



BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie-Mellon University; Pittsburgh, Pennsylvania

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ART

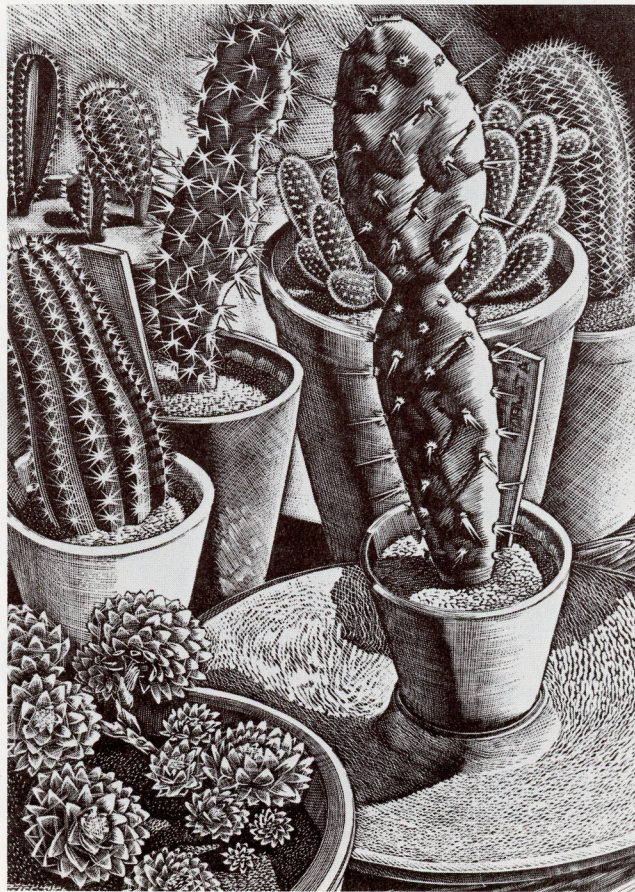
Our fall exhibition presented 47 watercolors and prints of cacti and other succulent plants. Dating from the 18th century to the present, the works were selected mostly from the Institute's own collection. John Wilkinson's watercolor of a Star Cactus was reproduced in full color on the show's poster.

The 5th International Exhibition of Botanical Art & Illustration includes 95 works by 65 20th-century artists from around the world. This latest in a series of quinquennial shows will run from 11 April through 15 July. An illustrated catalogue includes portraits, biographies and bibliographies, and reproductions of artworks. Tjelda Michas created her "Delphiniums" especially for the catalogue cover and show poster. Collectively, the catalogues from this and the earlier Internationals are the most comprehensive source available for information on contemporary botanical artists and their work — the number of individuals represented now totals 474. Most of the works in the 5th International that belong to our permanent collection, as well as a few of the borrowed ones, will be circulated as a traveling exhibition after the full show closes.

We have concluded arrangements with the University of Chicago Press for color microfiche publication of the almost 2,000 watercolor drawings in our Torner Collection of Sessé and Mocino Biological Illustrations. Accompanying the reproductions will be an introductory essay, a register of the collection (including transcribed annotations and modern taxonomic identifications, when known) and a comprehensive index. Distribution is anticipated in 1984.

Recent gifts from artists include "*Pavetta rwandensis* Bridson," an ink drawing, and "*Leucojum*, *Narcissus* and *Primula*" and "*Manettia luteo-rubra* (Vell.) Benth. var. *paraguariensis*," two watercolors, by Diane M. Bridson (England), a botanist at Kew whose specialty is the taxonomy of African Rubiaceae; "*Strelitzia reginae*," a watercolor by Kathleen Crawford (California); "Purple Prickly Pear," "Moth Orchid," "Spring Bulbs" and "Mums, Zinnias and Asters," four serigraphs by Tjelda Michas (New Jersey); "*Iris germanica*," a watercolor, by Kevin Nicolay (Ohio); and "Pickerill Weed," a watercolor by Amy Storey (British Columbia). In addition, Anne Ophelia Dowden has presented on indefinite loan the original watercolors, sketches, layouts and text for her *State flowers*, published by Thomas Y. Crowell in 1978.

Other acquisitions include two wood engravings, "Calendula"



"Cacti." Wood engraving by James Bostock of England. From cacti and succulents exhibition. Hunt Institute collection.

by Asa Cheffetz (Massachusetts) and "Scarlet Runner Beans" by James D. Havens (New York); three watercolors, "Spruce," "*Geranium phaeum*" and "Cuckoo Flower," by E. J. Revell (Ontario); one of *Plumeria*, *Alamanda*, *Delonix*, *Fuchsia* and *Thunbergia* by Moehamad Toha (Indonesia); an ink drawing of *Sorbus aria* by Anna Skoumalová (Czechoslovakia); a watercolor of *Bupleurum longifolium* by Věra Ničová-Urbanová (Czechoslovakia); and another of *Symphitum officinale* by Ladislav Urban (Czechoslovakia).



"Séduction," 1981. Engraving by Christiane Roy of Montréal. From 5th International Exhibition. Hunt Institute collection.

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All correspondence regarding subscriptions, institutional exchanges, missing issues, and announcements for publication in the *Bulletin* should be directed to Mrs. Karen K. Britz at the Institute.

The *Bulletin* does not publish book reviews. Books for review in the Institute's journal, *Huntia*, should be directed to Dr. Robert W. Kiger, its Editor, at the Institute.

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BINDERY

During October the Bindery sponsored a leather restoration workshop given by Mr. Bernard Middleton of London, England. He is the world's leading authority on the restoration of leather bindings and is also a renowned scholar of bookbinding history. Although exhausted after four days of intensive bench work, all the participants agreed that the skills and knowledge gained were valuable additions to their training in binding and conservation.

The Institute was pleased to lend one of Ms. Gunner's design bindings for an invitational exhibition at the Main Street Gallery, Nantucket last July. Titled "Art of the Book," the show included works by ten professional bookbinders from the United States. It was the first such effort for the Gallery and was so well received by Nantucket residents and visitors that another is planned for the coming summer. Also by invitation, another of

Ms. Gunner's bindings was exhibited in October and November at the Art Gallery of Hamilton, Ontario. Their "Twentieth Century Bookbinding" presented design bindings from around the world and was accompanied by a fully illustrated catalogue.

ARCHIVES

Our long-time friend Walter H. Hodge has sent us five boxes of his papers to be added to those previously deposited at the Institute. Much of the new material concerns his extensive botanical fieldwork. Of particular interest are the field notes from his collecting years in Peru (1943-1947) and southern Africa (1951), and an eight-page typewritten account of his peregrinations, "to provide background to the field notebooks."

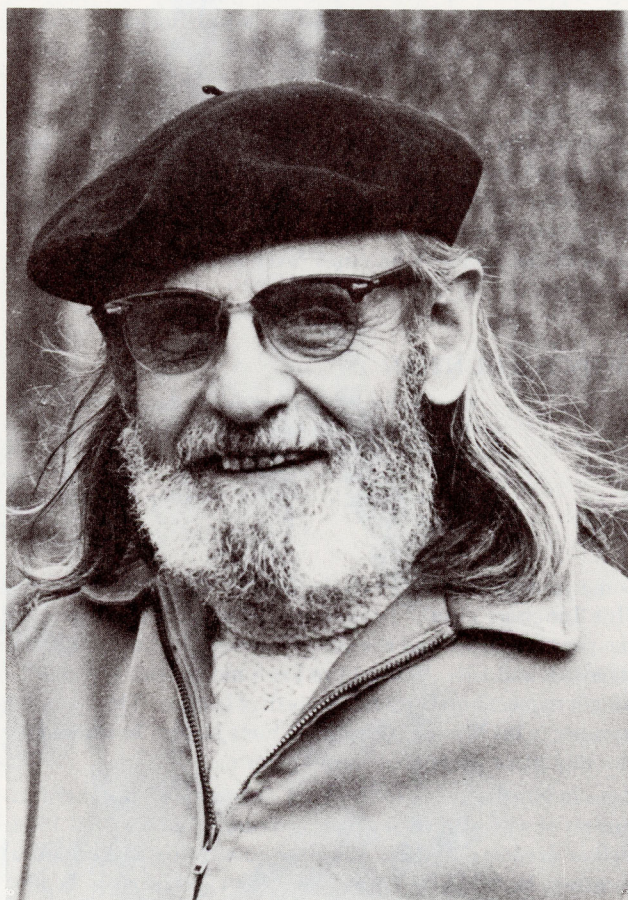
Other established collections have been augmented by additional items from the International Association of Wood Anatomists, Otto Degener and Ida Langman. We have also received three letters by Joseph Dalton Hooker and one by John Hutton Balfour from our Curator of Art, Mr. White, for the General Autograph Collection. Two of the letters have been published in Mr. White's article in *Huntia* 3(2) about a drawing of Hooker.

We have also recently acquired the voluminous correspondence of the distinguished scholar George Booth Van Schaack (b. 1903). First educated in music theory and piano, he went on to receive a doctorate in mathematics from Harvard University in 1935. While serving as a U.S. Navy lieutenant in the Aleutian Islands during World War II, he came under the distant but strong influence of Agnes Chase, then agrostologist at the Smithsonian Institution. He had corresponded with Egbert Walker there about plant identification in the Aleutians and Dr. Walker passed the information along to Mrs. Chase. She then wrote to Dr. Van Schaack, bluntly asking whether any grasses grew on the Aleutians and if so why he had not sent any to the Smithsonian Institution? Her proddings eventually won him over to active collecting and taxonomic study of the grasses, and to an enduring friendship.

Subsequent to his military duty, Dr. Van Schaack taught mathematics at Washington University in St. Louis and shared his time between his students and the Missouri Botanical Garden, where he had been persuaded by Edgar Anderson to become Curator of Grasses. His first task there was to help organize the grass collection, then in some disarray. This work soon evolved into routine grass identification. Later, in 1954, Dr. Anderson, then Director of the Garden, asked him to assume the chair of the Library Committee, and finally, in 1958, to become Librarian-in-Charge. This progression had developed logically, for in the course of his curating Dr. Van Schaack had become so concerned about the condition of the nearly 100,000 volumes at his disposal that he had felt compelled to join the Library Committee. As a result of his efforts over the years to conserve the Garden's books and periodicals, he developed an intimate familiarity with botanical literature that was envied by many of his colleagues.

In 1968, the Garden's library having been brought into its present era of admirable organization and care, Dr. Van Schaack moved north to take charge of the library at the Morton Arbore-

tum in Lisle, Illinois. Not many years afterward he retired to Oregon, where, unwilling to relinquish contact with the academic world, he assumed adjunct status at the University of Oregon in the botany and mathematics departments. More recently, he has moved to Florida, near his brother's home.



Dr. George B. Van Schaack. 1971. Hunt Institute collection.

LIBRARY

As well as the Institute's art collection, the Library continues to benefit from the generosity of artists. Most recently, Anne Ophelia Dowden has sent a copy of her *Lore & legends of flowers*, and Lotte Günthart presented several works that reproduce her illustrations, including her biography by D. Larese. Bob Timberlake, a Southern artist well known for his rural scenes, donated copies of *The world of Bob Timberlake* (Birmingham, 1979) and the *Bob Timberlake collection* (Lexington, 1977) in memory of his friend Joe Yates. Both contain many handsome reproductions of Timberlake watercolors. Dr. Richard Doughty of the College of Pharmacy at the University of Kentucky gave a copy of Thomas Meehan's *The native flowers and ferns of the United States* (Boston, 1878-1880), illustrated with colored lithographs by L. Prang and Co.

We recently received an excellent microfiche reader from the State Library of Pennsylvania through a Library and Construction Services Act, Title III grant administered by the Pittsburgh Regional Library Center (PRLC). We will now be able to consult more readily the growing number of microfiche publications, some of the most useful being directories and catalogues produced by cooperative library groups. The Pennsylvania Union List of Serials (PAULS), which includes selected reports of our own holdings, is one such work recently distributed by PRLC.

Alan Scham, an intern from the University of Pittsburgh's Graduate School of Library and Information Science, has been helping to catalogue our works on travel and plant exploration. We expect to complete our entire retrospective cataloguing project within a year, and to publish a complete printed catalogue of the Library's holdings (over 23,000 titles) not long thereafter.

DELECTUS HUNTIANI 6

Take your students out into nature, back to nature . . . Let them experience how a bud develops, how a tree grows, how a butterfly emerges, for them to become as rich, as flexible and as capricious as magnificent nature itself. Observation is revelation, a glance into the workshop of creation. That is the secret.

Paul Klee¹

Some years ago, when I bought John Wilkinson's watercolor "Iris 'Langport Vista'," I was amazed by his skillful rendering of the papery spathes and the velvety surfaces of the fragile blue standards and falls. Wanting to learn more about the artist, I sought to meet him at his home north of London. The following summer in his Watford (Hertsfordshire) garden, he showed me the very plant illustrated in my painting.

Born in Northampton in 1934, Wilkinson is a self-taught nature artist who worked as a photogravure retoucher until 1974. Before devoting himself full-time to wildlife and botanical painting, he held a number of one-man exhibitions in London and was further encouraged by three awards from the Royal Horticultural Society. His inspiration came from such diverse sources as works by Georg Ehret, Francis and Ferdinand Bauer, Andrew Wyeth, and the photographers Edward Weston and Ansel Adams. In recent years John has illustrated the *Collins handguide to the trees of Britain and northern Europe* (1978), the *Collins handguide to the butterflies and moths of Britain and Europe* (1980) and the *Gem guide to the mushrooms* (1982).

Believing that technique is an ingrained and almost subconscious process, John writes that "... the essential thing is the attitude, feeling and intensity felt and transmitted into the painting — the feeling that one is really going to do one's best for the miraculous living plant and show people, through the picture, just how marvellous it is." He does cause us to marvel at nature, particularly through his superb skill at depicting textures — the pubescent begonia leaf, the furry Kentish Glory moth, or the barbed cactus spine.

For his watercolor paintings John uses high-quality tube colors, carefully selected brushes and 140-pound cold- or hot-pressed paper. He begins to draw outlines lightly and accurately. Guided by the outline, he adds the first wash of color over small self-contained areas, such as petals or parts of leaves, avoiding the highlights and also the edges if they are complicated. He tries to stay within one area at a time, concentrating his view. Shapes put in casually can seldom be improved upon later, he warns, and are often surprisingly resistant to correction. When the first light wash is dry, he tentatively paints in the darker shadows. From that point he gradually develops the shapes and shadows, increasing the strength of color. John uses no white pigment for the light areas, instead depending entirely on the brilliance of the paper to provide luminosity. Gradations are softened by dry-brush treatment, wetting and blotting off, and further overall washes. The darks are carefully reinforced by small additions of complementary colors.

The petal or flower or leaf may not look finished enough at this stage, so further development of shape and smoothing-in of rough areas is necessary. As each flower or other part is refined, the total effect improves, but progressively the individual parts done earlier may begin to look weak or unfinished, and so need further strengthening.

When John finally paints in the surrounding areas, the plant will look considerably better still. After all the flowers and leaves have been painted, the stems are added and the whole picture "joined up." Usually the overall tonal range can be improved by further washes, filling in light areas that now look too white, and by smoothing out brush marks, careless strokes, etc. Going back and forth over the whole picture, looking for errors and making small corrections, can take a few hours but is very important at this stage. Tiny details — hairs, stamens, light leaf edges, etc. — are added now, mixing white in the colors for the first and only time.

Now John removes the subject of the painting — the actual plant — from sight and reconsiders the painting on its own. Edges are sharpened or softened and tones adjusted. In his work, John employs the full possible tonal range, from white paper to the deepest black obtainable, although of course not all subjects require the extreme darks. Finally he intensifies the darkest blacks, browns and greens with mixtures of varnish and strong color. It is during this last half-hour of work that the flowers in his paintings "come alive."

One of John's grand iris paintings — " 'Blue Sovereign' " — is now in the Institute's collection and, along with his splendid "*Begonia baageana*" represents him in our 5th International Exhibition. John's magnificent paintings reflect the keen observation urged by Klee, but that is really only the first part of the secret.

—James J. White

¹Quoted in Erich Rhein, 1976, *The art of print making (I): A comprehensive guide to graphic techniques*, New York, Van Nostrand Reinhold, p. 23.



"Iris 'Blue Sovereign'," 1980. Watercolor by John Wilkinson of England. From 5th International Exhibition. Hunt Institute collection.

SPECIAL OFFER

Until 31 December 1983, the following Institute publications are available at reduced prices:

Artists from the Royal Botanic Gardens, Kew. G. S. Daniels, ed. 1974. [3]., 73 pp., 78 b & w figs. Soft cover, \$3.00 (regular price \$4.00).

Catalogue of an exhibition of works by 39 artists from the past 200 years, including portraits, biographies and reproductions.

Catalogue[.] 2nd International Exhibition of Botanical Art & Illustration . . . G. H. M. Lawrence, comp. 1968. 267 pp., 361 b & w figs. Hard cover, \$5.00 (regular price \$7.00).

Portraits, biographies and bibliographies, with reproductions of works by 126 20th-century artists from 26 countries.

Catalogue[.] 3rd International Exhibition of Art & Illustration . . . K. A. Korach, comp. 1972. [2], 187 pp., 382 b & w figs. Hard cover, \$8.00 (regular price \$10.00).

Portraits, biographies and bibliographies, with reproductions of works by 181 20th-century artists from 29 countries.

Catalogue[.] 4th International Exhibition of Botanical Art & Illustration . . . S. W. Secrist and N. A. Howard, comps. 1977. viii, 138 pp., 264 b & w figs. Hard cover, \$10.00 (regular price \$12.00).

Portraits, biographies and bibliographies, with reproductions of works by 130 20th-century artists from approximately two dozen countries.

Reflections from the Third Day[.] Photographic revelations of plant design. J. V. Brindle and J. J. White. 1978. 60 pp., 69 figs. (4 in color). Soft cover, \$5.00 (regular price \$6.00).

Catalogue of an exhibition illustrating the use of plant forms in photographic art.

Botanical journeys in Kent & Hampstead . . . Thomas Johnson (1629 & 1632). J. S. L. Gilmour, ed. 1972. x, 167 pp., 42 figs., 2 fold-out maps. Hard cover, \$6.00 (regular price \$16.00).

Facsimiles and English translations of Johnson's *Iter plantarum* . . . (1629) and *Descriptio itineris plantarum* . . . (1632), with introductory chapters and appendices on Johnson and various aspects of his journeys and their botanical results. Known primarily for his important revision of Gerard's Herball, Johnson was "the outstanding figure among students of the British flora between the herbalist-botanists of the sixteenth century . . . and the great John Ray."

Hortulus. Walahfrid Strabo. G. H. M. Lawrence, ed. 1966. xii, 91 pp., 4 figs., 10 two-page pls. Hard cover, \$6.00 (regular price \$16.00).

Facsimile and English translation of a 9th-century "down-to-earth practical but very artful" manuscript gardening manual. Includes a biography of Walahfrid by W. Blunt, a bibliography of editions, and modern identifications of the plants mentioned in the Hortulus. The translation is accompanied by background reproductions of linocuts by Henry Evans.

Sertum Anglicum . . . C.-L. L'Héritier (1788). G. H. M. Lawrence, ed. xcviii, [4], 36, [11] pp., 4 figs., 35 pls. (8 two-page). Hard cover, \$6.00 (regular price \$18.00).

Facsimile and English translation of this nomenclaturally important work illustrated by Redouté and James Sowerby. The plants described were introduced into Europe from collections gathered throughout the world during 18th-century voyages of exploration. Introductory chapters include a biography of L'Héritier by F. A. Stafleu and biographies of the illustrators by W. Blunt.

NEW PUBLICATIONS

Register of plant collectors' field notes held in North American institutions. M. T. Stieber. *Huntia* 4(3), 1982. 51 pp. Soft cover, \$10.00.

Survey-compiled annotated account of holdings in Caribbean, Mexican, Canadian and the U.S. institutions. Lists over 600 repositories and their holdings by collector, cross-referenced from separate consolidated list of collectors.

Catalogue[.] 5th International Exhibition of Botanical Art & Illustration. J. J. White and D. E. Wendel, comps. 1983. 115 pp., 157 figs. Soft cover, \$15.00.

Portraits, biographies and bibliographies of 65 20th-century artists from 12 countries, with illustrations of works by each. Latest addition to series constituting the most comprehensive reference to 20th-century botanical artists, with cumulative index to 474 artists now included.

Flora portrayed: Classics of botanical art from the Hunt Institute collection. J. V. Brindle and J. J. White with the assistance of D. E. Wendel. 1983. 92 pp., 90 figs. (55 in color). Soft cover, \$18.00.

Descriptions, commentary and reproductions of 88 representative works dating from the 17th century to the present, with historical introduction.

RECENT PUBLICATIONS

Talking in flowers: Japanese botanical art. J. V. Brindle and J. J. White. 1982. 96 pp., 95 figs. (25 in color). Soft cover, \$12.00.

Catalogue of an exhibition of mainly 19th- and 20th-century Japanese botanical art, with historical introduction. Drawn primarily from the Institute's collection, works include books, handscrolls, sketch-book albums, woodblock prints and paintings.

Simple repair and preservation techniques for collection curators, librarians and archivists, ed. 2. J. Gunner. 1981. 18 pp., illus. Soft cover, \$3.00.

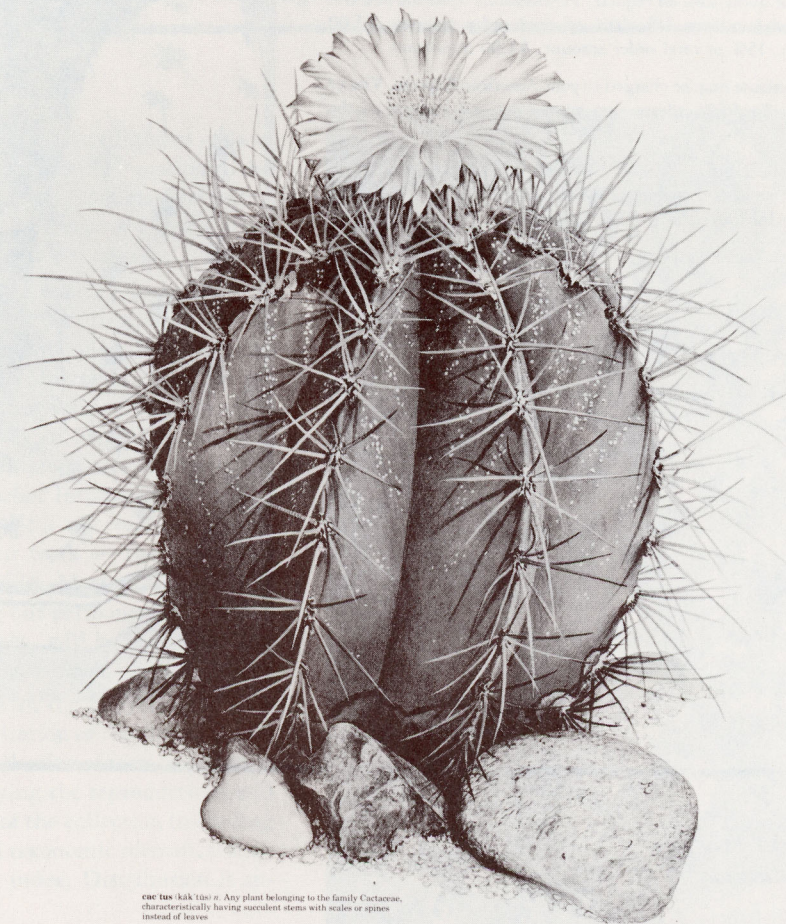
Practical basic techniques for repairing, sewing and maintaining books, manuscripts and art on paper. Expanded edition includes instructions for making a book cradle and a list of selected supplies of bookbinding/conservation materials.

International register of specialists and current research in plant systematics. R. W. Kiger, T. D. Jacobsen and R. M. Lilly. 1981. viii, 346 pp. Soft cover, \$10.00.

Computer-generated worldwide register of plant systematists, their specialties and current projects. Includes taxonomic, geographic, geologic and methodological/general-subject indices.

Kate Greenaway. Catalogue of an exhibition . . . from the Frances Hooper Collection . . . R. W. Kiger, ed. B. G. Callery, M. T. Stieber, J. J. White and E. A. Mosimann, comps. 1980. 112 pp., 168 figs. (34 in color). Hard cover, \$22.00.

Annotated catalogue of selected artworks, books, manuscripts and miscellany from the Frances Hooper Collection now at the Institute, with introductory essays by Miss Hooper, Rodney Engen and John Brindle, and a summary register of the entire collection. Gold-stamped cloth binding with color-illustrated inset and endpapers. Set in Bookman phototype and printed on Hunt-watermarked Curtis No. 2 rag paper.



cac-tus (kăk'tis) *n.* Any plant belonging to the family Cactaceae, characteristically having succulent stems with scales or spines instead of leaves.
suc-cu-lent (sŭk'yŭ-lŕnt) *adj.* Juicy; *n.* Any plant having juicy, fleshy stems or leaves.

John Wilkinson

HUNT INSTITUTE FOR BOTANICAL DOCUMENTATION, CARNEGIE-MELLON UNIVERSITY, PITTSBURGH

25 October 1982 to 26 February 1983

CACTUS POSTER

British artist John Wilkinson generously granted us permission to reproduce his handsome watercolor of a Star Cactus (*Astrophytum ornatum*) on the poster for our recent cacti and succulents exhibition. Measuring 22 x 28 inches, this full-color produc-

tion won Best of Category in the 1982 Western Pennsylvania Printing Industry Awards competition. It is available for \$10.00 (Associates cost \$8.00), plus \$2.00 postage and handling.

All Institute publications are available in the United States and Canada directly from the Institute. Orders from individuals must be prepaid; institutions and dealers with established accounts will be invoiced on request. Standing orders accepted. Hunt Institute Associates receive a 20% discount from regular list prices. Resale discount quotations on request. Pennsylvania residents add 6% sales tax. Postage and handling: US, 10% of total order amount, \$2.00 minimum — Foreign, 15% of total order amount, \$3.00 minimum.

Purchases from the Institute may be charged to your American Express, Visa or Master Card account. To do so, please sign your order and include all the information embossed on your card.

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A BROCHURE DESCRIBING ALL INSTITUTE PUBLICATIONS IN PRINT IS AVAILABLE UPON REQUEST.

INSTITUTE TIES AND SCARVES

The Institute now has available specially designed neckties and ladies' scarves featuring our Crown-Imperial logo. The ties are silk and polyester, fully lined, and are offered in navy, burgundy or chocolate with woven gold pattern. The scarves are crepe-finished polyester with navy design screened on white.

Tie: \$10.00

Scarf: \$12.00



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