

- Jean Baptiste Monnoyer. French, 1636-1694.
- 23 Title page from *Livre de Toutes Sortes de Fleurs d'après Nature*. Hand-colored engraving.
- 24 Flowers in Basket. Engraving.
- 25 Bouquet in Vase. Engraving.

The Versailles of Louis XIV had some 60 paintings by Jean Baptiste who, with his school, set a style of decorative painting for the adornment of the great houses, royal and private, of France and England. Engravings after his designs were also widely disseminated as popular prints.

- Mona O'Grady. South African, contemporary.
- 26 Arrangement of South African Flowers. Acrylic on cloth.



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- Jan van Os. Dutch, 1744-1808.
- 27 Fruit and Flowers. Hand-colored engraving from *The Marquis of Stafford's Collection*, London, 1816.

- Jean Baptiste Pillement (workshop of?). French, 1728-1808.
- 28 Fabric Design. Hand-colored etching.
- Pillement was the chief exponent of 'Chinoiserie' a term referring to any design of oriental origin. It was a strong component of the eighteenth century Rococo style.

- Clara Maria Pope. English, 1750?-1838.
- 29 *Rosa muscosa* [Moss Rose]. Hand-colored lithograph from Samuel Curtis, *Arrangement of Moss Roses*, Essex, 1832.

- Jean Louis Prévost. French, ca. 1760-1810.
- 30 Flowers in Basket. Hand-colored stipple engraving.
- 31 Fruit in Basket. Hand-colored stipple engraving.
- 32 Bouquet: Tree Mallow, Oleander, Ladies-Smock or Cuckoo-Flower. Hand-finished, color stipple engraving. Plate 35 from *Collection des Fleurs et Fruit*, Paris, 1805.

Prévost issued this superb suite for the specific purpose of maintaining the great French tradition of excellence in design and draughtsmanship, and to furnish inspiration and patterns to china and fabric designers.

- Prévost (Christian name unknown). French, 19th century.
- 33 "Vase Renaissance." Color lithograph.

- Pierre-Joseph Redouté. Belgian, 1759-1840.
- 34 Bouquet: Carnation, Christmas Rose. Hand-finished, color stipple engraving. Plate from *Choix des belles fleurs*, Paris, 1827-33.

Redouté the most widely known flower painter, is famous principally for a magnificent body of sensitive and accurate plant portraits and illustrations. In this book, he emphasized the decorative aspects of flowers.

- 35 Mixed Bouquet. Modern facsimile of original watercolor on vellum.

- Charles Germaine de Saint Aubin. French, 1721-1786.
- 36 Set of Bouquet Plates. Etching from *Mes Petits Bouquets*, Paris, n.d.

- Gerrit van Spaendonck. Dutch, 1746-1822.
- 37 Fruit Arrangement. Gouache.
- Working in Paris from his twentieth year onward, this Dutch-born artist was influential as the instructor of a generation of France's most brilliant flower painters. As official artist at the *Jardin des Plantes* he produced accurate and beautiful plant portraits, but he also designed for Sèvres porcelain, exhibited floral still-lives at the Salon, and turned his hand to painting snuff boxes for ladies of the court.

- Johann Frederich Starke. German, 1802-1872.
- 38 Bouquet. Gouache.

- E. Margaret Stones. English, contemporary.
- 39 Bouquet. Watercolor.

- Karel Svolinsky. Czechoslovakian, contemporary.
- 40 Mixed Spring Flowers in Glass Bowl. Watercolor and ink.

- Moses Swett. American, active 1826-1837.
- 41 Bouquet. Hand-colored lithograph.

Decorative Flower and Fruit Arrangements



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Plants have enlivened the decorative arts in countless ways through the ages, in virtually all of man's cultures, East and West. In European painting, from the Baroque period onward, flower and fruit subjects have had their own special place. The great school of seventeenth century Dutch still-life painting marked the emergence of a distinct genre that was to spread and flourish through succeeding generations, its growth nourished in a climate of widening prosperity. Well-to-do patrons indulged a taste for sumptuous display, laying out solid sums for the canvases of artists such as van Huysum, Monnoyer, and Redon.

Decorative botanical art was and is by no means restricted to canvas or to fashionable galleries patronized by the very rich. This exhibition of selected prints, drawings, and watercolors demonstrates a lively fascination with flower and fruit arrangements on a widely popular basis. Not all amateur sailors go to sea in luxury yachts; the ordinary man may have more fun, along with more salt spray, in an outboard. A collector may confine his purchases to prints and drawings because paintings are beyond his means, but who is to say that he is less keen or less sensitive to beauty on that account. The graphic arts have an intrinsic esthetic no less valid than that of oil painting; if Rembrandt felt no compulsion to apologize for occupying much of his time at his etching table rather than at his easel, the collector of graphics need not do so simply because his treasures are on paper.

Anonymous. Italian, early 20th century?

- 1 Wallpaper design, made in Italy. Multicolor block print.

An easel painting subject adapted to applied decoration.

Anonymous. French, ca. 1700.

- 2 Bouquet in Vase. Engraving.

Anonymous ["A.H."]. English, 1755.

- 3 Flowers in Basket. Hand-colored engraving.

Valentine Bartholomew. English, 1799-1879.

- 4 The Gardener's Shed 1856. A "Baxter Print" combining etching, aquatint and color wood-block print processes.

Baxter prints represent the most elaborate effort to imitate oil painting before the development of photo-mechanical processes.

Carle. French, 18th century.

- 5 Bouquet in Basket. Crayon manner engraving.
6 Bouquet in Vase. Crayon manner engraving.
Plates 1 and 2 from Roubillac's *Études de Fleurs d'après Nature*, Paris, 18th century.

This form of engraving imitates the spontaneous effects of drawing in chalk or crayon.

Antoine Chazal. French, 1793-1854.

- 7 Flower Arrangement. Hand-finished, color stipple engraving.
8 Flower Arrangement. Hand-finished, color stipple engraving.
Plates 49 and 50 from *Flore Pittoresque*, 1820 (?).

Peter A. Contis. American, contemporary.

- 9 Vase and White Mums. Gouache.

Karin Douthit. American, contemporary.

- 10 Dahlias in Vase. Acrylic on black illustration board.

Georg Dionys Ehret. German, 1710-1770.

- 11 Tulip, Checkered-Lily, Gentian, Stock. Gouache.
Ehret's considerable fame is based on his multitude of published illustrations and his handsome portraits of individual plant species. This bouquet subject is something of a rarity.

Frank Galsworthy. English, contemporary.

- 12 Camellias in Bowl. Watercolor.

Leslie Greenwood. English, contemporary.

- 13 Winter Colour. Watercolor design for greeting card.

Olga Harrison. English, contemporary.

- 14a *Anemone, Cardamine, Myosotis, Viola*. Watercolor.
14b *Succisa, Campanula, Erica, Colchium, Rubus*. Watercolor.
14c *Helleborus, Ilex, Galanthus*. Watercolor designs for greeting cards.

Kiyoshi Hasegawa. Japanese, contemporary.

- 15 Wildflowers in Glass. Engraving.

John Henry Hopkins. American, 1792-1868.

- 16 Mixed Bouquet. Lithograph. From *The Vermont Drawing Book of Flowers*, Burlington, Vermont, 1847.

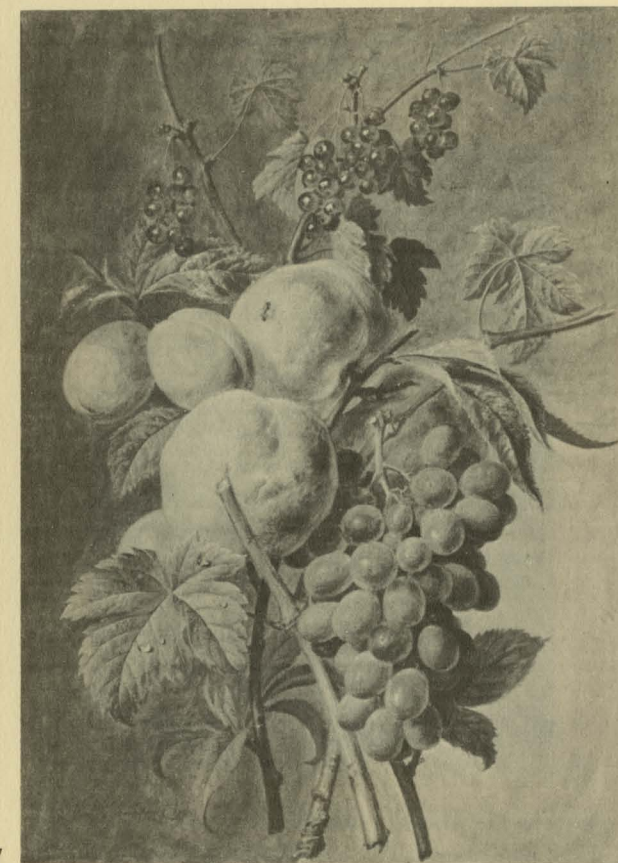
Hopkins was Bishop of Vermont and produced this flower drawing book to raise money for an orphanage.

Jan van Huysum. Dutch, 1682-1749.

- 17 A Flower Piece.
18 A Fruit Piece.

Hand-colored mezzotints of paintings by van Huysum.

Mezzotint was widely used to imitate oil painting. Those collectors for whom a canvas by this famous Dutch master was beyond reach could acquire such prints based on van Huysum paintings at a small fraction of the price.



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Mervin Jules. American, contemporary.

- 19 Homage to Van Gogh. Color woodcut.

Pierre François Le Grand. French, late 18th century.

- 20 Fruit Basket. Watercolor and charcoal.

Heinz Mahnke. German, contemporary.

- 21 Spring Flowers in Glass Bowl. Ink drawing.

Johann Nepomuck Mayrhofer. Austrian, 1764-1832.

- 22 Bouquet. Lithograph.