

## Supplementary Table S1.

In Table 1, listed under the column heading *Dates*, we provide creation dates for each of Schweinitz's unpublished volumes of watercolor illustrations. Our resources and rationale in their determination are given below. Our primary resource is Schweinitz (1946) unless cited otherwise. Judging by the different Latin spellings of the term *Niesky* in the titles between volumes 1-3 and volumes 4 and 5, as well as the fact that volumes 4 and 5 are supplements to volumes 1 and 2-3, respectively, we consider volumes 1-3 and 4-5 as subsets of the five-volume set.

Volumes 1-3 are entitled *Fungorum Nieskiensium Icones* (our underscore). Schweinitz's diary entries for the year 1803 began April 25, and he notes with regularity that he is rising early and painting until May 14. In the entry for this day, he specifically states that he finished volume 3, and that he began it in mid-January.

With mid-January 1803 as a reference point for the start of volume 3, we inferred dates for volumes 1 and 2. To determine dates, we considered a number of observations. Firstly, in comparison to his diary entries of 1803, Schweinitz's entries for 1801 do not allude to a rush of artistic activity. Secondly, the order in which the illustrations of species are bound in volumes 1-3 is based on the systematic arrangement of Persoon's *Synopsis* (1801), and Albertini and Schweinitz did not acquire it until September 11, 1801. Thirdly, if it took Schweinitz 4 months of concerted effort to produce volume 3, then we may roughly estimate 8 months of effort to produce volumes 1 and 2. Though there are no diary entries for 1802 in Schweinitz (1946), it is not unreasonable to consider that Schweinitz could have accomplished most, if not all of the work on these volumes in this year. We therefore estimate the dates of creation of volumes 1 and 2 at circa 1802-1803, though all three volumes may not have been bound until a later date, as discussed below.

Volumes 4 and 5 are entitled *Fungorum Niskiassium Icones* (our underscore). We presume that Schweinitz began them some time after the completion of volume 3 in mid-January 1803. Albertini and Schweinitz were collecting specimens long into 1804 as three species in the *Conspectus* have collection dates: *Sphaeria poronia* (no. 19, figure in volume 4), collected in April, *Helvella nigricans* (no. 1130, figure in volume 5), collected in June, and *Merulius carbonarius* (no. 1129, figure in volume 5), collected in October. These last two species mentioned are given at the end of the *Conspectus* in a *Supplementulum*. A manuscript, here attributed to Schweinitz, entitled *Fungi nostrates novi...* ([Schweinitz] n.d), further corroborates this. It is an annotated list of new species and varieties, as well as observations of new characters for known species, to be included in the *Conspectus*. Most are noted with collection dates of day and month, but many also give a year. The only two taxa on a page under the heading "*Fungi nostrates*. 1804." are *H. nigricans* (22 June) and *M. carbonarius* (30 October). A visual scan of the document did not result in finding any taxon listed as having been collected in 1805. Thus, for the *Conspectus*, the last of the collecting likely concluded in late 1804, though the painting of specimens and the collation of all of volumes may have continued into 1805.

The final arrangement of plates according to Persoon (1801) likely occurred after all the plates had been finished. Until that time, the volumes were unbound portfolios where the contents could be further collated. It stands to reason that the subset of first three volumes were in a more-or-less finished but unbound state when Schweinitz penned his May 14 1803 diary entry on the "completion" of volume 3. That they remained unbound and editable is supported in that Schweinitz also stated in this same diary entry that volume 3 contained 101 plates and 300 illustrations, whereas today we count 99 plates and 267 illustrations. It should also be pointed out that all of the plates in volume 1 are on smaller sized sheets that

were pasted onto larger sheets so they would match the larger format plates of the subsequent four volumes.

The *Conspectus* itself was published in early May, 1805. In the introduction to the *Conspectus*, Albertini and Schweinitz make reference to the volumes of illustrations that (Schweinitz) referred to while designing the plates of figures for publication (Hewitt et al. 2016). Though there are no diary entries for the years 1804 and 1805 in Schweinitz (1946), we will presume that for Albertini and Schweinitz, publication marked the end of work on the *Conspectus*, and we therefore estimate that volumes 4 and 5 were completed in early 1805. Subsequently, all five of the volumes were handsomely bound with brown marbled cover boards.

The Harvard *Icones* was created early in the development of the *Conspectus*. Henry Steinhauer, a friend and collaborator of Schweinitz at the seminary at Niesky, notes that they had begun making illustrations of their fungal collections in autumn of 1798 (Steinhauer 1810). To determine a completion date for the volume, we searched for collection years for the three species marked *Nobis* in the Harvard *Icones* in [Schweinitz] (n.d.). This yielded only one result – autumn 1801, for *Peziza rhizophora* (= *Peziza rhizopus*, *Conspectus*, no. 947). In 1802, Schweinitz had begun to put his energies into painting the larger format, more detailed illustrations that would comprise volume 1 of the five-volume set. As a result, we conclude that 1802 will suffice as a circa completion date for the Harvard *Icones*.

The history and provenance of the Michigan *Icones* will be the subject of a future publication. We will provide the information on how we ascertained the circa date there.