. Hal Horwitz donated her late husband’s collection of over 900 historical woodcuts, engravings, lithographs and a few original watercolors of orchid species.

Exquisite Patterns in Nature opens spring 2017

The natural world is filled with patterns, from the silhouettes we observe from afar to the surfaces we see up close, and even to the cellular structures we can observe only with assistance. Scientists recognize these patterns when identifying and categorizing species, and artists portray these patterns in a variety of ways. The exhibition will include selections of artwork and books from the Hunt Institute’s permanent collections that are representative of, or inspired by, the fascinating configurations in the architecture of all organisms.

—Lugene B. Bruno, Curator of Art