

*Anne Ophelia Todd Dowden*



*A Blossom  
on the Bough*



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Catalogue of an exhibition

19 September 2002 through 28 February 2003

James J. White  
and Lugene B. Bruno

Hunt Institute for Botanical Documentation  
Carnegie Mellon University  
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Front and back cover:

#26 Flowering dogwood, *Cornus florida*, for Dowden,  
*The Blossom on the Bough: A Book of Trees*.

Page 3:

#10 Grass pink, *Calopogon tuberosus* for Dowden, "To  
pollinate an orchid," *Audubon*.

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monochrome watercolors for Dowden, *The Clover and*  
*the Bee: A Book of Pollination*.

Page 47:

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watercolors for Dowden, *The Clover and the Bee: A*  
*Book of Pollination*.

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## Preface

Anne Ophelia Todd was acquainted with Rachel McMasters Miller Hunt even before the Hunt Botanical Library was founded in 1961. Nor was she a stranger to Pittsburgh, having graduated from Carnegie Institute of Technology (now Carnegie Mellon University) where she met her future husband Raymond Dowden. Early on she introduced herself by letter to the Institute's first director, George H. M. Lawrence, commenting that she saw Mrs. Hunt each summer during her yearly visits with Ray's family in Clairton. Thus began a special relationship with the Institute in which some of Mrs. Dowden's artworks would be purchased and many more would be sent on indefinite loan, eventually to become bequests.

Twenty years ago I had the good fortune to briefly visit Anne Ophelia Todd Dowden in her New York studio and to carry back to Pittsburgh the originals for her book *State Flowers*. Despite our regular correspondence over the years, my next visit to see her would not occur until 1998 in Boulder, Colorado. At that time Assistant Curator Eugene Bruno and I packed and arranged for shipment to the Institute the brunt of the artist's correspondence and life work, including sketches, preliminary drawings, illustrations, and layouts for many of her books.

One would think this might have been the culmination of our relationship with Anne Ophelia, who once called herself a "renegade textile designer," but fortunately it continues. Her collections here are a limitless source of watercolors for exhibitions, including travel shows (our third by Mrs. Dowden, *Poisons in Our Path*, is available), and they have been in demand from publishers and printers of greeting cards. She has recommended many artists to us, including the late Ida H. Pemberton, whose work in the University of Colorado Museum was in the early years an

inspiration to Anne Ophelia, and whose two watercolors hung in our recent International Exhibition. Mrs. Dowden's books remain extremely popular, though increasingly difficult to come by, and they continue to educate the public about "the most beautiful world of intricate relationships" as explained in her *The Clover and the Bee: A Book of Pollination* and *From Flower to Fruit*.

In 1999 The Herb Society of America, Inc. presented Anne Ophelia its Gertrude B. Foster Award for Excellence in Herbal Literature. "AO" was a friend of "Bunny" Foster, a noted grower of and prolific writer about herbs. The award was announced by Ruth Rouleau, a member of the Western Pennsylvania Unit of the Herb Society of America, who — along with its chairman Nancy Hanst — has been most instrumental in garnering support for this catalogue. Artist Ruth MacDonald expedited our locating the publisher (subsequently purchased by another) and copyright holder of the illustrations for one of Mrs. Dowden's early publications. We thank Anne Ophelia's friends, artist Carolyn Crawford of Louisville, Colorado, and Lotte H. Blaustein of New York City for several favors related to the exhibition and for their enthusiasm for this exhibition.

Considering Anne Ophelia's outstanding career and distinguished work, she must be recognized as one of, if not *the*, country's leading botanical artists. She has taken great joy in her career, learning about nature and using her art to teach, especially young people. She has been eager to advise other artists and to recommend their work. This exhibition pays tribute to a remarkable lady and her legacy on her 95th birthday (17 September 2002).

— James J. White



*Getting acquainted with the natural world is tremendously important, and caring about it is the moral duty of every person who shares its benefits. But few moral duties are so much fun in their performance. Just looking at flowers and birds and trees is a pleasure. Then when one progresses to the point of investigating their complicated structures and functions and their intricate relation to each other, pleasure becomes amazement and excitement ... Ever since I learned about these things for myself, I have wanted to let other people in on the delectable secrets, and in all my books I have hoped that I could make young people aware of this entertainment that is so close around them. After the fun, they will begin to understand the relationships of all the earth's small organisms and then recognize the great accumulated forces that shape our lives on this planet.*

Anne Ophelia Todd Dowden (1907–)  
*Something About the Author Autobiography Series*,  
J. Nakamura, ed., Vol. 10, 1990, Gale Research Inc.  
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*Anne Ophelia (left) and sister Edith in Boulder, Colorado, 1914. Drawing of pansy by Anne Ophelia when she was six years of age.*



*Left: Anne Ophelia circa 1920. Above, top row: Anne Ophelia's parents Edith Brownfield and James C. Todd. Bottom row: Anne Ophelia's paternal grandparents Joseph H. and Ophelia Campbell Todd.*

## Autobiographical Sketch

*This article originally appeared in The Herbarist 65, 1999, which was a shortened and revised version of a piece Anne Ophelia Dowden wrote in 1990 for Something About the Author Autobiography Series by Gale Research Inc. Courtesy of The Herb Society of America.*

Anne Ophelia Dowden made the transition to botanical drawing and painting only after many years in other fields of professional art. Under her maiden name, Anne Ophelia Todd, she was a teacher, a mural painter, and a textile designer until — with the publication of her first book in 1961 — she changed her professional signature from Todd to Dowden. Her husband, Raymond Baxter Dowden, joined the faculty of the Cooper Union School of Art and Architecture in 1936, and for many years was head of the Department of Art there. Of her odyssey into her present field of specialization, Mrs. Dowden writes

I was born in Denver, but grew up in the then small college town of Boulder, Colorado; and my childhood was spent in the foothills of the Rockies, wandering over grassy mesas, scrambling up rocks in mountain canyons, and living as close to nature as my playtime would allow. Two major influences shaped my early interests, one at home, the other close by. My father, who was head of the Department of Pathology in the University of Colorado Medical School, not only gave me an insight into scientific matters, but also encouraged my wish to be an artist. Affiliation with the University gave us access to libraries and museum collections, but above all it afforded us a stimulating association with scholars, especially our neighbor and friend T. D. A. Cockerell, the noted zoologist. He and his biologist wife were patient tutors, always ready for the kind of questions inquisitive children ask: What bug is this? — What flower? — What bird? Mrs. Cockerell became my biology teacher in high school and Dr. Cockerell my zoology professor in college, but I never did get around to the study of botany.

As a small child with the Cockerells' encouragement and help, I collected and

drew any living thing that came my way — especially insects. My sister and I spent hours feeding spiders and ant-lions, watching caterpillars turn into chrysalids, and investigating crawling things in general — a preoccupation which our parents, fortunately, did not consider peculiar. They hoped it was an indication of a scientific



*Anne Ophelia (left) and Edish with their father James C. Todd.*



*Detail of a fabric sample of Anne Ophele's textile design used for draperies and upholstery.*

bent. However, I was determined to become an artist and, even with this beginning, never even thought of being a nature artist.

The first opportunity for professional work came, when at the age of 16, I made a number of microscopic drawings for my father's book, *Clinical Diagnosis by Laboratory Methods*. Some of these are still included in the current thirteenth edition of the book.

After a year at the University of Colorado, I went east to study painting and illustration at Carnegie Institute of Technology in Pittsburgh (now Carnegie Mellon University). Graduating at the height of the Depression, but intent on illustrating books, I went where the book market was — New York City. This was a precarious move, as I found out when I began to make the rounds of the publishers; and to earn a living, I took the first job that came my way — teaching drawing at Pratt Institute in Brooklyn — even though teaching was the last thing I wanted to do. At the same time I continued to study, in a painting class at the Art Students League and a mural atelier at the Beaux Arts Institute of Design. Though definitely not a muralist, I did however work with a group that designed and executed a mural for the Chicago World's Fair. This association turned out to be so congenial that we dubbed ourselves, somewhat grandiloquently, the American Design Group; and with no experience, started designing wallpapers and drapery fabrics. The venture succeeded very well, and for fifteen years we sold steadily to the high-style market.

But far less of my time went into designing than into teaching, and, in spite of my original antipathy, I found that pedagogy suited me very well. I moved from Pratt to Manhattanville College, where you might say, I was the founding mother of the Art Department. I served as its chairman for



Top: Anne Opbelia at Manhattanville College.

Bottom: Anne Opbelia at the Starr Commonwealth for Boys.

more than twenty years and taught everything from Beginning Drawing to History of Architecture.

In all these years of textiles and teaching, the scientific study of plants and insects played no part. But since drapery fabrics have always used flowers as a dominating motif, I often sketched plants for the purposes of design; and nature still provided me with a very satisfying hobby. One of the advantages of teaching is the long free summers it offers. During our vacations, my husband and I drove all over the United States, painting, drawing, observing wherever we went.

It was during the war years, when we went to help a Michigan friend tend his thousand-acre farm, that I was able to get close to plants again. Very often, while my husband conscientiously hoed the carrots and spinach, I squatted in the fields looking closely at some ordinary weed. In those summers at the Starr Commonwealth for Boys, where the school motto was "There is no such thing as a bad boy," I began to think, "or a bad weed." A sabbatical from Manhattanville provided the time for making a sizeable number of fully documented paintings of edible wild plants, for which I hoped to find a publisher. I





Anne Ophelia in her summer studio in Norfolk, Connecticut, 1957.

envisioned them in portfolio form, but no one was interested in such plush and expensive projects during the war years. Eventually [in the 1950s] *Life* magazine used nine of these paintings, and then several other picture stories for *Life* followed. At last I was introduced to botanical illustration. Combining my hobby with my profession in this way was so satisfactory that I resigned from my teaching, gave up textile design, and concentrated entirely on flower painting.

After a number of illustration projects for *House Beautiful* and *Natural History* which required research as well as painting, it was only a short step into bookmaking, i.e. writing, designing, and illustrating my own books. Now, after so many years, I am doing what I set out to do and finding it more gratifying than my rosiest dreams.

The detour through teaching and textiles was not really a waste of time. I design flower paintings in much the same way that I designed fabrics, with the emphasis on

carefully worked out compositions. This, to me, is the only way to raise botanical drawing to a fine art, beyond mere factual reporting. Though I am intensely interested in visible facts such as the minute details of plant structure and the textures of leaf and petal as revealed by the play of light across surfaces, I feel that these details must be controlled and arranged to provide harmony and balance in a finished composition.

My convictions have led to the development of what is probably the world's slowest working method. Literal and detailed research paintings nearly always precede any finished illustration. Working from living plants, I make drawings as slowly or as rapidly as the fragile nature of the specimen will permit. Later I can re-paint these plants in the arrangement demanded by a particular project, making whatever changes are necessary in position of parts or pattern of dark and light. My research paintings, now numbering several hundred, are useful references for future projects, especially when someone wants a violet or a wild rose in the middle of the winter. For this reason, I never part with any original research plates.

This stubborn insistence on working from living plants makes life difficult for a city-bound artist. But the country is not that far away, and trips out of New York often end with the bathtub full of floating flowers, there to be kept fresh until I can preserve them permanently on paper. Plants not available in areas close to New York must be shipped by special air-mail, which is often a problem of logistics and timing. Even specimens from the easily accessible botanic gardens involve careful timing and planning, and every large project requires extensive long-range organization. In January and February I list the species needed for the following summer's work, checking their blooming dates and the places where they will be available. If the plants do not grow in the New York botanic gardens, or in nearby

New Jersey or Connecticut, inquiries must go out to collectors all over the country. At this point I have to rely on the good will and cooperation of my friends, and no one is immune from my urgent requests for specimens. Often I must have plants grown from seed, and in these cases the Brooklyn Botanic Garden and a very special friend in Connecticut have been most helpful; but I then have to arrange to be in the right place at the right time when the blooms are ready. Synchronizing my schedule with that of nature and my friends requires a lot of phone calls and voluminous correspondence; the file of letters in preparation for a book is often bulkier than the manuscript itself.

With all of this, it has been necessary — and natural — to learn botany. I have done it assiduously but informally under the expert guidance of friends at the botanical gardens, especially Mr. George Kalmbacher of the Brooklyn Botanic Garden. These gardens and the New York Horticultural Society also have excellent libraries for historical and scientific research, so I have not felt greatly handicapped by being a botanical artist in a



*Top: Anne Ophelia at the Brooklyn Botanic Garden.  
Bottom: Anne Ophelia and Raymond Dowden in their New York City apartment studio.*

great metropolitan area. With these resources always available and with summer months spent in the country, I am abundantly provided with material. Up to now, nature has been kind to my professional demands, and I have remained a botanical artist anchored, if not always content, in the city.

*After her husband Ray's death in 1982, Anne Ophelia continued to live and work in New York City until her return to her hometown of Boulder, Colorado in 1990 at the age of 83. She had a suite of apartments in a retirement community remodeled for adequate studio space. She completed the text and paintings for her final book *Poisons in Our Path: Plants That Harm and Heal*, published by Harper Collins in 1994. At this time Mrs. Dowden retired from painting and donated her art materials to other artists, and her artworks, reference materials, specimens and correspondence to various institutions (including the Hunt Institute).*





*Top right and left: Raymond and Anne Ophelia painting and sketching on one of their many summer trips (Boulder, Colorado).*

*Center: Raymond and Anne Ophelia in Norfolk, Connecticut at the Yale University summer art school, which he directed from 1952 to 1959.*



*Bottom: Anne Ophelia painting in Hanover, New Hampshire, 1975. She and Ray rented a house in Norfolk, Connecticut during the summers until 1972, and in Hanover, New Hampshire, 1971-1982, to avoid the New York City heat in their apartment, and so that Anne Ophelia could*



*continue to paint. Anne Ophelia said that "I know every woods and field and garden." After Raymond's death in 1982, Anne Ophelia often summered in Norfolk, Connecticut and continued to paint for her various projects.*



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## Artworks

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The following sections highlight paintings by Anne Ophelia Todd Dowden for magazines (such as *Life*, *House Beautiful*, *Audubon* and *Natural History*) and for books — ideas for the articles sometimes expanded into books. Of about 20 titles containing her illustrations, almost half are authored by Mrs. Dowden.

Interspersed throughout are selected quotations from Mrs. Dowden's various letters to friends, botanists, botanical gardens, publishers, and the director and curators of the Hunt Institute. They express the artist's challenge and delight in locating specimens and in observing and painting them.

Periodicals



Left: #2 Milkweed, [*Asclepias syriaca*] for *Life*.

Right: #4 Norway spruce, [*Picea*] for *Life*.



*My interest comes through having been an amateur naturalist almost since babyhood, with special delight in plants and insects. Until lately I've turned my botanical knowledge to use in the field of textile design, and it took a sabbatical leave from my teaching to give an opportunity for the collecting and research my "project" required. Of course it was wonderful fun — though a bit strenuous reaching the right parts of the country at the right time to catch my edibles in all the necessary stages of their development — young shoots, flowers, seeds, etc.*

Letter to Rachel Masters McMiller Hunt, 28 March 1952



*It's been a back-breaking, brain twisting job: The West-coast plate the worst of all, since I had never drawn any of those flowers and had to do the entire lot from slides and herbarium specimens. Even the best Kodachromes don't show you how stamens are attached, whether leaves are opp. or alter., how the surface of a leaf is textured, etc. So I really 'built' the flowers out of all the scraps of information I could piece together and hope I didn't pull any botanical boners. But the job has been exciting and worth all the eye strain and backache.*

Letter to Dr. Robert H. Miller, Assistant Professor of Botany, 25 February 1957

*Sometime you must get a good look at my part of Colorado — mountains on one side and brown prairies on the other, except for a spell in the spring when everything is green and the wildflowers are rampant. In May, I decided I'd never seen a more beautiful place anywhere.*

Letter to James J. White, Curator of Art, Hunt Institute, 24 March 1990

#8 The Rockies: Hardy: Lewis' monkey flower *Mimulus lewisii*; blue flax, *Linum lewisii*; shooting star, *Dodecatheon radicans*; Colorado columbine, *Aquilegia caerulea*; pasqueflower, *Anemone patens*; stonecrop, *Sedum lanceolatum*; poppy mallow, *Callirhoe involucrata*; scarlet beardtongue, *Penstemon barbatus*, 1956, for *Life*.



Of course, anything you chose for your fall exhibition would be all right with me, but I'm especially pleased that it turned out to be the Red Sunflower\*. That plant played a big part in my life. All the horticultural varieties were originated by my neighbors and mentors, the T. D. A. Cockerells. Mrs. C. discovered the sport in the vacant lot opposite her house, took it into custody, and went on to cross it in such a way as to perpetuate its characteristics. I think you have in your files the Natural History article that painting illustrated, which describes crossings. Since I studied biology with Mrs. C. in high school and with Prof. C. in college, I learned the principles of heredity from red sunflowers rather than from Mendel's peas. It was much more exciting, especially as I was familiar with the Cockerell's yardful of sunflowers with paper bags over their heads. After they had produced reliable red sunflower seeds, they sold them to an English seed company.

Letter to James J. White, 25 April 1983

\* This painting was included in the Hunt Institute's 1985 exhibition *Flora Portrayed: Classics of Botanical Art from the Hunt Institute Collection*.

#9 Red Prairie Sunflower, *Helianthus annuus*, for *Natural History*. This painting is of varieties produced from a wild mutant by Theodore D. A. Cockerell, a well-known international geneticist, neighbor, and a close friend of Mrs. Dowden.

# The Secret Life of the Flowers

Dowden, Anne Ophelia T. 1964. *The Secret Life of the Flowers*. New York: Odyssey. On pollination of flowering plants and their amazing complexity of relationships with insects, birds and mammals.

*You can imagine what fun the book was, both in research and in design. The pollination mechanisms were painted over a period of years (I had hoped to use them in Look at a Flower), and a lot of patient watching and probing went into assembling the details. The biggest thrill, I think, was the fig wasps, which hatched out in my studio, courtesy of the California Fig Institute.*

*Probably the most important thing about my work is that I always do it directly from nature. This is extremely impractical, and if I were not a kept woman, I could not afford to do it. It takes endless time to track down specimens and effort in getting myself to them or them to me. In the rare instances when this is completely impossible, I can work from herbarium specimens plus photos. In Secret Life every single thing was drawn from nature except the cuckoo-pint and the Coryanthes orchid. Everything described there, I have watched in action.*

Letters to George H. M. Lawrence, Director,  
Hunt Institute, 30 April 1964 and 9 September 1965





\*Left: #11 Bottle gentian, *Gentiana clausa*, stoneroot, *Collinsonia canadensis*, turtlehead, *Celone glabra* (with nectar collecting bumblebee).

\*Top right: #12 Wild iris, *Iris versicolor*, Mountain laurel, *Kalmia latifolia*.

\*Bottom right: #13 Clary sage, *Salvia sclarea* (with pollination by bee).



\*From *The Secret Life of the Flowers* by Anne Ophelia Dowden, copyright 1964, renewed by Random House, Inc. Used by permission of Golden Books, an imprint of Random House Children's Books, a division of Random House, Inc.

## Roses

Dowden, Anne Ophelia T. with Richard Thomson. 1965. *Roses*. New York: Odyssey.  
Emphasizes the history of garden roses, with some legend, romance, symbolism, etc., included; some anatomy and a brief summary of the rose family.



Left: #18 *Rosa gallica officinalis*.

Right: #19 Apple, *Pyrus malus*, Quince, *Cydonia oblonga*, Glastonbury thorn (or Hawthorn), *Crataegus* sp.

*Our little visit was very pleasant, and I can't tell you how much we appreciate your help with our Gallicas, because I had begun to feel quite upset about them. With Mr. Thomson's roses in Philadelphia coming along like mad, I'm drowned in a sea of flowers these days — working frantic 12 hour stretches and trying to cope with blossoms dying, opening up, moving, and acting generally contrary... there's the problem of getting the flowers at the right stage. With the Damasks and Centifolias, I found that fully opened flowers dropped their petals before I could paint them. And most buds didn't open up to normal-sized flowers. It seems to be a matter of cutting flowers which are just at the point of opening — a difficult task ... Now I'm dashing off to Philadelphia for another batch of posies. It's a hectic life — but who could complain about being pushed by roses.*

Letter to Mrs. Lawrence K. (Amy Bess) Miller, President,  
Shaker Community, Inc., Hancock, Massachusetts, 2 June 1964

*I will very much appreciate receiving specimens of ripe almond fruits. In my drawing, I want to show how they grow on the twig, what the leaves look like, what the fruits are like in texture and color, how they split open, and what the nut looks like at this point. Since the weather will be hot then, it will probably be advisable to pack them for shipping in a tight plastic bag.*

*The almonds arrived today (less than 24 hours in transit) and I find them fascinating. It's always delightful to be able to see and touch plants one knows only through descriptions.*

Letters to Robert E. Schubbs, California Almond Growers Exchange,  
Sacramento, California, 26 June 1964 and July 1964



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## Shakespeare's Flowers

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Kerr, Jessica. 1969. *Shakespeare's Flowers*. New York: T. Crowell. Color illustrations accompany quotations from 24 Shakespearean dramas about 27 flowers. Explains what each flower meant in Elizabethan times and Shakespeare's particular use of it in his plays.



#21 Eglantine (sweet-briar), *Rosa rubiginosa*, Musk-rose (trailing rose), *Rosa arvensis*, Woodbine (honeysuckle), *Lonicera periclymenum*.

*This morning I went to the Cloisters at 9 a.m. for Gallica roses and will get the cabbage rose at the BBG about Wed. The other three are done. But what a workout! The darn roses are complicated to draw and they have me in a constant nervous tizzy because they won't hold still — so fragile. You speak truly of "the all-too-short life of a rose."*

*Incidentally, did you notice that all of the plants in our book are going to be reproduced exactly natural size? I'm so glad it worked out that way.*

*I've finally come up for air after several days with the delightful cowslips. Got up at six most mornings so I could get in some good drawing hours before my other duties took me out of the house. I will eventually write to Mrs. Statham, but perhaps you can let her know that the posies arrived in fine shape and I consider her one of the best "Plant-correspondents" I've ever had.*

Letter to Jessica Kerr, 19 June 1967, 15 March  
1968 and 24 April 1967

*Last week I finally got the galleys of the Shakespeare book and have started to lay it out. It is terribly complicated getting everything spaced so that it all fits and the pictures come on the color pages. (Every other spread is full color, the rest are black embellished with green.) It's lucky I enjoy puzzles! What I'm doing now is just spacing out the text and pictures; then if it meets the approval of editors and designer, I'll do a careful color dummy. And then I'll be ready to do finished paintings. There's no chance of getting it done by spring, so I don't feel rushed. (Let's hope the publisher is equally relaxed).*

Letter to Gertrude (Bunny) Foster, publisher *Herb Grower Magazine*, 22 November 1967





Left: #23 Cowslip, *Primula veris*.

Right: #24 Pansy (heartsease), *Viola tricolor*, Wormwood, *Artemisia absinthium*.



# The Blossom on the Bough

Dowden, Anne Ophelia T. 1975. *The Blossom on the Bough: A Book of Trees*. New York: T. Crowell. Discusses the importance of forests, the parts and cycles of trees, the functions of flowers and fruits, the distinctive features of conifers, and the forest regions in the United States.



Left: #29 Sycamore, *Platanus occidentalis*.

Right: #30 Tulip tree, *Liriodendron tulipifera*.

*I'm making slow but steady progress with my tree-flower paintings.... and spent our days exploring the very lovely country-side, with an eye on the basswood flowers I had to "capture." Nature cooperated for once, and the buds didn't open until after I was settled at my work table.*

*I'm working on a tree book — an expansion of the tree-flower story I did last summer for Audubon. Am kind of frantic right now because this warm spring is bringing out the tree flowers almost a month early!*

Letters to John Brindle, Curator of Art, Hunt Institute,

31 July 1972 and 17 March 1973

*The aspen flowers arrived this morning and I'm perfectly delighted with them. Have been drawing like mad all day to catch them before all the red stamens open up — it's surprising how fast they respond to a warm house. I'm also surprised at how very furry they are. I grew up in aspen country — foothills of the Rockies — but never had occasion to see the flowers. Actually there were no aspens in town and few on the lower mountain slopes where we played and hiked. Lots of cottonwoods in town, though. (*Populus sargentii*)*

*This tree project is really a dilly — Ray and I wish we had a trained monkey. Lacking one, we're having a mighty acrobatic spring. What a chase, finding female flowers to match male ones and vice-versa. Most of the flowers are done now and I'll be working on leaves and fruits by the time we get to Hanover, and your list tells me which ones I can expect to find up there.*

Letters to Professor Page,  
Dartmouth University,  
Hanover, New Hampshire  
3 April 1973 and 23 May  
1973



# Wildflowers and the Stories behind Their Names

Busch, Phyllis S. 1977. *Wildflowers and the Stories behind Their Names*. New York: Charles Scribner's Sons. Describes more than 60 familiar American wildflowers and presents the stories behind their popular names.



Left: #32 Pitcher plant, *Sarracenia purpurea*.

Right: #33 Common sunflower, *Helianthus annuus*.

*I've been having quite a hassle with the velvet leaf, but today it is finished. It behaved very badly — the leaves are so soft that they began to collapse the minute I started drawing, and it took all the devices I could think of to get the big things recorded before they were gone completely. (I propped them up with wet towels). The buds on my specimen didn't open, so I had to make several trips to my friend's garden before I found a fully open flower. All of which is just to tell you that such a tender plant would never have survived shipping and I'm awfully glad you sent those seeds last winter!*

*Letter to Phyllis Busch, 1 August 1974*

*At last my axe is falling on you. I always say that no friend of mine is ever safe from an SOS asking for a specimen of a local plant! Actually, this is a scouting letter of inquiry about *Silphium laciniatum*, which I may need next summer. I'm just about to start work on a new book dealing with wildflower names, and the author has included compass-plant, which doesn't grow anywhere in this region.*

*Letter to Professor Estelle Gorham, Department of Ecology and Behavioral Botany, University of Minnesota, 8 February 1975*

*Also polished off pitcher plants — fascinating things that Ray is drawing now. We collected them in a real quaking bog last week, guided by a young Dartmouth researcher. It was a perilous expedition. Picking one's way into the bog took pretty careful footwork, you had to watch your feet and also hang on to any support that offered. So at one point I found myself grasping a branch of poison sumac!*

*Letter to Jeanne Freudenberg (childhood friend), Boulder, Colorado, 14 July 1975.*



*— Susan Spalding, 1975*

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## State Flowers

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Dowden, Anne Ophelia T. 1978. *State Flowers*. New York: T. Crowell. Presents a description of and background information about each of the 50 state flowers.

*Maybe we can get in a little propoganda about a national United States flower. The commercial seed growers have been pushing the zinnia (or is it the marigold?), which is silly. The national flower should be a native of the U.S., perferably one that is both handsome and widespread. I've always gone along with the advocates of goldenrod, some species of which grows, I believe, in every state.*

*Unfortunately, many people think it causes hayfever, which is not true. Being an insect-pollinated flower, it has sticky pollen that is not blown around. But it blooms at the same time as ragweed, a wind-pollinated plant and a real hay-fever*

*villain. No one sees the inconspicuous ragweed, but goldenrod is visible everywhere, so it gets the blame. But it is not the only possibility — there are other wide-spread and beautiful wild flowers: violets, milkweeds, sunflowers, asters.*



Letter to Mr. Les Line, Editor, *Audubon*,  
11 January 1969

A couple of freezing nights damaged all the magnolias, and probably other plants too. This crazy spring, with its record heat in Feb. and this record cold now, is certainly playing hob with the growing schedule of the plants I have to draw. Always something to keep me on pins and needles!

Letter to John Brindle, 13 April 1976

I am working on a book of State Flowers, repainting all the plants I originally did for Audubon. Since the wording of the Hawaiian law does not designate any particular species of hibiscus to serve as the floral emblem, I've decided to use the horticultural *Hibiscus rosa-sinensis*, which is available to me here and which, I understand, is common in Hawaiian gardens. Am I right about this?

Letter to Mr. Winston Banko, Bureau of Sport Fisheries and Wildlife, Hawaii National Park, 7 December 1976



Left: #35 Magnolia, *Magnolia grandiflora*, the state flower of Louisiana and Mississippi.

Right: #36 Hibiscus, *Hibiscus rosa-sinensis*, the state flower of Hawaii.

## The Lore & Legends of Flowers

Crowell, Robert. 1982. *The Lore and Legends of Flowers*. New York: T. Crowell. Presents lore and legends behind several common flowers including narcissus, crocus, dandelion, carnation, and marigold.



Left: #41 Bearded iris, *Iris germanica*.

Right: #42 Daffodil, *Narcissus*.

*The saffron crocus will have to wait a while. Since I have very inadequate research drawings of it, I ordered bulbs and planted a dozen in our garden here. The instruction sheet said they would bloom in three weeks (mid-Sept.) but not one appeared, and on digging some up, I found no signs of life. So I'll have to search for photos or drawings to expand my meager material (back in N.Y.)*

Letter to Harriet Barton and Virginia Buckley,  
Thomas Y. Crowell Publishers, 4 October 1979

*My saffron crocus is now blooming away — at the worst possible time. I make a rushed drawing every time I can find a few minutes and have accumulated usable material. To my dismay, these plants are more than twice as tall as the puny specimens I drew years ago, so it is going to be a squeeze to get them in the layout as planned. If you can cut the lines of type on pages 30–31, please do.*

Letter to Virginia Buckley, 6 November 1979



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## Consider the Lilies

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Paterson, John and Katherine. 1986. *Consider the Lilies: Plants of the Bible*. New York: T. Crowell. Presents botanical illustrations of familiar and exotic flowers, trees, and plants mentioned in the accompanying Bible verses and selections. Plant descriptions by Anne Ophelia Dowden.



Left: #43 [*Iris*, *Lilium*, *Tulipa*].

Right: #44 Date, *Phoenix dactylifera*; Fig, *Ficus carica* [detail].

*Both olives and dates arrived in fine shape.... they were excellent specimens and I'm delighted with both. It's such fun to see at last how all these fruits look on a branch — I had no idea dates were yellow!*

Letter to Elsie M. Adams, Laguna Beach, California, 7 November 1961

*Most things will have to come from Bot. Gd. greenhouse and herbarium, but I thought I might be able to grow a couple of them, if I could get seeds. I plan to go to the BBG [Brooklyn Botanic Garden] next week to explore all this, but I wondered if I could ask help from some of my Conn. gardening friends.... Would you have any space to spare, if I can get a few seeds? What I have in mind is lentil ("red lentil" if possible), barley, and Citrullus colocynthis.*

Letter to Gertrude (Bunny) Foster, 13 January 1984

*Also, a number of compositions will have to wait while I pursue research material. Haven't heard from the apple people or from a man in Israel about myrrh. (Did, last week, finally get an answer to one of my March requests to Sri Lanka — no soap.) And some things have to wait till I can get back to N. Y. libraries and herbaria.*

Letter to Marilyn Krenney, Harriot Barton and Pamela Hastings, Editor,  
Harper and Row Junior Books, 14 July 1984

*I'm slow in thanking you for the barley because I've been engaged in the always difficult hassle of moving my operations up here to Connecticut. Now I've got my rented house arranged for convenience and my "studio" set up for work, so I'll soon be back to normal. The barley arrived in the nick of time, and I was able to paint some good green heads. I do appreciate your help so much, and my editors are tremendously impressed by your kindness. This solves the last research problem for this terribly difficult book, and I hope to finish my illustrations by fall.*

Letter to David Thomas,  
Aldolph Coors Co., 6 July 1985



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## The Clover & the Bee

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Dowden, Anne Ophelia T. 1990. *The Clover and the Bee: A Book of Pollination*. New York: T. Crowell. Explains the process of pollination, describing the reproductive parts of a flower and the role that insects, birds, mammals, wind, and water play in the process.



Left: #46 Lemon lily, *Hemerocallis flava*, red clover, *Trifolium pratense*, hyssop, *Hyssopus officinalis*, with pollinators.

Right: #47 Honeybee, *Apis mellifica*.



*I've been working on my next book project [Clover and the Bee], blocking out the text and planning for a lot of drawing this summer. The book is about pollination, exploring the subject much more fully than in my 2 early books, Look at a Flower and Secret Life. I'll be collecting and painting a lot of new flowers and insects, and I'd like to illustrate all basic principles with new examples.*

Letter to James J. White, 12 May 1986

*I'm doing a lot of prowling — mostly in late afternoon and evening, spying on insects and capturing specimens and finding flowers that will illustrate principles in new ways.*

*Now I can settle down to really designing the book — "finalizing" the choice of examples, placing them all in exactly the right positions, and weaving the labels through the pattern, to be attractive as well as clear. All that has to be done before I can start any of the final art work. Will now, for a while, be doing very little painting — except for one late-blooming sedum I have to get for my honeybees to sit on.*

Letters to Pamela Hastings, Editor, Harper & Row Junior Books Group, 9 July 1986 and 8 August 1987

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## Poisons in Our Path

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Dowden, Anne Ophelia T. 1994. *Poisons in Our Path: Plants That Harm and Heal*. New York: HarperCollins. Describes the physical characteristics and natural habitats of several varieties of plants, as well as their poisonous, medical, and magical properties.



#48 Castor bean, *Ricinus communis*.

*[I've] ... settled on the subject of poisonous plants (which includes magic and medicine). For years, I've accumulated material on those subjects, but did a lot of new research and during the summer of 1989 I started organizing it into a pattern. And that has been extremely complicated. It's always important that text and picture match closely. Then the pictures vary from beautiful plants to drab ones and from large to very small. And of course, I don't want glamorous blossoms to fall on black-and-white pages. So it demands tricky organization of both pictures and text. I'm having to write the exact number of lines for every page.*

*I still feel overwhelmed with the problems of getting my life rearranged out here and have been very glad I didn't have a deadline to meet. I'm gradually getting an occasional day to spend in my studio and I hope to get more by the time the flowers bloom on the mesas. I've got to do those locos, a Pontiac azalea from the Denver Botanical Garden, and a few others. Fortunately, I have over the years made research paintings of most of my subjects.*

*I also still have to have a botanist and a pharmacist check the text. Unlike pollination, which I know from my own experience, chemistry and pharmacy are foreign territory. In piecing together hundreds of bits of research, I could easily pull a boner or two. Fortunately, the University of Colorado has a Dept. of Pharmacy and lots of good botanists.*

Letters to Susan Hill, Associate Editor  
HarperCollins, 20 March and 29 April 1991

*This is my rushed time of year. Tomorrow I go to the Denver Bot. Gd. to get a couple of specimens. Yesterday I prowled the mesas for a locoweed I need (didn't find it). And then I have to race to draw everything before it dies!*

Letter to James J. White, 30 May 1991

*Right now I'm going loco with the locoweeds. There are about 200 species of Oxytropis and Astragalus, and I have to sort out which ones are poisonous, which ones fit my pictorial composition, and which ones are available here. Have been getting help from a friend at the Denver Botanic Garden and the whole staff of the Univ. of Colo. herbarium.*

*So now I'll start painting — always the desert. I have already started to cut up my big sheets of precious Whatman paper. (It's not made anymore, and I just hope that my supply will last through my working life.)*

Letters to Susan Hill, Associate Editor  
HarperCollins, 7 June 1991 and 30 January 1992



#39 Mushrooms from a sunny forest path, *Aleuria aurantia*, *Amanita muscaria*, *Clitocybe clavipes*, *Hebeloma mesophyrum* for reproduction by Frame House Gallery. (Anne Ophelia Dowden's paintings for the Frame House Gallery series of limited-edition collector prints was a significant part of her career.)

## Catalogue of the Exhibition

- Watercolor of Pasture-brake, [*Osmunda*] (left), Cinnamon fern, [*Pteridium*] (right), for Dowden, "Free meals from woods and field," *Life*, 32(21): 60-61, 1952 [26 May]. 54 x 64.5 cm
- (page 14) Watercolor of Milkweed, [*Asclepias syriaca*] for Dowden, "Free meals from woods and field," *Life*, 32(21): 61, 1952 [26 May]. 59 x 50 cm
- Watercolor of White fir, [*Abies concolor*] for "The best U.S. evergreens," *Life*, 39(23):125, 1955 [5 December]. 27.5 x 29.5 cm
- (page 15) Watercolor of Norway spruce, [*Picea*] for "The best U.S. evergreens," *Life*, 39(23): 123, 1955 [5 December]. 36 x 38 cm
- Watercolor of Scarlet woolly buckeye, *Aesculus discolor mollis* for "Beautiful blooming bushes," *Life*, 38(15): 99, 1955 [11 April]. 29 x 37 cm
- Watercolor of Scarlet woolly buckeye, *Aesculus discolor mollis* for "Beautiful blooming bushes," *Life*, 38(15): 99, 1955 [11 April]. 48.5 x 37 cm
- Watercolor of Pacific Coast: Abundant: Common monkey flower, *Mimulus guttatus*; leopard lily, *Lilium pardalinum*; royal larkspur, *Delphinium variegatum*; camass, *Camasia quamash*; bleeding heart, *Dicentra formosa*; California poppy, *Echscholzia californica*; golden iris, *Iris inornata*, 1956 for "Wildflowers for gardens: 50 plants from six U.S. areas are the best to grow at home," *Life*, 42(21), 98, 1957 [27 May]. 55.5 x 47.5 cm
- (page 16) Watercolor of The Rockies: Hardy: Lewis' monkey flower *Mimulus lewisii*; blue fax, *Linum lewisii*; shooting star, *Dodecatheon radicans*; Colorado columbine, *Aquilegia caerulea*; pasqueflower, *Anemone patens*; stoncrop, *Sedum lanceolatum*; poppy mallow, *Callirhoe involucrata*; scarlet beardtongue, *Penstemon barbatus*, 1956, for "Wildflowers for gardens: 50 plants from six U.S. areas are the best to grow at home," *Life*, 42(21): 97, 1957 [27 May]. 56 x 48 cm
- (page 18) Watercolor of Red Prairie Sunflower, [*Helianthus annuus* L.] for *Nat. Hist.* 68: [Opposite p. 422], 1959, 51 x 35.5 cm  
Note: This painting is of varieties produced from a wild mutant by Theodore D. A. Cockerell, an international geneticist, neighbor, and a close friend of Mrs. Dowden.
- (page 3) Watercolor of Grass pink, *Calopogon tuberosus* for Dowden, "To pollinate an orchid," *Audubon* 77: 47, 1975. 39 x 28.5 cm
- (page 20) Watercolor of Bottle gentian, *Gentiana clausa*, stoneroot, *Collinsonia canadensis*, turtlehead, *Chelone glabra*, (with nectar collecting bumblebee) for Dowden, *The Secret Life of the Flowers* (New York, Odyssey, 1964, p. 20), 19 x 29 cm
- (page 21) Watercolor of Wild iris, *Iris versicolor*, Mountain laurel, *Kalmia latifolia* for Dowden, *The Secret Life of the Flowers* (New York, Odyssey, 1964, p. 19). 16 x 25 cm
- (page 21) Watercolor of Clary sage, *Salvia sclarea* (with pollination by bee) for Dowden, *The Secret Life of the Flowers* (New York, Odyssey, 1964, p. 18). 13 x 11 cm
- Watercolor of Honeybee, *Apis mellifera*, and Honeybee-flowers Blackberry, *Rubus ornarius* and Skullcap, *Scutellaria galericulata*; Bumblebee, *Bombus* sp., and Bumblebee-blower Monkshood, *Aconitum napellus*; Carrion fly, *Sarcophaga* sp., and Carrion fly-flower Wild ginger, *Asarum canadense*; Wasp, *Dolichovespula maculata*, and Wasp-flower Hellebore, *Epipactis latifolia*; Butterfly, *Euphydryx phaeton*, and Butterfly-flower Sweet William, *Dianthus barbata*; Hawkmoth, *Celerio lineata*, and Moth-flower Honeysuckle, *Lonicera japonica*; Hummingbird, *Archilochus colubris*, and Bird-flower Columbine, *Aquilegia canadensis*; Wind-flower Grass, *Phelem pratense* (flowers and pollinators) for Dowden, *The Secret Life of the Flowers* (New York, Odyssey, 1964, pp. 2-3). 17.5 x 53 cm
- Watercolor of Wild strawberry, *Fragaria virginiana*, and honeybee for Dowden, *The Secret Life of the Flowers* (New York, Odyssey, 1964, cover). 27.5 x 25 cm
- Watercolor research painting of Wild strawberry, *Fragaria virginiana* (Flower-Camp, May 17, 1961; Fruit-Camp, June 18, 1961). 53 x 38.5 cm
- Watercolor of types of Rose hips: *Rosa hibernica*, *R. omeiensis chrysoarpa*, *R. damascena bifera*, *R. gallica hybrid*, *R. hugonis*, *R. pomifera*, *R. multiflora*, *R. marrettii*, *R. spinosissima*, *R. rugosa* for Dowden and Richard Thomson, *Roses* (New York, Odyssey, 1965, front endpapers). 16.5 x 44 cm
- (page 22) Watercolor of *Rosa gallica officinalis* for Dowden and Richard Thomson, *Roses* (New York, Odyssey, 1965, cover). 19 x 21.5 cm
- (page 23) Watercolor of Apple, *Pyrus malus*, Quince, *Cydonia oblonga*, Glastonbury thorn (or Hawthorn), *Crataegus* sp. for Dowden and Richard Thomson, *Roses* (New York, Odyssey, 1965, pp. 42-43). 17 x 35 cm
- Watercolor of Moss rose, 'Comtesse de Murinais,' Cabbage rose, variety bullata for Dowden and Richard Thomson, *Roses* (New York, Odyssey, 1965, pp. 26-27). 16 x 33.5 cm
- (page 24) Watercolor of Eglantine (sweet-briar), *Rosa rubiginosa*, Musk-rose (trailing rose), *Rosa arvensis*, Woodbine (honeysuckle), *Lonicera periclymenum* for Jessica Kerr, *Shakespeare's Flowers* (New York, T. Crowell, 1969, pp. 68-69). 28.5 x 39 cm

22. Watercolor of Nettle, *Urtica dioica*, Crowflower (ragged robin), *Lychnis flos-cuculi*, Fumitor, *Fumaria officinalis* for Jessica Kerr, *Shakespeare's Flowers* (New York, T. Crowell, 1969, pp. 16-17). 28.5 x 39 cm
23. (page 26) Watercolor of Cowslip, *Primula veris* for Jessica Kerr, *Shakespeare's Flowers* (New York, T. Crowell, 1969, pp. 20-21). 28.5 x 39 cm
24. (page 27) Watercolor of Pansy (heartsease), *Viola tricolor*, Wormwood, *Artemisia absinthium* for Jessica Kerr, *Shakespeare's Flowers* (New York, T. Crowell, 1969, p. 25). 28.5 x 23 cm
25. Wild marjoram, *Origanum vulgare*, Curly mint, *Mentha spicata*, Winter savory, *Satureja montana*, Lavender, *Lavandula spica* for Jessica Kerr, *Shakespeare's Flowers* (New York, T. Crowell, 1969, pp. 60-61). 28.5 x 39
26. (front and back cover) Watercolor of Flowering dogwood, *Cornus florida* for Dowden, *The Blossom on the Bough: A Book of Trees* (New York, T. Crowell, 1975, frontispiece). 39.5 x 56.5 cm
27. Watercolor of Slippery elm, *Ulmus rubra*, White oak, *Quercus alba*, Black walnut, *Juglans nigra*, Plains cottonwood, *Populus sargentii*, Pussy willow, *Salix discolor*, Alder, *Alnus* for Dowden, *The Blossom on the Bough: A Book of Trees* (New York, T. Crowell, 1975, pp. 3, 22, 23, 26, 34, 54 (in part)). 53.5 x 74 cm
28. Watercolor research painting of Plains cottonwood, *Populus sargentii* (Open-pods-Boulder, June 14, 1973; Seedpods-Boulder, May 24, 1973; Flowers picked in Boulder, April 7, 1960 opened indoor; Leaves-Boulder, August 1960). 54.5 x 37.5 cm
29. (page 28) Watercolor of Sycamore, *Platanus occidentalis* for Dowden, *The Blossom on the Bough: A Book of Trees* (New York, T. Crowell, 1975, p. 6). 49.5 x 39.5 cm
30. (page 29) Watercolor of Tulip tree, *Liriodendron tulipifera* for Dowden, *The Blossom on the Bough: A Book of Trees* (New York, T. Crowell, 1975, p. 30). 53 x 38 cm
31. Watercolor of Witch-hazel, *Hamamelis virginiana*, Basswood, *Tilia americana*, Shadbrush, *Amelanchier laevis*, Blackshaw, *Viburnum prunifolium*, Sassafras, *Sassafras albidum* for Dowden, *The Blossom on the Bough: A Book of Trees* (New York, T. Crowell, 1975, pp. vi, 31, 35, 46, 47). 53.5 x 74 cm
32. (page 30) Watercolor of Pitcher plant, *Sarracenia purpurea*, for Phyllis S. Busch, *Wildflowers and the Stories behind Their Names* (New York, Charles Scribner's Sons, 1977, p. 55). 39 x 24 cm
33. (page 31) Watercolor of Common sunflower, *Helianthus annuus* for Phyllis S. Busch, *Wildflowers and the Stories behind Their Names* (New York, Charles Scribner's Sons, 1977, p. 82). 33 x 24.5 cm
34. Watercolor of Velder-leaf, or Butter-print or Pie-marker, *Abutilon theophrasti* for Phyllis S. Busch, *Wildflowers and the Stories behind Their Names* (New York, Charles Scribner's Sons, 1977, pp. 78-79). 35.5 x 49.5 cm
35. (page 32) Watercolor of Magnolia, *Magnolia grandiflora* for Dowden, *State Flowers* (New York, T. Crowell, 1978, p. 34). 19.5 x 14.5 cm  
Note: State flower of Louisiana and Mississippi
36. (page 33) Watercolor of Hibiscus, *Hibiscus rosasinensis* for Dowden, *State Flowers* (New York, T. Crowell, 1978, p. 20). 19.5 x 14.5 cm  
Note: State flower of Hawaii
37. Watercolor of Pine cone, *Pinus strobus* [White Pine] for Dowden, *State Flowers* (New York, T. Crowell, 1978, p. 36). 19.5 x 14.5 cm  
Note: State flower of Maine, "Pine Cone and Tassel"
38. Watercolor of Saguaro cactus, *Carnegiea gigantea* for Dowden, *State Flowers* (New York, T. Crowell, 1978, p. 4). 19.5 x 14.5 cm  
Note: State flower of Arizona
39. (page 42) Watercolor of Mushrooms from a sunny forest path, *Aleuria aurantia*, *Amanita muscaria*, *Clitocybe clavipes*, *Hebeloma mesophum* for reproduction by Frame House Gallery, 1978. 34 x 25.5 cm
40. Watercolor of Mushrooms from a dark humid woods, *Laccaria ochropurpurea*, *Lactarius vellereus*, *Marasmius scorodionis*, *Russula emetica* for reproduction by Frame House Gallery, 1978. 34 x 25.5 cm
41. (page 34) Watercolor of Bearded iris, *Iris germanica* for Robert L. Crowell, *The Lore & Legends of Flowers* (New York, T. Crowell, 1982, pp. 30-31). 27 x 29 cm
42. (page 35) Watercolor of Daffodil, *Narcissus* for Robert L. Crowell, *The Lore & Legends of Flowers* (New York, T. Crowell, 1982, pp. 14-15). 26.5 x 39.5 cm
43. (page 36) Watercolor of [Iris, Liliium, Tulipa] for John and Katherine Paterson, *Consider the Lilies: Plants of the Bible* (New York, T. Crowell, 1986, front of dust jacket). 36 x 28 cm
44. (page 37) Watercolor of Date, *Phoenix dactylifera*, Fig, *Ficus carica*, Pomegranate, *Punica granatum* for John and Katherine Paterson, *Consider the Lilies: Plants of the Bible* (New York, T. Crowell, 1986, pp. 58-59). 29 x 44 cm
45. Watercolor of Ruby-throat hummingbird, Cardinal flower, *Lobelia cardinalis* for Dowden, *The Clover & the Bee: A Book of Pollination* (New York, T. Crowell, 1990, p. 52). 28 x 21.5 cm

46. (page 38) Watercolor of Lemon lily, *Hemerocallis flava*, red clover, *Trifolium pratense*, hyssop, *Hyssopus officinalis* with pollinators for Dowden, *The Clover & the Bee: A Book of Pollination* (New York, T. Crowell, 1990, dust jacket), 30 x 43 cm

47. (page 39) Watercolor of Honeybee, *Apis mellifica* for Dowden, *The Clover & the Bee: A Book of Pollination* (New York, T. Crowell, 1990, p. 21), 19 x 25.5 cm

48. (page 40) Monochrome watercolor of Castor bean, *Ricinus communis* for Dowden, *Poisons in Our Path: Plants That Harm and Heal* (New York, HarperCollins, 1994, p. 13), 35 x 25.5 cm

#### Case 1:

— Photo: Edith Brownfield Todd, James Campbell

Todd, Joseph H. Todd, Ophelia Campbell Todd

— Photo: Anne Ophelia and Edith Todd with father James C. Todd

— Photo: Edith and Anne Ophelia Todd with their mother Edith Todd, 1912

— Crayon drawing of pansy by Anne Ophelia Todd, age 6

— Photo: Anne Ophelia and Edith Todd, 1914

— The Crocuses (two pages of illustrated play by Anne Ophelia Todd)

— Photo: Anne Ophelia Todd, 8th grade graduation, 1921

— Pen-and-ink drawing of spider and web, 1925

— Photo: Anne Ophelia Todd, high school

— Page from *Rocky Mountain Press*, May 1925, with prize-winning poem "The Water Sprite"

— Watercolor of Water Sprite, 1926

— Photo: James C. Todd

— Scanned reproductions of title page and illustrations of head and tail of female pin-worm and tails of hookworms by Anne Ophelia Todd for James C. Todd and Arthur H. Sanford, *Critical Diagnosis by Laboratory Methods* (Philadelphia and London, W. B. Saunders Co., 1931, pp. 511, 516)

— Watercolor and ink drawing of male Egyptian costume by Anne Ophelia Todd

— Watercolor and ink drawing of female Egyptian costume by Anne Ophelia Todd

— Photo: Anne Ophelia Todd, Arts Ball, Carnegie Tech, 1927

#### Case 2:

— Tiffany Foundation exhibition brochure

— Photo: Anne Ophelia Todd and other award recipients at the Tiffany Foundation, summer 1930

— Photo: Anne Ophelia Todd and other award recipients at the Tiffany Foundation, summer 1932

— Research watercolor painting of Tulip tree, May 1930, Tiffany Foundation

— Photo: Anne Ophelia at Manhattanville College, 1937

— Manhattanville College calendar, illustration of St. Dorothy for month of February 1947

— Manhattanville College promotional brochure *Journey into Tomorrow*, halftone reproduction of Anne Ophelia teaching a class in the art department, 1947

— Exhibition announcement, "An Exhibition of Wallpapers and Fabrics," American Design Group, Decorators Club, 745 Fifth Avenue, N.Y.C., February 14-28 (year?)

— Photo: Exhibition display of "An Exhibition of Wallpapers and Fabrics"

— American Design Group business card

— Two research watercolor paintings of *Clematis*

— Printed chintz fabric of Anne Ophelia's design and magazine clipping of advertisement for Marshall Field & Co. with same fabric shown

— Printed linen fabric of Seed pods, designed for J. Morley Fletcher, England, 1950

#### Case 3:

— Photo: Anne Ophelia Todd Dowden in garden at Commonwealth School for Boys

— *Natural History* article, "The red prairie sunflower"

— Unpublished brochure "The red sunflower garden of 1941" with halftone reproduction of Professor and Mrs. T. D. A. Cockerell in their red sunflower garden

— *Life* article, "Free meals from woods and streams"

— *Life* article, "The best U.S. evergreens"

— *Life* article, "Wildflowers for gardens"

— *Life* article, "Beautiful blooming bushes"

— *CUAS* 8, Cooper Union Art School

#### Case 4:

— Shipping instructions for plants

— Research drawing of tulips

— Stages of designing *The Love and Legends of Flowers*, with thumbnails, rough sketches and size trials, first dummy, final watercolor painting of Hybrid tulips, stats of color images, final dummy with glued text and color images, final publication

#### Case 5:

— Selection of books written and/or illustrated by Anne Ophelia Dowden and brochures for travel exhibitions organized by Hunt Institute of her work.

#### Case 6:

— Selections of photo mechanical reproductions of Anne Ophelia Dowden's paintings from the Frame House Gallery series of limited-edition collector prints.



## Exhibitions and Publications

### One-Person Exhibitions

Exhibition of botanical and watercolor paintings by Anne Ophelia Todd, Studio Gallery, Stoeckel Estate, Norfolk, Conn., 1954

Exhibition of watercolors and drawings of edible wild plants by Anne Ophelia Todd, Green Camp, Ringwood, N.J., December 1955

*Exhibition of Ann(e)-Ophelia Todd of Botanical Drawings and Paintings, Edible and Medicinal Wild Plants*, Silvermine Guild of Artists, Norwalk, Conn., 6–24 March 1955?

*Flower Illustrations in Color* by Anne Ophelia Todd, Manhattanville College of the Sacred Heart, Brownson Hall Art Gallery, Purchase, N.Y., 20 October–18 November 1955

*Botanical Drawings* by Anne Ophelia Todd, Pennsylvania Horticultural Society, Philadelphia, Penna., 13–24 February 1956

*Anne Ophelia Todd Dowden: Botanical Illustrations*, Hunt Botanical Library (now Hunt Institute), Pittsburgh, October 1965–May 1966 (catalogue)

*Painting Plants & Designing Nature Books* (a lecture and exhibit by Anne Ophelia Dowden), Brooklyn Botanic Garden, Brooklyn, N.Y., 20 March 1977

*Anne Ophelia Dowden's Flower Prints*, Norfolk Library, Norfolk, Conn., November 1977

*A Garden without Seasons*, Hammond Museum, North Salem, N.Y., 8 November–? 1978

*Anne Ophelia Dowden*, Alliance for the Visual Arts (AVA) Gallery, Hanover, N.H., 4 August–6 September 1978

*Look at a Flower*, Children's Central Room, Donnell Library Center, New York Public Library, New York, N.Y., April 1983

*Anne Ophelia Dowden: Flower Paintings and the Books They Illustrate*, Norfolk Library, Norfolk, Conn., 8 July–? 1983

Englewood Library, Englewood, N. J., 1985

*Paintings by Anne Ophelia Dowden* (part of *People who paint in the garden* series), Brooklyn Botanic Garden, Brooklyn, N.Y., 30 March–28 April 28 1985

*How a Book is Made*, by Anne Ophelia Dowden, Boulder Public Library, 2–31 December 1994

### Group Exhibitions

*Louis Comfort Tiffany Foundation Twelfth Exhibition*, American Art Association Anderson Galleries, Inc., New York, N.Y., 5–25 November 1931

Annual exhibition, Mural Atelier of the Beaux-Arts I Institute of Design, Architectural League, New York, N.Y., 1934

American Design Group exhibit, Decorator's Club, New York, N.Y., 14–28 February, year?

*Contemporary American Industrial Art: 1940*, (15th exhibition), [included an example of Anne Ophelia Todd's drapery fabric as a member of the American Design Group], Metropolitan Museum of Art, New York, N.Y., 29 April–15 September 1940

*Design by the Yard*, (textile printing exhibition included some of Anne Ophelia Todd's decorators' samples of printed textiles), Cooper Union Museum 27 April–31 August 1956

*Contemporary Botanical Art & Illustration*, Hunt Botanical Library (now Hunt Institute), Pittsburgh, Penna., 6 April–1 September 1964 (catalogue)

*2nd International Exhibition of Botanical Art & Illustration*, Hunt Botanical Library (now Hunt Institute), Pittsburgh, Penna., 20 October 1968–15 April 1969 (catalogue)

*Bird Art: An Exhibit by 15 Artists Arranged with the Joint Meeting of the Cooper Ornithological Society and the Wilson Ornithological Society*, Colorado State University, Fort Collins, Colo., 18–21 June 1970

*3rd International Exhibition of Botanical Art & Illustration*, Hunt Institute, Pittsburgh, Penna., 12 November 1972–30 March 1973 (catalogue)

American Institute of Graphic Arts (AIGA) Children's Book Show, 1973–1974 (catalogue)

*The Flowers That Bloom* (a loan exhibition of paintings and prints by America's foremost wild flower artists), Museum of the New York Botanical Garden, 9 May–9 July 1974

*Women in Art*, Hammond Museum, North Salem, N.Y., 8 November–22 December 1974

*4th International Exhibition of Botanical Art & Illustration*, Hunt Institute, Pittsburgh, Penna., 6 November 1977–31 March 1978 (catalogue)

*The Original Art, the Third Annual Exhibition (Celebrating the Fine Art of Children's Book Illustration 1982)*, Master Eagle Gallery, New York, N.Y., 16 December 1982–10 February 1983

*The Original Art, the Fifth Annual Exhibition (Celebrating the Fine Art of Children's Book Illustration 1984)*, Master Eagle Gallery, New York, N.Y., 6 December 1985–30 January 1985

*Flora Portrayed: Classics of Botanical Art from the Hunt Institute Collection*, Hunt Institute, Pittsburgh, Penna., 1985 (catalogue)

*Illustrating Nature: The Art of Botany*, National Academy of Design (an exhibition organized cooperatively by the National Academy of Design and The New York Botanical Garden on the occasion of The New York Botanical Garden Centennial), New York, N.Y., 14 May–29 September 1991

*A Flower Show*, Washington Art Association, Washington Depot, Conn., 30 April–22 May 1994

*American Masters of Watercolor: A 100 Year Survey*, Southern Alleghenies Museum of Art, Loretto, Penna., 17 June–10 September 1995

*Botanical Illustration Show*, Denver Botanic Gardens, 4–13 February 1997 (a national professional and student botanical illustration exhibit featuring 175 works and honoring Boulder resident and renowned botanical illustrator Anne Ophelia Dowden — a small sampling of her paintings were featured in the exhibit)

*Gifts of Winter*, Hunt Institute, Pittsburgh, Penna., 30 October 2000–28 February 2001 (catalogue)

*Hunt Institute travelling exhibitions often including paintings by Anne Ophelia Dowden:*

*Shakespeare's Flowers by Anne Ophelia Dowden*

*State Flowers: Watercolors by Anne Ophelia Dowden*

*Poisons in Our Path: Watercolors by Anne Ophelia Dowden*

Paintings by the artist included in *Flora Portrayed: Pretty Deadly, Poisonous Plants from Forest, Field and Garden: 1st, 2nd, 3rd, 4th International*



#### *Books written and illustrated*

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Dowden, A. O. T. 1964. *The Secret Life of Flowers*. New York: Odyssey.

Dowden, A. O. T. with R. Thomson. 1965. *Roses*. New York: Odyssey.

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Dowden, A. O. T. 1975. *The Blossom on the Bough: A Book of Trees*. New York: T. Crowell.

Dowden, A. O. T. 1978. *State Flowers*. New York: T. Crowell.

Dowden, A. O. T. 1979. *This Noble Harvest: A Chronicle of Herbs*. New York: T. Collins.

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Dowden, A. O. T. 1994. *Poisons in Our Path: Plants That Harm and Heal*. New York: HarperCollins.

Todd, A. O. 1961. *The Little Hill: A Chronicle of the Flora on a Half Acre at the Green Camp*. Ringwood, New Jersey, CUAS 8, Cooper Union Art School.

#### *Books illustrated*

Borland, H. 1969. *Plants of Christmas*. New York: Golden Press. (Revised, T. Crowell, 1987)

Borland, H. 1977. *The Golden Circle: A Book of Months*. New York: T. Crowell.

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Paterson, J. and K. Paterson. 1986. *Consider the Lilies: Plants of the Bible*. New York: T. Crowell.

Rickett, H. W. 1974. *Wild Flowers of the United States*. New York: New York Botanical Garden. [Reproductions of watercolor paintings by Anne Ophelia Dowden for six title pages of the series].

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*Magazines and reproductions*

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Autobiographical sketch of Anne Ophelia Dowden. *Herbarist* 65: 46-49. 1999.

Beautiful blooming bushes. *Life* 38(15): 95-103. 1955 [11 April].

The best U.S. evergreens. *Life* 39(23): 121-125. 1955 [5 December].

Borland, H. Flowers of the 50. *Audubon* 72(4): 18-27. 1970.

Dowden, A.O. Green against gray. *Audubon* 74(3): 6-13. 1972.

Dowden, A.O. Pageant in the treetops. *Audubon* 75(3): 20-30. 1973 [May].

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