



# BULLETIN of the Hunt Institute for Botanical Documentation

Carnegie Mellon University, Pittsburgh, Pennsylvania

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## ROY A. HUNT FOUNDATION PLEDGES \$6.3 MILLION TO THE INSTITUTE

Continuing a long family tradition of philanthropy toward Hunt Institute, the Roy A. Hunt Foundation has made an extremely generous \$6.3 million commitment to the Institute as part of Carnegie Mellon's \$200 million capital campaign.

The gift for endowment and additional support was announced by Torrence M. Hunt, Sr., life trustee of Carnegie Mellon and senior trustee of the Roy A. Hunt Foundation, at a press briefing held at the Institute on 24 September 1986. "In making this gift," said Mr. Hunt, "our intention is to provide the resources necessary for permanent ongoing support of the Institute's administrative and curatorial operations, as well as a basis for expanding its research program in botany and the history of plant sciences."

This pledge continues more than 25 years of Hunt family foundation support for operation of the Institute, which was created in 1960 by Roy A. Hunt, long-time president of the Aluminum Company of America, and his wife Rachel McMasters Miller Hunt. Part of their initial gift was Mrs. Hunt's private collection of early botanical literature, art and archival materials, which formed the nucleus of the Institute's present holdings. At the same time, Mr. and Mrs. Hunt also gave the University's principal library building, Hunt Library. (Hunt Institute occupies the top floor of this building.)

### BUILDING FOR THE FUTURE

The Roy A. Hunt Foundation's commitment of \$6.3 million to Hunt Institute is of dual significance, notes Dr. Robert W. Kiger, Director and Principal Research Scientist of the Institute.

"This gift will start benefiting the Institute immediately in the curatorial, administrative and research areas," says Dr. Kiger. "But it also will have long-term impact by giving us a strong foundation for raising additional endowment and research support.

Such efforts are necessary, Dr. Kiger explains, to assure the Institute's continuing development as a preeminent international center for research and service in botany and history of plant sciences.

This major gift from the Roy A. Hunt Foundation will help future fund-raising efforts, says Dr. Kiger, "by demonstrating to other prospective donors the commitment and esteem the Institute evokes from this highly regarded philanthropic organization."



Torrence M. Hunt, Sr. announcing Foundation's \$6.3 million gift to the Institute.

Of this most recent gift, more than \$2.5 million already has been transmitted to Carnegie Mellon. The balance—part of which is a challenge grant—will be given at various times over the remainder of the University's five-year capital campaign.

In announcing the gift, Mr. Hunt noted that "if my mother and father were here today, they would be prouder than ever of the University and of the Institute that they shaped with such care and high hopes. And surely they would regard this campaign commitment for the Institute as the right means at the right time to secure their creation permanently."

Other Hunt family members and foundation representatives attending the briefing included Mrs. Torrence M. Hunt, Sr., Mr. & Mrs. Torrence M. Hunt, Jr., Mr. & Mrs. William S. Knowles, and Mr. William E. Hunt.

Also at the September press briefing was Dr. Richard M. Cyert, president of Carnegie Mellon. He thanked the Hunts for the \$6.3 million pledge with the acknowledgement that "through this latest gift, they once again have shown their dedication to the long-term wellbeing of Hunt Institute and Carnegie Mellon University."

—Peggy Neely



Hunt Foundation trustees Torrence M. Hunt, Jr., Torrence M. Hunt, Sr., Rachel Hunt Knowles and William E. Hunt talking with President Richard M. Cyert following the announcement of the Foundation's Gift.

#### BULLETIN OF THE HUNT INSTITUTE FOR BOTANICAL DOCUMENTATION

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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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#### EXHIBITIONS

"Printmaking in the Service of Botany" (21 April to 31 July 1986) presented 72 examples of botanical prints, tracing the curious and colorful history of printing botanical images over five centuries. Drawn mostly from the Institute's collection, the prints—ranging from woodcut to present-day color print—were selected with an emphasis on the technical problems relating to the field of printing. Some examples of printing surfaces (woodblock, copper plate and stone) and a few of the artists' original drawings were included in the exhibition. A fully-illustrated catalogue (including some color reproductions), with two photographic details of each print, is available.

An exhibition of artworks of grasses was organized by the Hunt Institute and the National Museum of Natural History, Smithsonian Institution, to complement an International Symposium on Grass Systematics and Evolution (27 to 31 July) at the Smithsonian.

Of all plants, grasses are by far the most important to man. Overlooked by many artists as a source of inspiration for paintings, grasses are depicted in the exhibition in a variety of techniques by a number of different artists from the 16th century to the present. Although selected primarily for their aesthetic appeal, these artworks include decorative as well as purely technical works. With their satisfying forms and their challenging details, grasses lend themselves as ideal subjects for botanical art. Particularly noteworthy in the exhibition are original artworks by Jacques Le Moyne de Morgues (16th century) and Francis Bauer (early 19th century) and a number of watercolors by 19th-century Indian artists.

“Fields of grass” opened in the Rotunda Gallery of the National Museum of Natural History (6 June to 31 August 1986) and was shown at the Hunt Institute from mid-November 1986 to 28 February 1987. Afterwards, until July 1989, the majority of the exhibition will be circulated to as many as fifteen galleries by the Smithsonian Institution Traveling Exhibition Service.

#### DELECTUS HUNTIANI 10

While the Institute was preparing its exhibition titled ‘*For Love of Nature*’: *Brazilian flora and fauna in watercolor by Etienne, Rosália and Yvonne Demonte* (22 April to 19 July 1985), plans were being laid for me to join the three artists on a safari to the Pantanal—80,000 square miles of wildlife in the Brazilian state of Mato Grosso, near the borders of Bolivia and Paraguay. Richard Blower, our safari leader and Rosália’s husband, joked that “We say about the Pantanal, ‘onde o diabo perdeu os botas’—where the devil lost his boots.”

The artists’ family compound is nestled on a luxuriant hillside in Petrópolis, once the summer home of emperors, an hour from Rio de Janeiro. When I reached it, Phillip Bruno, a New York gallery director and discoverer of the Demontes for North America, had already arrived. Our invitation was from the Instituto Brasileiro de Desenvolvimento Florestal (IBDF) under the Ministério da Agricultura to visit the Parque Nacional do Pantanal Matogrossense—337,500 acres of preserved wetland. Though we would remain in the park for only five days, our journey there and back would require ten days and take us 3,000 miles through five states of central Brazil. Most of this area is cultivated in sugar cane and soybeans, and the remainder is scrubby *cerrado*, burned for pastureland.

Our first goal was to reach Cuiabá, where we met the manager of the Parque Nacional, and also a reporter and photographer from *Veja*, who would accompany us for a story about the artists and the Pantanal. On the final leg of the trip—five and a half hours mostly on unpaved road and then ten hours by boat on the Rio Cuiabá—we were



*Langsdorffia hypogaea* by Rosália Demonte

escorted by armed guards of the IBDF. Spectacular wildlife abounds there: alligators, iguanas, boa constrictors, kingfishers, parakeets, egrets, herons, hawks, ducks, toucans, jaburu storks, capivaras, jaguars, otters, armadillos and deer.

The Park began in 1979 as a biological reserve of over 150,000 acres. In 1981 the Ministério da Agricultura purchased over 75,000 more and dredged sand from the river to elevate an island (called Cará Cará after the hawk) for the park’s quarters—chiefly a few buildings for families of guards and stark visitor accommodations. The staple food here consist of piranha, rice and beans or whatever visitors carry with them. By radio contact a seeming handful of guards receives daily reports on poachers—more often Bolivians and Paraguayans—in the backwaters. Confiscated skins are reported usually in tons. While there, we heard firsthand reports from farmers along the river that poachers were present.

In the swamp, with a magnificent view of the mountains that form the Bolivian border, the artists had their first opportunity to sketch. Etienne sat on a log next to the river and from memory completed a page of birds’ heads with color notes. He would later make a rather elaborate sketch of one of the parakeets that we had seen eating palm fruits on one of our daily boat trips from Cará Cará. No butterflies

were present in the unseasonably cold and windy Pantanal, so Rosália concentrated on drawing some of the fish that we had caught, namely *pintado* (prized by fishermen), *jurupencen* and *cachára*. A baby alligator, with a string around his middle, was tethered to a brick and generally remained a good model. Rosália showed a keen interest in unusual and complex subjects: tiny epiphytes, fungi, leaf litter. Yvonne, who specializes in mammals, faced the greatest obstacles. Mere glimpses of families of monkeys in tall trees along the river, as well as fresh tracks of an elusive jaguar were frustrating. Yvonne spent most of her time making notes, sketching the landscape, a lavender mallow and a captured baby capivara, whose leg had been injured by a snake. The artists used Winsor & Newton and D  tremp   watercolors, coloring most or all of their preliminary works.

Each day we left our tiny island and travelled by motorboat to nearby sites—a small mountain, a ranch, a slender ribbon of land in the swamp, a crude fishing lodge, the home of two brothers (two of eight indians remaining from the ancient Guat   tribe).



*Bifrenaria tyrianthina* by Yvonne Demonte



*Sanha   and Pitango* by Etienne Demonte

On the last evening of our trip, in the historic city of S  o Jo  o del Rei in Minas Gerais, I took the opportunity to talk with the artists expressively about their three new gouache and watercolor paintings acquired by the Institute. Etienne's Azure-shouldered Tanagers or Sanha   (*Thraupis cyanoptera*) rest on a fruiting branch of *Eugenia pitanga*, a Brazilian and Argentine shrub which yields fruits used for jelly. The tanagers, found in eastern central Brazil from Esp  rito Santo to the state of Rio Grande do Sul, were observed eating the pitanga near the guest house of the late hummingbird specialist Professor Augusto Ruschi. Etienne prepared the color illustrations for Ruschi's *Aves do Brasil* (Birds of Brazil) and *Beija-flores do Estado do Esp  rito Santo* (Hummingbirds of the state of Esp  rito Santo). He is currently making a dozen illustrations for *Ecologia dos Beija-flores* (Ecology of hummingbirds). When I complimented Etienne on the design of his artwork, he replied, "I am very pre-occupied with the composition of the painting. I like to give poetry to my paintings." He not only tries "to recreate a small portion of nature" but in fact attempts "to give more than what nature really projects." The artist calls upon his expertise in the anatomy of birds, then reaches inside his subjects as they eat, sleep, gather nectar, mate, preen or sing. Photographs and specimens are sometimes helpful.

"All little things are the wonder of nature," according to Rosália. "A tree dies but fungi grow." While others search for orchids, bromeliads, and hummingbirds, her challenge is to record in their habitats the details of lichens, ferns, dried leaves, mating insects and mushrooms. The Institute acquired her painting of *Langsdorffia hypogaea*, first sketched along a forest stream at 3600 feet in Bahia. She was looking for native flowers when she spotted a red inflorescence (the members of this family lack chlorophyll) in the forest litter. After photographs were made, Rosália collected the parasitic plant—whose rhizomes were attached to tree roots—as well as the dried leaves and lichen-encrusted twigs surrounding it.

Yvonne drew *Bifrenaria tyrianthina* when she found this native epiphytic orchid being destroyed for a housing development next to her home (the Demontes pleaded with the city's mayor and subsequently the area became a municipal park). She was unfamiliar with this plant, which produced clusters of fragrant waxy flowers. "I like to discover flowers," she told me, but her first love is mammals. Photos and visits to museums, zoos and nature reserves are invaluable later on. When possible she obtains a few hairs of the animals for future reference in her studio. Through her work she hopes to reveal the answer to "What is nature in Brazil?"

Before our departure from the Pantanal, I had inquired about the Demontes' family history. The artists were born in the early 1930s in Niterói across the bay from Rio. Their maternal grandfather and great grandfather were founders of the first decorative ceramic tile factories in Brazil and their paternal grandfather was a geologist whose hobby was drawing plants. Interestingly enough, the Demontes' children already include a geologist (who has produced a very competent lithograph of a fish), a consultant ecologist specializing in medicinal plants and two younger daughters who have begun to design jewelry. Clearly, science and art are major preoccupations in this unusual family.

"For Love of Nature" was on display at Wave Hill, Bronx, New York (17 February to 4 May 1986) and at the National Museum of Natural History, Smithsonian Institution, Washington (14 November 1986 to 4 January 1987).

—James J. White

#### LAWRENCE MEMORIAL AWARD

The Lawrence Memorial Award for 1985 was presented to George E. Schatz of the University of Wisconsin-Madison. A student of Dr. Hugh H. Iltis, Mr. Schatz has undertaken a revision of the neotropical *Desmopsis/Saparanthus* alliance (Annonaceae). He will use the proceeds of the Award for travel to Utrecht, The Netherlands for herbarium study and to Central America for field research.

The 1986 Award was presented to Andrew J. Henderson of the New York Botanic Garden. A student of Dr. Ghillian Prance, Mr. Henderson is working on a revision of a group of neotropical palms, the subtribe *Iriarteinae* (Palmae). The proceeds of the Award will help support his travel to Berlin, Paris, Vienna and Munich for herbarium and laboratory research.

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.

Nominating 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 for the 1988 Award, should be received by the Committee no later than 1 May 1988 and should be directed to Dr. Kiger at the Institute.

#### SOME RECENT ACQUISITIONS

##### Art Collection

Maureen Bartel (Ohio). [Fungi], acrylic. Donated by artist.

Eugène Bléry (1805-1887). Three habitat studies, mixed intaglio.

James Bostock (England). Autumn Crocus, wood engraving. Donated by artist.

Jenny Brasier (England). *Pinus coulteri*, pencil. Donated anonymously by a Hunt Institute Associate.

Paul M. Breeden (Maine). A Bamboo Sampler, gouache.

Gary Bukovnik (California). [Fritillaria], watercolor. Donated by artist.

Richard Crist (1909-1985). 324 watercolors. Donated by artist.

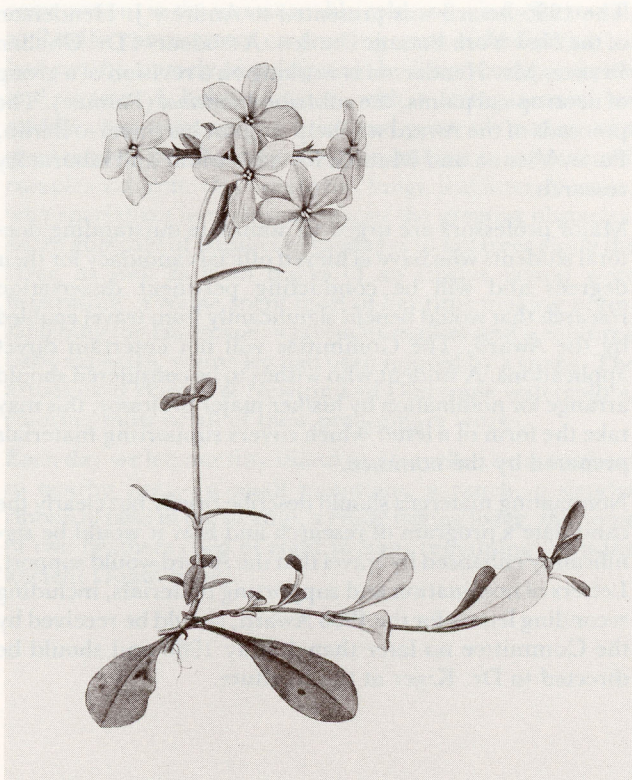
Patricia Dale (England). *Aesculus hippocastanum*, watercolor.

Brenda R. Katté (Scotland). *Cymbopogon citratus*, watercolor. Donated by artist.

David Longley (California). *Scoliopis bigelovii*, watercolor. Donated by artist.

Regan Melone (Massachusetts). Corn #5, watercolor. Donated by artist.

Sadao Naito (Japan). *Hydrangea macrophylla*, watercolor. Donated by artist.



Watercolor of *Phlox stolonifera*, Crawling Phlox by the late Richard Crist. See Recent Acquisitions.

Mary Rankin (New York). Christmas Cactus..., Poinsettia..., *Solanum pseudocapsicum*... (2), watercolor and color pencil drawings; *Ilex altacalarensis*..., pencil and acrylic drawing. Donated by artist.

Nicolas Robert and Louis de Chatillon (17th century). [*Delphinium* and *Aconitum*], *Fungus*..., *Gramen*..., [*Momordica* and *Balsamina*] *Nasturtium*..., *Plarmica*..., engravings (restrikes).

Monica Russo (Connecticut). *Asarum canadense*, acrylic. Donated by artist.

Renata Sawyer (Pennsylvania). Six nature prints of grasses. Two donated by artist and four donated anonymously.

P. Sharma (India). *Beaumontia grandiflora*, watercolor.

Marilyn Suchan (Pennsylvania). *Geranium*, ink and watercolor. Donated by artist.

Jessica Tcherepnine (New York). [Corn], watercolor. Donated by artist.

Joop Vegter (Netherlands). Dew-drop on grass, mezzotint.

Vania Aida Viana de Paula (Brazil). *Sterculia* sp., watercolor. Donated by artist.

Silvia Wehrli-Beyeler (Switzerland). *Phalaenopsis*, watercolor. Donated by artist.

Samuel M. Wickersham (attr. to) (ca. 1866-1870). 44 watercolors, 1 anonymous lithograph. Donated by Hester W. Marsh of Aspinwall, Pennsylvania.

Richard Ziemann (Connecticut). Grasses, engraving.

### Library

D. E. Allen. The Botanists: A history of the Botanical Society of the British Isles through a hundred and fifty years. New York, 1986.

P. Aram. A practical treatise of flowers. Leeds, 1985. Gift of W. T. Stearn.

Atkins, A. C., illus. Sun gardens: Victorian photograms. New York, 1985. Gift of author of text, L. J. Schaff.

W. Blunt. Slow on the feather; further autobiography, 1938-1959. Salisbury, 1986. Gift of author.

H. M. Burdet. Ouvrages botaniques anciens. Catalogue des ouvrages prélinnés de la Bibliothèque des Conservatoire et Jardin Botaniques de la Ville de Genève. Geneva, 1985. Gift of author.

D. G. Frodin. Guide to standard floras of the world. Cambridge, 1984.

R. M. Gascoigne. A historical catalogue of scientific periodicals, 1665-1900; with a survey of their development. New York, London, 1985.

K. J. Hellerstedt. Gardens of earthly delight: Sixteenth and seventeenth-century Netherlandish gardens. Pittsburgh, 1986. Gift of author.

S. H. Hocker (comp.). Herbals and closely related medico-botanical works, 1472-1753. Lawrence, 1985. Gift of compiler.

N. H. Holmgren and B. Angell. Botanical illustration: Preparation for publication. Bronx, 1986. Gift of B. Angell.

D. J. Mabberly. Jupiter botanicus: Robert Brown of the British Museum. Braunschweig, London, 1985.

B. D. Morley and H. R. Toelkens, eds. Flowering plants in Australia. Adelaide, 1983. Gift of R. Adams, illustrator.

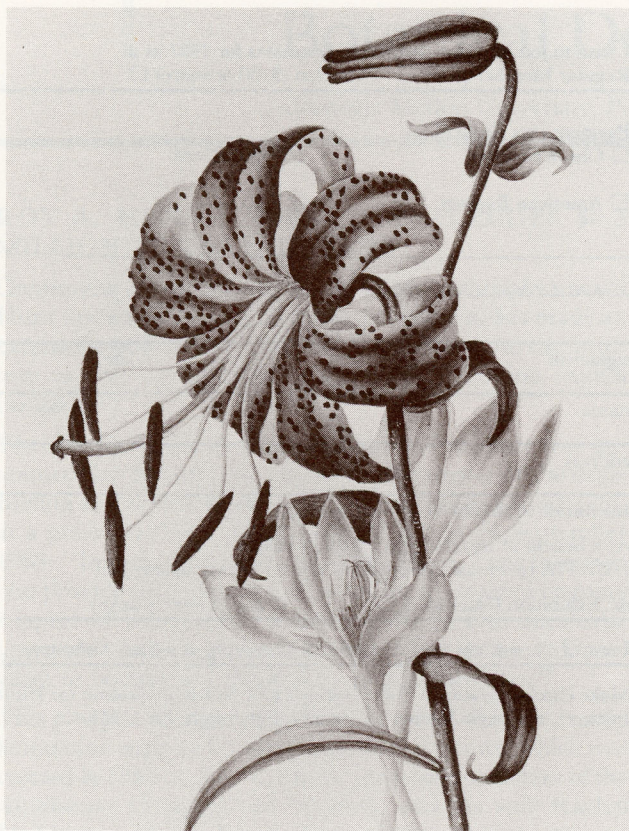
Natural sciences and the arts: Aspects of interaction from the Renaissance to the 20th century. Uppsala, 1985.

C. S. Sargent, The Silva of North America. Boston, 1891-1902 and his Trees and Shrubs. Boston, New York, 1905-1913. Gift of James C. McKay.

H. and R. Tanner. Woodland plants. New York, 1982.

H. J. Viola. Magnificent voyagers: The U.S. Exploring expedition, 1838-1842. Washington, 1985.

J. M. Weinstock, ed. Contemporary perspectives on Linnaeus. New York, 1985.



Watercolor attributed to Samuel M. Wickersham. See Recent Acquisitions.

## RECENT PUBLICATIONS

*Guide to the botanical records and papers in the Archives of the Hunt Institute, Part 2.* M. T. Stieber and A. L. Karg, comps. 1984. 174 pp. Soft cover, \$13.00.

A detailed register of accessioned collections of papers as well as a synopsis of each letter in the General Autograph Collection. Arranged alphabetically by subject surnames beginning with C through F.

*'For love of nature': Brazilian flora and fauna in watercolor by Etienne, Rosália and Yvonne Demonte.* J. J. White, C. Bruno, et al. 1985 48 pp. 53 illus., (18 in color). Soft cover, \$5.00.

Illustrated catalogue of an exhibition of watercolors of Brazilian flora and fauna.

*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.



Detail from *Printmaking in the service of botany*. See Recent Publications.

*Catalogue of the botanical art collection at the Hunt Institute, Part 1, plant portraits, artists A-D.* J. J. White (comp.) with the assistance of E. R. Smith. 1985. 164 pp. Soft cover, \$9.00.

The first part of a computer-based catalogue of the Hunt Institute's entire art collection covering plant portraits executed by artists whose surnames begin with the letter A through D.

*Printmaking in the service of botany.* G. D. R. Bridson and D. E. Wendel with the assistance of J. J. White. 1986. 167 pp., 241 figs. (41 in color). Soft cover, \$20.00.

Detailed descriptions, commentary and reproductions (including photographic details) of 72 representative works dating from the 15th century to the present with historical introduction.

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