

the Botanical Artist

Journal of the American Society of Botanical Artists



Karen Kluglein
Franklinia alatamaha
Bartram's Franklinia

The Science of
Botanical Art:
Pollination Stories

Wildflower Watch:
Collaborating to
Conserve Sonoran Flora

Botanica Collected:
Mutis Paintings at
Real Jardín Botánico

ASBA

CULTIVATING THE FIELD OF BOTANICAL ART SINCE 1994

NOTES FROM THE EXECUTIVE DIRECTOR

"Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts."

RACHEL CARSON STATED SOMETHING that botanical artists already know – when the going gets tough, the tough find strength in painting! How many of us have remarked on being lost in a painting, losing track of time, forgetting everything for hours while we “contemplate the beauty of the earth.”

ASBA's touring exhibition *"Following in the Bartrams' Footsteps"* will be a terrific show! The artwork will be online for all to enjoy and learn about the Bartram family's contributions to America's early botanical knowledge.

We are pleased to welcome Margaret Saylor as the editor/designer of *The Botanical Artist*. Margaret has put her creative flair into the journal's new look. We also welcome Ann Hoffenberg as our new Administrative Assistant, who has already proven to be a great addition to the staff. Read more about both Margaret and Ann on page 11.

This issue will put you in the spring mood with Dick Rauh's article on pollination - and you'll get a first look at the plans for fall's conference in Pittsburgh. I love returning to Pittsburgh and the Hunt Institute. The locales are familiar, adding a great comfort level, but the art, activities, and people always make it fresh again. The international aspect of contemporary

botanical art is accentuated in Pittsburgh and we treasure the opportunity to meet our colleagues from other countries.

As you enjoy your journal, remember to refer often to www.asba-art.org. Think of these two entities as complementary tools to link ASBA members and our world of botanical art. ASBA's webmaster Jody Williams is working actively with CHIPS (our website developer) to create many new features and she puts current news and notes up on a weekly basis.

And finally, please join me in thanking the many members, institutions and businesses that supported both the 2012 Annual Appeal and the Silent Auction in Chicago. Both are vital to ASBA's fiscal health. The Silent Auction was beautifully coordinated by Lynne Railsback, National Chair and Freddie Levine, Local Chair. It was a lot of fun – I know I was thrilled to get Denise Walser-Kolar's lilac print! The Silent Auction raised \$18,000 and the Annual Appeal has raised over \$12,000. Thank you so much.

All the best,

Robin A. Jess
Robin A. Jess, Executive Director

The ASBA wishes to thank The New York Botanical Garden for most generously providing our offices and many related services.

We are honored to share our vision with this revered institution.

the Botanical Artist

American Society of Botanical Artists

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LETTER FROM THE PRESIDENT OF THE BOARD

DEAR COLLEAGUES,
John and William Bartram's correspon-

dence, travel journals and natural history illustrations offer unique insights into 18th century America. As one author noted, "in 1773, Bartram departed his family home near Philadelphia, as a British colonist; in 1777, he returned as a citizen of an emerging nation of the United States."¹ This was a formative time in which the Bartrams were on the forefront of discovering, collecting and distributing new plants in the American colonies and to England.

The best source to recapture the contributions of John Bartram is Andrea Wulf's account in *The Brother Gardeners*. She tells how this Quaker farmer collected seeds and plants from the American colonies, propagated them on his farm outside Philadelphia, and shipped them to England to be grown by Peter Collinson.

The Bartram Trail Conference website (www.bartramtrailconference.com) provides an excellent list of books and links to Bartram-related resources. Here David



Diospyros virginiana, American Persimmon, detail of watercolor on vellum, 11"x13.5", ©Catherine Watters 2012

H. Rembert Jr.'s article, "*The Botanical Explorations of William Bartram in the Southeast*", describes where and when Bartram made his original plant discoveries.

The best source for William Bartram's writings is, of course, *William Bartram: Travels*. Look for the 1996 Library of America edition. This narrative of his explorations, observing plants and animals that inhabited the southeastern wilderness, "established a benchmark for nature writing and remains a classic of American literature, scientific writing, and history."²

Judith Magee's book, *The Art and Science of William Bartram*, has reproductions of 68 Bartram illustrations now in the Natural History Museum in London. Additional images are on the American Philosophical Society website (<http://diglib.amphilsoc.org/collections/graphics>).

To see what the wilderness of Bartram's day looked like, visit the website of Philip Juras (www.philipjuras.com). He has recreated scenes from the world that William Bartram traveled in the 1770's in his 2011 exhibition and companion book, "*The Southern Frontier: Landscapes Inspired by Bartram's Travels*".

Our Bartrams exhibition will open in Philadelphia this April. Images from the exhibition will be posted on our website (www.asba-art.org); or better yet, join us for the opening in Philadelphia.

With warm regards,
Lea Rohrbaugh

1. Kathryn Holland Braund & Charlotte Porter, *Fields of Vision, Essays on the Travels of William Bartram*.
2. Ibid.

THE ART OF THE COVER



I WAS PROCRASTINATING as to what I would paint to submit to the Bartram show when someone at the ASBA conference in Chicago said, "I know you've already painted the Franklinia, maybe you could paint another." I thought, why not!? When I got home I called my friend Jim who has a Franklinia tree. I was told it had already bloomed. Luckily the local nursery had one that still had flowers. While photographing the tree a bee serendipitously decided to visit so I added the bee to the painting. I like that you don't see him right away, rather that he is hidden within the petals. The Franklinia is attractive because the leaves turn color in the fall while the tree still has flowers. This also makes it fun to paint. We are so often painting green leaves that the autumn colors are a welcome change. 🐝

Karen Kluglein is a frustrated gardener, competing with the hungry foraging deer at her East Hampton home. Instead she paints flowers to hang on her wall.

COVER IMAGE: *Franklinia alatamaha*, Bartram's Franklinia, watercolor on vellum, 8.5"x11.5", ©Karen Kluglein 2012

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Pollination Stories

The secret plans and clever tricks of determined pollinators make for captivating reading.

BY DICK RAUH

THE WHOLE REASON FOR FLOWERS is the transfer of pollen from anther to stigma. We have looked at this process to understand some of the basics, but some genera resort to fascinating extremes to ensure successful pollination. These variations are legion, but there are some wonderful pollination stories that I would like to share, and some have visual motifs that might inform your painting.

For the most part flowers use scent and color and rewards to attract the pollinator, but some go another step and actually trap the insect to guarantee the vital transfer. Often the trapping mechanism is associated with color and heat change. The water lily *Victoria amazonica* has a two day cycle. On the first night the blossom is white and open and presents a heady smell that is irresistible to the beetles that are its primary pollinator. It provides them with warmth and abundant nectar, and while they are feasting, the petals slowly close around them trapping them for the night while the anthers release their pollen. The next day the petals turn pink, the temperature returns to normal, and the flowers open to release their now pollen-coated beetles. These beetles are only attracted to the white blossoms and perform their duty, as they settle on the fresh, white flowers, ignoring the pink, previously fertilized ones that shortly die. This color change signal also exists in many of

the honeysuckles *Lonicera* spp. The newly opened, receptive and pollen-producing flowers are white, and turn yellow on fertilization letting the pollinators know not to bother. *Calycanthus* sp. have reddish, wine-scented petals that close around the beetles they attract, not releasing them until they are coated with pollen and able to perform their important duties. Another family that employs traps to aid reproduction is the *Araceae*. Skunk cabbage, *Symplocarpus foetidus* makes an unpleasant odor (for us, but a delight for flies) and raises the temperature inside the hooded spathe, an especially welcome enticement in the late winter, early spring, melting the snow cover as an added attraction, when the enclosed inflorescence is receptive.

One of my favorite trap stories involves the figs. The syconium, the monoecious inflorescence of this family, consists of an urn-shaped receptacle enclosing the flowers. It has a round opening at its apex allowing the pollinators to enter. The male flowers which are in bud at the early stages of this cycle circle the inside of this opening. There are two kinds of pistillate flowers below, some with long petioles and some with short. The pollinators of the figs are a number of tiny wasp species, and when the female flowers are ripe, these pregnant female and pollen-covered wasps invade the syconium and busily lay their eggs in the pistils of the long-petioled flowers. While they are happily involved, the plant grows a cover over the escape hole at the top, and the trapped wasp mothers, having done their bit for posterity, die. In a few weeks their offspring, both male and female begin to hatch, and flying around within the

Lavandula latifolia & *Apis mellifera*, detail of watercolor, 30"x36", ©Carol Hamilton 2000

enclosed syconium, do what comes naturally. Meanwhile the staminate flowers at the top of the inflorescence ripen and sprinkle the frolicking youngsters with pollen. Now wasps enjoy the delicious receptacle of the fig as much as we do, and eventually the males eat their way out of the trap, forming a passage for all to exit, which they do. Sadly, the males, having performed the function for which they were conceived, perish as soon as they hit the air, but their pregnant sisters now coated with pollen are attracted to other receptive open syconia, and start the cycle all over. Please don't ask if we are eating dead wasps, along with the achenes inside the fig – I have a feeling that most of the fruit we eat comes from sterile hybrids, but even if not, why begrudge the minimum protein provided – the wasps are very small.

One family that runs riot with pollination extremes is the orchids. An incredible book on the subject is the *Fertilisation of Orchids* by Darwin, a text that has rarely been supplanted since its publication in the 1860's. From some genera providing waxy substances attractive to certain bees as a reward, to the mimicking of female partners the orchids are a wealth of unusual pollination devices. Part of this is inherent in the particular character in orchids of producing pollen in masses called pollinia. (Milkweeds are another genus that make their pollen in a similar manner, and both have equally complicated and intricate pollination devices). For the most part this involves the creation by the flower of a sticky structure called a vicidium, which adheres to the bees head or body as it enters the bloom. The vicidium is attached in turn to the pollinia by a strap-like extension called a caudicle so the whole unit looks like a saddle with two saddle bags riding along. In orchids it is mostly stuck to the head of the bee, and by the time to bee flies to his next orchid stop, the caudicle has positioned the pollinia so they will be laid on the receptive stigmas. In milkweeds this unit, without the sticky viscidium, is carried in the slitted crown of the androecium and is picked up by the legs of the bee. Because of these very complicated and specialized

devices, the opportunities for cross-pollination are severely limited, and this is one reason why orchid flowers remain in bloom for such long periods of time, thank goodness. But it is another reason why the adaptations of flower structure in the family is so wonderfully varied, with each species presenting a range of color combinations and labellum form that is designed to appeal to specific agents and incidentally provide us with a wealth of material. But to get to specifics, the bowl-like labellum of the slipper orchids is another trap, designed to insure the reception of the pollinia by the bee before he can escape. Orchids in the genus *Ophrys* especially, create flowers that in color, shape and texture closely resemble the female of the pollinating insect. The poor males driven by visual deception and also the production by the orchid of scent closely related to the female in estrus pollinates the flower by attempted mating. Some tropical male bees form what is known as a 'lek' in mating season. This is a gathering of males to display together to entice reproducing females and also to attack and scare away other displaying leks. Well, certain spray orchids, like the genus *Oncidium*, flickering in the breeze apparently look a good deal like a rival lek to some bees and pollination is carried out as the males 'attack' these pseudo enemies.

Aquatic flowers are so generally unusual creating devices that allow them to exist in a watery environment that it is no surprise that there are odd pollination techniques. Mostly they have evolved methods of using water itself as a pollination agent, but the dioecious Ribbon Weed *Valisneria spiralis* has reached a special place as far as I'm concerned. The bottom growing pistillate plant in the reproductive stage sends up a rather large dish shaped flower to the surface connected by a long peduncle. Perianth and pistil are heavy enough to create a dip

Lilium philadelphicum L. var. *philadelphicum* & *Pterourus glaucus*, detail of watercolor, ©Carol Hamilton 2008

in the surface of the quiet ponds that are the habitat of this species. The staminate plant, on the other hand releases small male flowers that form little sailboats of petals and androecium as they reach the surface. As they free float, the wind carries them near the female flower. The dip created by its greater weight, causes the male boat to tip and as it does it throws its pollen on to the receptive stigma of the pistil. How's that for inventive?

There are hundreds of more stories, but you get the idea. Nature again reveals herself full of astounding tricks. 🌱

Ed. note: Next issue, Dick will address Double Fertilization. If you have artwork that fits this topic, please submit (along with an image release form) for consideration to journal@asba-art.org.



Dick Rauh came to botanical art late in life, but has made the most of it. He earned his doctorate in plant sciences in 2001,

combining a love of nature and art and a Gold Medal at the Royal Horticulture Society in 2006. He has been teaching the science behind botanical art, as well as art classes at the NYBG for almost 20 years, and gives workshops throughout the country.



Painting on Black for Drama

Careful experimentation and a bit of patience will let you master the art of painting on a black ground.

BY ESTHER KLAHNE

FOR MY SMALL WORKS ENTRY at last year's ASBA conference in Chicago, I decided to try something different. For some time I've admired the work of 17th and 18th century botanical artists such as Barbara Regina Dietzsch, Pierre-Joseph Redouté, and many Dutch masters who worked their magic on black grounds, and I attempted to achieve this kind of drama with a Star Magnolia flower painted on black goatskin.

There is one basic principal that unites painting or drawing on black with working on white: The ground color should be doing a great deal of the work for you. When painting on white, we are very concerned with preserving areas of ground to serve as highlighting. When painting on black, the ground works to provide shadow. If you rely on this, you'll spend more time building up the areas of lighter color, less time on shadow areas, and ultimately achieve good contrast and a high level of drama.

beginning the process

I don't apply anything to the vellum before I begin to paint. I transfer my image onto the support using a heavy vellum tracing paper laden with graphite, which serves as a carbon paper. Placing the carbon paper between the vellum and my drawing, I trace over the drawing with a sharp pencil, and the result is a shimmer of graphite outlining my subject matter on the black ground.

Most vellum artists prefer using shorter bristled round brushes because they hold less water than other options. One of the greatest challenges with working on vellum is using just the right amount of water with the paint to get even coverage but not lift the paint off the surface. I prefer using a longer bristled brush such as the Isabey Series 6227Z Kolinsky sable: although these brushes retain a lot of water and I need a good supply of paper towels to dab on, I find I can cover larger areas evenly, as well as get sharp definition on detail areas. I use brush sizes 6, 4 and 2.

After I have chosen my paint colors, I begin to lay down thin washes of color to more clearly define the shapes of the flower, stems and leaves. Although the graphite is surprisingly visible on the black ground, it's a relief to see the image take on form and shape and be easier to make out with those first layers of paint!

A word about painting on goat skin: it typically does not have a glassy, smooth finish like calf skin, so it can be more challenging to achieve smooth application of paint. Sometimes the paint can bead a little on the surface, which may be the result of oils in the skin or perhaps traces of a residue left over from the finishing process. But I find that if I gently paint over an area a few times, the paint settles onto the surface and can be evenly applied.

For the Star Magnolia, FIGURE D, I began the flower using thin layers of Titanium White. Because of the particular shade of black I was painting on, the white paint took on a blue tint, but as more layers were applied, this became less noticeable. Later on, I used

Painting or drawing on black requires a sensitivity to the role that the ground serves in creating the shadows and depth in your work, much the way a white ground offers opportunity for highlights.



FIGURE A. The first stages of painting a gardenia. Establish the general forms of flower and leaves.



FIGURE B. Further development of leaves and flower. Emphasize highlights on petals and veins on leaves.



FIGURE C. The finished gardenia painting.

All above art images ©Esther Klahne 2013

Chinese White over the Titanium White to warm things up. Then I moved to Chinese White mixed with a small amount of Burnt Sienna. I used Quinacridone Violet to emphasize the pink found along the centers of the petals.

using white

FIGURE A shows the first stage of paint application as I began to capture the graceful qualities of a gardenia found at the Wellesley College greenhouses. Note there is very little detail, but rather I was trying to establish the general forms of the flower petals and leaves. As with the Star Magnolia, I used Titanium White initially for the flower.

In some respects painting white on a black ground is easier than painting a color. White stands out, and the shadows created by the ground showing through are quite obvious. But the process is challenging in that the slightest unevenness of paint application can be glaringly noticeable. Furthermore, several layers of paint are required to emphasize high lights and to add warmth to the subject.

On the other hand, painting color on a black ground presents its own set of challenges. Whatever colors are chosen, a small amount of white paint should be mixed with the color to create more opacity. Without it, colors get lost on the ground and lack vibrancy. If you think you've used enough layers of paint, you probably haven't. It takes many layers to add depth and to bring the subject to life.

For the gardenia, I used Perylene Green mixed with different amounts of Hansa Yellow Medium, and of course white, to achieve the shade of green I wanted for the leaves. FIGURE B shows how I began to further develop the leaves by defining the veins and highlights.

The stems of the gardenia were greenish brown, so I used Burnt Sienna and Raw Sienna, again, mixed with a small amount of white, to emphasize the shadows and highlights. I layered some green with these colors to unite the stems to the leaves.

For the flower, several layers of Titanium



FIGURE D. 2012 Small Works painting of *Magnolia stellata*, Star Magnolia, watercolor on Dyed Goatskin, approx. 6"x6" ©Esther Klahne, 2012

White and Chinese White were used, especially along the petal edges. Again, Chinese White with a small amount of Burnt Sienna offered additional warmth. To sharpen the deepest shadow areas, I used a small amount of shadow color, mixing Perylene Green with Quinacridone Violet.

making the work sing

The final stage of the painting involved introducing reflective light colors. This is often the magical moment in a piece, when utilizing the most unexpected colors achieves an end result that seems as natural as breathing. In the case of the gardenia, Gamboge mixed with a small amount of Quinacridone Violet gave an apricot glow to the center of the flower. I applied the slightest amount of yellow green to some of the petal edges of the flower.

FIGURE C shows the finished work, a flower dramatically showcased by a shroud

of lush darkness. Painting or drawing on black takes some experimentation, but the end result can offer a wonderfully rich "Renaissance" quality to any subject matter, and a unique experience for the artist. 🌿



Esther Klahne is a New England based botanical artist who is always searching for unique ways to capture the beauty of the natural world. Usually this involves working on vellum as a support, and utilizing variations in color, texture and markings inherent to the skins to enhance the overall composition and final result of her work.

EXHIBITIONS

ASBA Exhibitions

Following in the Bartrams' Footsteps: Contemporary Botanical Artists Explore the Bartrams' Legacy

Bartram's Garden

54th Street and Lindbergh Ave.,
Philadelphia, PA

APRIL 26 – MAY 24, 2013

Opening Reception Date: May 3, 2013, 5-7 pm

South Florida Museum

201 10th Street West, Bradenton, FL

SEPTEMBER 19 – DECEMBER 30, 2013

Cherokee Garden Library

130 West Paces Ferry Road NW,
Atlanta, GA

MARCH 17 – JUNE 17, 2014

University of North Carolina Botanical Garden

Old Mason Farm Road, Chapel Hill,
NC 27517

OCTOBER – NOVEMBER, 2014



Collected Mosses, watercolor on paper, 7.5"x9", ©Lara Call Gastinger 2012

OUR TRAVELING EXHIBITION, *Following in the Bartrams' Footsteps*, is progressing along the trail toward its opening at Bartram's Garden in April. Jurors Allen Crawford, Joel Fry, Wendy Hollender, and Ellen Petersen met to carefully consider each of the 191 entries, selecting 43 works for inclusion. Four venues are currently scheduled. A 16-page booklet will be published to accompany the exhibition as it travels throughout the eastern US, where the Bartrams lived, traveled, and explored. Booklet essayists will be Joel Fry, Curator at Bartram's Garden, and Pat Jonas, author, editor, and ASBA Exhibitions Committee Chair. We are excited to bring the message of the exhibition to the public, and to increase understanding of how this early American family modeled a way of observation that we as botanical artists employ today.

Artists chosen for the exhibition are: William Alberti, Bobbi Angell, Karen Coleman, Wendy Cortesi, Susan Curnutte, Estelle DeRidder, Carrie DiCostanzo, Beverly Duncan, Margaret Farr, Ingrid Finnan, Maria Cecilia Freeman, Lara Call Gastinger, Joan Lavigueur Geyer, Carole Gorin, Carol E. Hamilton, Gillian Harris, Rose Marie James, Heeyoung Kim, Ku-mie Kim, Jee-yeon Koo, Barbara Klaas, Karen Kluglein, Kay Kopper, Dianne McElwain, Rhonda Nass, Derek Norman, Sharron O'Neill, George Olson, Dick Rauh, Betsy Rogers-Knox, Maryann Roper, Lizzie Sanders, Judith Simon, Judy Thomas, Louisa Rawle Tiné, Melissa Toberer, Jeannetta vanRaalte, Catherine Watters, and Carol Woodin. Several of these are first time exhibitors.

For updates about the exhibition consult the ASBA's website at: <http://asba-art.org/exhibitions/bartram>, and ASBA's Facebook page. Many new connections have been established among the artists and members of the scientific and conservation communities. Links to the artists and the many organizations who supported them are on the website, and so much more!



Spigelia marilandica, Indian Pink, watercolor on vellum, 9.5"x7.5", ©Judith Simon 2012

Member Exhibitions

At the Edge – Kate Nessler Jonathan Cooper Park Walk Gallery

20 Park Walk, London, SW10 0AQ,
UK

APRIL 24 - MAY 11, 2013

THIS SOLO EXHIBITION of twenty-one watercolor and graphite paintings features a unique approach to painting on vellum: the majority of works incorporate the random, uncertain edges of the skin into the composition as if to provide each with an individual background, a singular landscape. Working at the edge, Nessler says, "holds no expectations, no rules, no dictates from the past. Why not paint what the edge of the vellum requires rather than what a square or rectangle imposes?" Some of the works also include dried specimens presented and preserved in neatly constructed transparent vellum boxes. This

THE WORLD IS LOOKING
at the
ASBA Members' Gallery
www.asba-art.org
To have your botanical artwork
shown in the
ASBA Members' Gallery,
please visit www.asba-art.org,
select Gallery,
then
Gallery Guidelines under
Member Gallery.

free use of vellum blends the best of botanical traditions in a distinctive new way.

Contact: Jonathan Cooper PH: 44 (0) 20 7351 0510; email: mail@jonathancooper.co.uk
co.uk/www.jonathancooper.co.uk



Red Rose, watercolor, pencil on vellum with dried specimens, 9"x22", ©Kate Nessler

Portraits of Nature –
Blending Science and Art
Arizona State University
Polytechnic Campus Library
7001 East Williams Field Road
Mesa, Arizona
JANUARY 4 - MARCH 30, 2013

THE SOUTHWEST SOCIETY of Botanical Artists (SWSBA) held a juried exhibition, *"Portraits of Nature – Blending Science*

and Art" at Arizona State University Polytechnic Campus Library, January 4-March 30, 2013, with an artists' reception on March 9. This exhibit comprised 57 artworks, and for educational purposes, included posters explaining the process of botanical illustration, and the history and process of working in silverpoint and on vellum.

Margaret Pope won Best in Show with her rendering in colored pencil of *Cylindropuntia fulgida* (Chain fruit cholla); Chris Bondante's watercolor of *Stapelia grandiflora* (Carrion flower) took second place, and third place went to Sandy Turico for her colored pencil portrayal of *Cirsium rydbergii* (Rydberg's thistle).

Contact: Joyce Peters at jrpeters7@cox.net

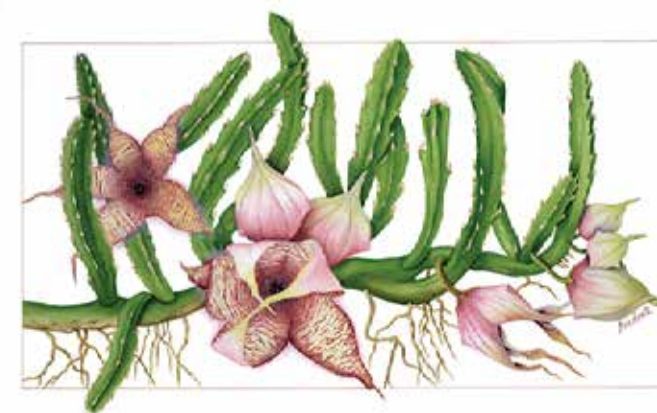
What We Collect: Recent Art Acquisitions, 2007–2012

Hunt Institute for Botanical Documentation

5th Floor, Hunt Library, Carnegie Mellon University, 4909 Frew Street,
Pittsburgh, PA 15213-3890

MARCH 22 - JUNE 30, 2013

THIS SELECTION OF RECENT acquisitions to the Art Department of the Hunt Institute, from the early 19th century through the present, will be placed in the context of the Institute's collection practices and the history of botanical illustration. Whether working alongside botanists for scientific and horticultural publications or preparing artworks for collectors, galleries or commercial use, artists throughout the centuries have added their individual perspectives to portraying plants and have made lasting contributions




Stapelia grandiflora, Carrion flower, watercolor on vellum, 20"x14", ©Chris Bondante



**Rumex obtusifolius Linnaeus, Polygonaceae
Rumex obtusifolius leaf, watercolor, 36"x55", ©Julia Trickey 2006**

to the botanical record and the history of art. The contemporary artists featured include Bobbie Angell, Wendy Brockman, John Cody, Felicity Rose Cole, Carolyn Crawford, John Doughty, Beverly Duncan, Josephine Elwes Ewes, Alison Gianangeli, Janice Glimn-Lacy, Audrey Hardcastle, Lizzie Harper, Christina Hart-Davies, Lyn Hayden, Brigitte Kohlmeyer, Job Kuijt, Donelda LaBrake, Peter Loewer, Susan G. Monden, Susan Ogilvy, Kandis Phillips, Mary Rankin, Thomas Reaume, Eva Stockhaus, Jessica Tcherepnine, Julia Trickey, Denise Walser-Kolar, John Wilkinson and Sun Yingbao.

Contact: Lugene Bruno, Curator of Art;
PH: 412-268-2434;
email: huntinst@andrew.cmu.edu 

Uses for a Glowing Orange

Sometimes rules are just meant to be broken - when no other paint will produce the desired effect.

BY CAROLYN PAYZANT



Martin Johnson Heade: Florida River Scene: Early Evening, After Sunset, c. 1887-1900. This work is in the public domain in the United States, and those countries with a copyright term of life of the author plus 100 years or less.

WHEN I CHOSE THE COLOR FOR THIS POSITION I broke one of my cardinal rules. The rule: choosing a color that has more than one pigment in the tube. Yes, I could have chosen single pigment gamboge but they were all more vivid and did not have the subtle yellow background that PY151 + PO62 radiates. Like a sunset, I wanted a controllable multi-toned radiance.

Because of the similarities between Yellow with an Orange bias (PY65 Hansa Yellow Deep – Daniel Smith) and an Orange with a Yellow bias (PY151 + PO62 Gamboge – M. Graham), many will ask why recommend both.

I find Hansa Yellow Deep to be a handsome one dimensional pigment where M. Graham's Gamboge has depth and breadth of layers. Both are fully saturated but when mixing HYD is more subdued than Gamboge. And most importantly, Gamboge gives the flexibility of more green hues.

Green mixtures are just the beginning of Gamboge's usefulness. I executed a thorough observation of the autumn colors of my Red Maple tree (*Acer rubrum*) and found many interesting details that I had not expected. The direction and intensity of the sun, as it reflects off the tree, affected the tree's pigmentation.

On the east side of my tree, where dappled sunlight and morning dew protects the leaves, the foliage was multiple hues of yellow to sherbet orange. The foliage in the center of the tree, where sun light does not penetrate the leaves were very yellow. The foliage on the north side of the tree was a bright orange to red. And the foliage on the south and west sides, where the sun is most intense, were unquestionably red to very dark maroon. Like an artist light – the autumn sun light must be at its optimum for flawless foliage pigmentation.

With the sun as a backdrop I stepped back to viewing this glorious tree. I saw visions of pure radiance. As a gentle breeze began fluttering the leaves the foliage began to glimmer and shimmer reminding me of the brilliance of an orange sapphire. For those of us in New

England this is a breath taking sight.

I plucked a few leaves from each side of the tree to compare the actual color with hues in my splotch book. Every hue represented was on my Gamboge page.

M. Graham
PY151 + PO62 Gamboge
Lightfast "excellent"
Semi-Opaque
Near transparent in glaze – it glows.
Very Staining
Medium Valued
(If you can have a cool orange this is it.)
Moderate drying shift

mixes

YELLOW MIXTURES - depending on the amount of Gamboge included in the mixture, mixed with PY53 Hansa Yellow Light or PY97 Hansa Yellow or PY65 Hansa Yellow Deep the orange reflected from Gamboge shimmer by degrees. With PY65 Hansa Yellow Deep you can create hues of soft orange sherbet.

ORANGE MIXTURES - There are not many reasons to mix M. Graham's Gamboge with PO62 Permanent Orange; the change in hue is just too subtle. Remember M. Graham used PO62 to make their Gamboge. But if you need a two-toned middle orange Gamboge would be useful. Mix with PO73 Pyrrol Orange, PR188 Scarlet Lake, PR209 Quinacridone Red or PR176 Carmine and the orange hue



Carolyn Payzant is passionate about color. No matter what hue she sees (be it automobile to flowers and leaves) she is always analyzing what pigments it took to get that exact color.

color curriculum

radiates with traces of yellow. An added note about a Carmine and Gamboge mixture: with a slight push from Carmine, you can create hues resembling PR179 Perylene Maroon. This newly created maroon glimmers of both the orange and yellow.

RED MIXTURES - I could not create a good red with Gamboge.

PURPLE/LAVENDER MIXTURES - The variety of hues made with M. Graham's PV19

Quinacridone Violet or Holbein's PV15 Mineral Violet or M. Graham's PV37 Dioxine Purple are astonishing. A good example is the mixture between Gamboge and Mineral Violet: it is a dead ringer for the rich dark brown feathers on a Gambles Quail.

Adding M. Graham's Gamboge to PV19 Quinacridone Violet creates two-toned hues of burnt sienna with orange overtones to burnt sienna with plum overtones; with PV15 Mineral Violet create hues from

yellow ochre through to rich plummy burnt umbers; and last but by no means least with PV37 Dioxine Purple express cutting edge raw umber hues through to chocolate sepia with lavender undertones. All of these mixtures are amazing.

GREEN MIXTURES - When mixing Gamboge with Daniel Smith's PB29 French Ultramarine Blue or M. Graham's PB28 Cobalt Blue expect mossy to grayish greens. 🌿

MEMBER HAPPENINGS

ASBA Welcomes New Personnel



Margaret Saylor



Ann Hoffenberg

ASBA IS PLEASED TO WELCOME Margaret Saylor as the Editor/ Designer of *The Botanical Artist* and Ann Hoffenberg as ASBA's new Administrative Assistant. Both women bring a wealth of skill, talent, enthusiasm and commitment to ASBA.

Margaret earned a Bachelor of Fine Arts in Communication Design from Kutztown University, and is currently working towards her certificate in Botanical Art & Illustration from The New York Botanical Garden. She was encouraged to join the ASBA by Rose James, her drawing instructor at the NYBG, and was awarded an Education Grant in 2011 and the Anne Marie Carney Award in 2012. Margaret lives in Berks County, Pennsylvania with her husband, teenage boys, pets, and plants.

Ann earned an undergraduate degree in Creative Art from New York University and a Masters degree in Zoology from Rutgers University. She has always had an interest in the natural world and has taught courses in the biological sciences for many years. In 2002 she received a Certificate in Botanical Illustration from The New York Botanical Garden. Ann has been a member of ASBA since 1999 and her work has been included in several Annual International exhibitions. Ann lives in New Jersey. 🌿

In Memoriam

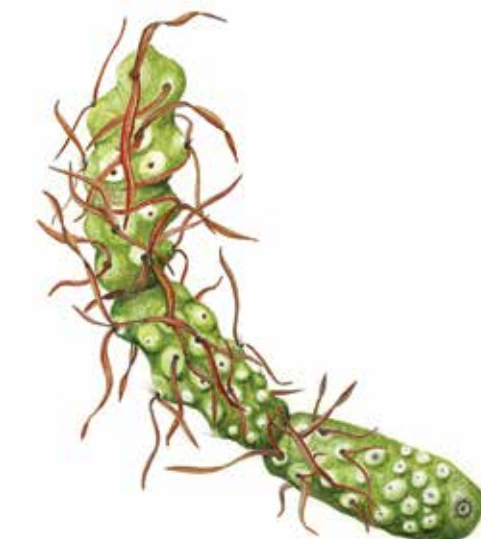
SALLY PAPOULAS passed away on July 10, 2012 in Hackettstown, NJ. Sally is described as a true renaissance woman, who loved family, people, piano and travel - and botanical art. An ASBA member since 1999, Sally's work was included in the 6th Annual International in 2003. 🌿



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the Botanical Artist

Our June issue will herald the arrival of summer & warmer times. Please submit any relevant art images (and release form) to journal@asba-art.org



Tephrocactus articulatus var. *papyracanthus*, Paper Spine Cactus, watercolor on paper, 11"x14", ©Bob Blanchard

SWSBA Member Participates in Arizona Veterans' Show

BOB BLANCHARD, an air force veteran, represented the Southwest Society of Botanical Artists in a special Arizona Art Alliance show in November 2012 to honor veterans. SWSBA is a group member of the Arizona Art Alliance, a non-profit organization of over 4000 artists that promotes awareness of the visual arts. The Alliance's newest Outreach Program involves its members mentoring Veterans in art activities. 🌿

How ASBA First Began

A seed of a thought and many helping hands made our beloved ASBA what it is today.

BY DIANE BOUCHIER, PH.D., ASBA FOUNDER

AT THE ANNUAL MEETING IN CHICAGO, several members encouraged me to write an article about how it all began. I am delighted to do so, and grateful to *The Botanical Artist* editors for affording me this opportunity.

It started with a serendipitous encounter. In autumn 1994 Anne-Marie Evans was teaching her first master class at The New York Botanical Garden, and I was among her students. At some point, Anne-Marie asked, “Why isn’t there an ASBA?” But there were several reasons why the British Society of Botanical Artists that Anne-Marie had in mind as a model wouldn’t translate to the US context. It was immediately apparent to me that an ASBA could not, like the British organization, be by “invitation only.” We needed a broad-based organization that would combine educational outreach with recognition for excellent achievement. It was also clear that we would need institutional support. In spite of the obstacles, I was intrigued by the challenge of seeing what could be done.

The first move was to contact Curator Jim White at the Hunt Institute for Botanical Documentation to see what he thought of the idea. Jim spent so long mulling over the question that he later liked to joke that, by the time he got around to responding, I’d already launched the ASBA. This is only half true, for the ASBA would never have succeeded without Jim’s help and that of Hunt Director Robert Kiger. For a start, Jim provided a mailing list of botanical artists, and put me in touch with Roger Vandiver, then Curator at the Chicago Botanic Garden, who provided a second list. The GNSI also

published the first solicitation for members in their autumn 1994 newsletter. Soon the first responses of members began arriving in my mailbox out on eastern Long Island, New York. With initial membership set at \$35, many artists were willing to give this new organization a chance.

It would have been easier to base operations at the NYBG, where I was finishing my certificate studies, but I felt we needed wider geographical representation

among our officers and directors. I had seen Kate Nessler’s art work at an exhibition at the NYBG, and was so impressed by it that I called her up to talk about ASBA. When she told me about her educational initiatives aimed at spreading awareness of native plants in Arkansas, it was clear that she needed to be involved with ASBA in a



Diane Bouchier

big way. After a certain amount of persuasion, Kate agreed to become the first Chair of our Board of Directors. Other directors of that first board were Dr. Brinsley Burbidge, Director of Miami’s Fairchild Tropical Gardens; esteemed botanical artist Jessica Tcherepnine, and Jim White. Dr Shirley Sherwood, Dr. Pat Kay, and Dr. Elizabeth Scholtz also offered valuable advice during the early years of our society.

The question of fellow officers was somewhat trickier. While I received many, many supportive letters from artists delighted at the very thought of an ASBA, most people were so busy with their artwork that they didn’t have time to volunteer to play a major role. But two people did, and so Michele Meyer of Santa Rosa, CA, and Pat Kernan of Albany, NY, became respectively Vice President and Secretary. They each played an important role in the early years.

Finding a Treasurer was even more complicated, and for a while I filled the dual functions of President and Treasurer, even commuting into New York City to take courses in basic accounting and fundraising. But then we got lucky. A friend put me in touch with Julius Brown,

a recently retired corporate Chief Financial Officer with an interest in botanical art. “Julie” added an important measure of professional fiscal advice, and made sure that ASBA was on a sound footing for many years, taking his “second” retirement only in 2010.

Throughout these early days I kept a journal of my activities. The journal pages are filled with the sheer mechanics of getting a viable national organization up and running. These included preparing announcements, writing and designing the newsletter, making frequent trips to the printers, and stuffing envelopes. Then there were the phone calls to new and perspective members, to fellow officers and board members. The journal shows that I was putting in over twenty hours a week in 1995-1996: no wonder my husband David thought I had gone slightly mad. In addition to such activities, I made trips, such as one to the Morton Arboretum to meet Nancy Hart Stieber and the talented circle of Arboretum artists, another trip to Filoli in California and then up to the Sonnenberg Gardens in upstate New York, which hosted an early ASBA exhibit. I also made presentations at Longwood Gardens, at numerous local garden clubs, and at a conference of the American Association of Botanic Gardens and Arboretum hosted by the Brooklyn Botanic Garden.

Along the way, many other people became actively involved. For example, Linda Funk of Maine played a major role in organizing our first exhibition at the New England Wildflower Society headquarters, outside of Boston, MA.

The groundwork for our first annual meeting was laid back in May 1995, when I traveled out to Pittsburgh to meet Jim and Bob at the Hunt Institute. I asked Jim if the Hunt would be willing to host an annual meeting for us. He not only accepted,

Artists who had been working largely in isolation met each other and developed a sense of combined purpose.

but suggested we hold it alongside the Hunt’s 8th International Exhibition, in November. That way the ASBA members could meet the international artists and the internationals could learn about the ASBA. One of the key people to become involved through this ASBA-Hunt alliance was Kazunori Kurokawa. Himself an accomplished botanical artist, Kurokawa was an enthusiastic promoter of friendships between Japanese and American artists and an unfailing ASBA supporter. It was also at this first meeting that Bob Kiger proposed that the Hunt host a web-page

for the ASBA, an offer that was readily accepted.

The energy and camaraderie that existed at this first meeting were just incredible. Artists who had been working largely in isolation met each other and developed a sense of combined purpose. The basic Meeting pattern of classes and trips, dinners and reports, was established. We also gave our first awards: the award for outstanding artistic achievement went to Anne Ophelia Dowden while that for service to botanical art was awarded to Jim White.

Of course, there were bumps along the road, as there are with any organization. But we found our way past them, and now the ASBA has a permanent institutional home at The New York Botanical Garden and has developed in so many ways.

It was a lot of work to found ASBA, but also a privilege, and I am grateful to all those who lent a hand, from the officers and directors to the financial angels to all those members who took the time to write encouraging letters and/or say thanks in person at the annual meetings. Their letters and cards are now gathered together in a scrapbook, which I treasure. Looking forward toward our twentieth anniversary in 2014, I hope to meet more of the new members and to continue to be amazed at how ASBA has grown and developed from its beginnings back in 1994. ☞



TOP. Diane presents the first ASBA Service Award to Jim White at the first Annual Meeting

BOTTOM. Business meeting - L-R Jutta Buck, Meg Buck, & Jessica Tcherepnine



Kazunori Kurokawa, ASBA Honorary Director 1936-2012

ASBA WAS SADDENED to learn of the passing of Mr. Kazunori Kurokawa after a long illness. Born in Tokyo, Japan, Mr. Kurokawa’s love of drawing was encouraged by his artistic mother. But his father told him he could not make a living painting, so he studied economics in college and started his career in business.

In 1973, after being hospitalized, Mr. Kurokawa spent six months recuperating in a mountainous area called Tateshina. He spent many hours sketching wildflowers and herbs outside of his cottage, beginning his interest in botanical art. Mr. Kurokawa returned to work at Mitsubishi Chemical Holdings, eventually becoming Director in 1989. On his business trips, he visited museums and galleries in Europe

and US viewing and collecting botanical art. In 1983, Mr. Kurokawa attended the 5th International Exhibition at Hunt Institute and every one until the 11th, forming a collegial relationship with Mr. James White, late Curator of Art at Hunt. Mr. Kurokawa attended the first through 10th ASBA conferences, introducing members to Japanese botanical art through lectures such as “Historic and Cultural Background of Development of Botanical Art in Japan” and “Contemporary Botanical Artists of Japan.” At the 1996 ASBA meeting, Diane Bouchier nominated and the board approved his appointment as an Honorary Director. Mr. Kurokawa was instrumental in bringing several international botanical exhibitions to major museums in

Japan, including two exhibitions of Dr. Shirley Sherwood’s collection.

Mrs. Sumiko Kurokawa shared these personal goals of her husband: To introduce great botanical art from Japan to the world, to create a map of botanical art and artists in Japan and to discuss with botanical art lovers what superior art is, and motivate instructors to develop themselves to a higher level of art.

Martha Kemp, ASBA board member states: “Kazu was a most gracious and talented man who was able to inspire other artists in Japan and around the world through his support and through the high standards of his own botanical painting. His death is indeed a huge loss for the botanical art community.”

Hillary Parker

Striking a balance between the left and right sides of her brain let Hillary create her perfect studio space.

BY HILLARY PARKER



MY STUDIO. Solitary, organized, efficient, and a safe and comfortable place that invites me to disappear into another world. The antique German Cuckoo clock in foreground calls to me hourly to keep me on time!



PAINTING AREA. Right brained side of the room has my painting desk that stays uncluttered with my paints always set up. Organized shelves for research and supplies are within reach, and neatly tucked away in baskets. The white cylindrical foam roller is an essential tool that I use intermittently, rolling out my tight muscles from working in a "pretzel posture".

I RECENTLY CAME ACROSS an article about artists' studios, in a Vogue magazine December 2012 issue that read, "Artists' studios are private worlds – part incubator, part refuge, and part a glimpse into their mind." It resonated with me because my studio truly is my private world, my inner home.

My studio is what the inside of my mind looks like. On one hand, it is solitary, cerebral, organized, busy, and efficient. Yet at the same time, it is a safe and beautiful place that invites me to disappear into another world. Comfortable antiques and discovered curiosities from nature surround me as tangible reminders to gather with the intention to always keep my eyes open and stay curious. Collections of sand from around the world fill old apothecary jars, stones, insects, skulls, nests, eggs, and dried plant specimens fill the nooks and crannies on shelves and each tells a unique story of my life's journey thus far.

I define my room by defining my needs. Teaching, painting, and business management are the 3 zones I set up in separate areas. I work for concentrated periods of time, exclusively on either hemisphere of the brain. Working with deadlines, I need an environment that allows me to efficiently tap into the right or left side of my brain quickly, while tuning out distractions.

I prefer to keep the left brain work, such as the computer and files, as far away from my right brain painting area as possible to



Hillary Parker has been teaching and painting for over 20 years. With commissions, exhibits and workshops worldwide she loves what she does and does what she loves...it's a good thing because she does it 7 days a week!



TEACHING AREA. Teaching desk for private students, covered with brown craft paper to offer a clean surface upon which to sketch, compose and take notes. It also doubles as additional horizontal space when needed.



BUSINESS AREA. Left brained business area works well on an old train station desk, the perfect height for standing while I work.



SURROUNDED BY BEAUTY. Hillary absorbed in nature.

avoid the distracting "tug" from one side of my mind to the other. I'm not a huge fan of technology in general, so I stand while working on the computer to limit the time I waste in cyberspace.

My painting area has my paints set up and ready to "go" for however long that days' schedule allows. When I paint, I quickly slip into the right side of my brain and can easily lose track of time, so my Cuckoo clock is a tether that allows me to "hear" time pass in order to stay on schedule.

My teaching space is a combination of both sides of the brain. My private students have plenty of uncluttered space to work with indirect natural light. Horizontal space is a premium in my studio and I can layout bigger projects there when necessary.

To keep my mind and body in balance I take breaks every couple hours and get down on the floor to roll out my tight and overused muscles on a foam roller. As a certified Pilates Instructor, I'm aware that I must move my body everyday to stay fluid and strong in my core as a complement to sustaining such sedentary, rigid postures.

Knowing what my artistic needs are and creating that unique space allows the creativity to flow freely.

Contemporary American pop artist Jasper Johns' needs are simple and clearly defined:

"A wall, a table...and access to tea!" ☕



Cypripedium kentuckiense, Lady's Slipper Orchid Emerging Bloom, detail of watercolor, 11"x15", ©Hillary Parker

Collaborating to Conserve Sonoran Flora

A florilegium of historical and contemporary works emerges from an artist's passion.

BY GILLIAN RICE



A series of columns highlighting the work of members pursuing and promoting an educational awareness of native plants through individual initiatives and projects.

Here, Gillian Rice reports on Margaret Pope's work to conserve historical botanical art and illustration as well as promote contemporary depictions of Sonoran Desert flora. Margaret has led the effort to begin the Sonoran Desert Florilegium Program. Yet, she's the first one to recognize that this effort is a team endeavor. Several other ASBA members are collaborating with Margaret. Her success also derives from her fruitful cooperation with other nonprofit and academic organizations in the southwest.

CHRIS BONDANTE, doing preliminary sketches for creosote bush in *Drawing Plants for a Florilegium* session.



"THE SONORAN DESERT is very special – perhaps the most highly vegetated desert in the world," says Margaret Pope, founder of The Sonoran Desert Florilegium Program. She fell in love with the Sonoran Desert when she moved to Tucson to teach ob-gyn nursing to nurse practitioners and became a docent at the Arizona Sonoran Desert Museum (ASDM).

One of ASBA's earliest members, colored pencil is her medium of choice. In 1997, the Tucson Chapter of the Arizona Native Plant Society commissioned Pope to do a poster of Sonoran Desert wildflowers.

Her prominence as a botanical illustrator led to her being asked to join the steering committee of the Legumes of Arizona Project. This project is sponsored by the Desert Legume Program, a joint effort between the University of Arizona School of Agriculture and Life Sciences and the Boyce Thompson Arboretum. The purpose is to produce an illustrated flora and reference of Arizona legumes. Meetings take place at the University of Arizona Herbarium.

"We knew works by renowned illustrator Lucretia Breazeale Hamilton were in the University's Herbarium," says Pope. "We found a great number of illustrations in boxes – not archival storage! Something had to be done! We needed money but didn't want to start a new organization.

LEGUMES OF ARIZONA EXHIBIT. Kim Ratelle-Collins explaining legume illustration to visitors at Legumes of Arizona Exhibit at Boyce Thompson Arboretum and Katie Salwei demonstrating microscope work.

MARGARET POPE and artists in Drawing Plants for a Florilegium session.



NANCY REID, SDFP volunteer, accessioning University of Arizona Herbarium illustrations.

"Acting on the advice of a consultant specializing in nonprofits, I looked for a sponsoring organization, and approached the president of the Tucson Cactus and Succulent Society (TCSS)."

In 2008, the TCSS board supported Pope's proposal to begin The Sonoran Desert Florilegium Program (SDFP). Its mission is to promote and preserve botanical art of the Sonoran Desert region by collecting, exhibiting, and archiving the historical, contemporary, and future botanical art of the region.

The first preservation project dealt with botanical art at the University's Herbarium, which allocated two custom-made storage cabinets for the project. SDFP volunteers accessioned and archived more than 1350 illustrations, many by Lucretia Breazeale Hamilton. They are scanning the illustrations, to make them available to botanists and the public. "We are working with Herbarium to create an ongoing public display, to incorporate illustrations as well as botanical art tools," explains Pope.

Former Art Institute Director and past ASBA president Susan Fisher supported Pope, who offers a series of drawing

sessions, Drawing Plants for a Florilegium. "When participants prepare their botanical drawings of Sonoran Desert plants, they research the plant and report to the group," says Pope. "As time permits, I present topics related to botanical art and its history."

The SDFP and the ASDM Art Institute have cooperated in presenting several exhibits. For example, "**Illustrations from Howard Scott Gentry's Book: Agaves of Continental North America**" featured 31 historical artworks of Sonoran Desert agaves and traveled to the Huntington Botanical Gardens after shows at ASDM and Tucson Botanical Gardens.

The SDFP helped to organize and provided frames for "**Scientific Botanical Illustrations Created for Legumes of Arizona: An Illustrated Flora**," a traveling exhibit showcasing the Legumes of Arizona Project.

In 2012, SDFP worked with the Southwest Society of Botanical Artists, participating in exhibits, and at the opening of TCSS's Pima Prickly Park, displayed archived illustrations, members' botanical art, brochures, and offered hands-on art activities for children.

Plans are under (continued on page 24)



Cylindropuntia fulgida, Chain Fruit Cholla, colored pencil, ©Margaret Pope.



Gillian Rice is a retired academic who grew up loving nature in her native England. She now paints and writes in

Phoenix, Arizona. May and June are her favorite months for enjoying the desert's flora and fauna.

Els Hazenberg

BY JOYCE WESTNER

Ever notice some Rose Bowl Parade cars include spring bulbs? Read on for Dutch artist Els Hazenberg's inside story.



Eucalyptus caesia, colored pencil, 10"x14", ©Els Hazenberg 2011

HOW DID YOU GET INTO BOTANICAL ART? I was always interested. In Europe you can see the famous paintings from the Golden Age and I have a collection of old prints. They're so interesting, especially the details. I started painting lessons when I retired and met Anita Walsmit who founded the Botanical Art Society of the Netherlands. There are levels of membership, and you only become an Aspiring Member after three pieces are juried into their shows. Then you advance to Working Member after five more pieces get in. [Els is a Working Member.]

ARE YOU AN ARTIST OR A PLANT PERSON AT HEART? Plant person. My education is in horticulture; I was originally planning to go into landscape architecture but found out



Els Hazenberg

I'd be at a drawing table for the rest of my life, so I went into floral design. I do it for special events and I teach it to professional designers. For thirty years I did the Rose Bowl Parade cars for the Mayor, Grand Marshal and Rose Bowl Parade President—I'd fly into Pasadena each year and spend five days on cars. Because I was sponsored by the Flower Growers of the Netherlands, only half of the flowers were roses and the other half were Dutch-grown plants.

WHERE DO YOU PAINT? In an upstairs hallway with good north light—plus a daylight lamp because in winter it's dark by 4:30. It looks out over my backyard with beautiful plants in containers. It's so important to have a place to work.

WHERE DO YOU GET YOUR SUBJECTS? On walks in the woods or over the sand dunes. As a floral designer I would look for flowers and textures but now I see nature with a different eye, it's wonderful—all those berries and fruits.

WHAT'S YOUR FAVORITE MEDIUM? Graphite! I also love colored pencil but haven't mastered it yet, and I admire watercolor, it is a most attractive medium—I'm getting better at it. Leaves are the most difficult but I'm taking a mushroom class now [at the Chicago ASBA Conference] and it's great.

DO YOU ENTER JURIED SHOWS? Our society has one annually and I've been in each one—I've even sold two pieces!

WHEN DO YOU PAINT? In the afternoon when everything else is done. When I start something, I like to finish it. Am I consistent each afternoon? No, I wish! But Anita's classes stimulate me. She'll say to do berries in season which you might not attempt because

it's a difficult subject in your medium. She tells us our subject three months in advance and then we go to her house for critiques—there's so much inspiration.

DO YOU TEACH, AND IF SO WHAT SPECIAL ASPECT OF BOTANICAL ART? Not botanical art but floral design which includes the elements of color, texture and form. I've always succeeded in creating attractive floral designs but transferring them to paper? [Els is an American Institute of Floral

Design Member, which is by invitation only after grueling training.]

WHAT TECHNIQUE ARE YOU STILL TRYING TO MASTER? Watercolor. I have a hard time with transparent layers, although it's going very well with the mushrooms, and I'm using a different paper (Fabriano hot press) which seems to make a big difference!

WHAT ONE THING DO YOU DO THAT WOULD SURPRISE OTHER ARTISTS? I love to see the

result of my work right away, like when I go into the Philadelphia Flower Show and spend three days, beginning in an empty hall—and then you produce a beautiful show. You really get the excitement! I always finish what I start. ☺

"My favorite old print is Dürer's Great Piece of Turf. I've had it on my wall for forty years."

Joyce Peters BY JOYCE WESTNER

An industrial-strength sewing machine clatters in the background during this interview; Joyce is finishing off a 50-foot-long banner before moving it in her workshop, studio, business and art complex of a home. Not to mention native garden.



Joyce Peters

lighting was indirect.

ARE YOU AN ARTIST OR A PLANT PERSON AT HEART? A plant person. I'm into native plants and when I moved to Arizona [32 years ago] you could only buy plants from California, but now my garden has a sign that says, "I support native pollinators." When I moved to my house four years ago the garden had 18 native species of plants and now it has 140. And I worked with botanist Wendy Hodgson to document all the native legumes in Arizona—I'm working on five plants in pen and ink. I watched nine monarch butterflies come out of their chrysalises in my front yard and after a few hours I tagged them.

WHEN DO YOU PAINT? In the evening.

WHERE DO YOU GET YOUR SUBJECTS? If I fall in love with something I find a way to purchase it and put it in my yard, then I (continued on page 24)



Datura metel var. *fastuosa*, Double Purple Datura, watercolor, 18"x21", ©Joyce Peters 2012



Joyce Westner prefers writing about artists to painting but will continue to paint Plymouth Gentians until she captures the color correctly. She is co-organizer of the New England Society of Botanical Artists' first traveling exhibit. See www.fromthemountainstothesea.org.

Mutis Paintings at Real Jardín Botánico

An extraordinary legacy, for botanists as well as botanical artists.

BY BOBBI ANGELL

THERE IS A COLLECTION OF THOUSANDS of stunning paintings and drawings in the Real Jardín Botánico in Madrid, and a story that goes along with it, that has captivated me. The paintings, from a late 18th century expedition to New Granada (the region encompassing Colombia) led by José Celestino Mutis, are graphically striking, with bold symmetry, convoluted curves, dense rich colors and an overall flatness of form that sets them apart from most other botanical artwork.

I first saw reproductions of some of the paintings in M. Pilar de San Pío Aladrén and Shirley Sherwood's *Old and New South American Art*, a catalog of a 2010 joint exhibition at Kew and Real Jardín, featuring selections from Dr. Sherwood's contemporary collection side by side with the remarkable paintings created by artists 200 years earlier. Judging from the selections of both eras, the artists revel in the challenges of tropical plants with heavy pendant fruits, oversized leaves and tangled sinuous vines.

As I looked at the Mutis paintings in the catalog I wondered why I had never seen any of them before. Looking through my botanical art books I found only cursory mention of the Mutis collection, and not a single reproduction. Alice Coats published a drawing by W.J. Hooker of *Mutisia*, a brilliant scarlet-flowered vine named by Linnaeus in honor of Mutis and refers to him as a 'botanist' and an 'admirable character' but makes no mention of the collection of paintings that bears his name. Historian Wilfrid Blunt wrote of the 'official apathy in Spain... complete neglect' regarding Mutis and his peers. But it is not just Spain that was neglectful. The latter half of the 18th century was a remarkable period of plant exploration, including 57 scientific voyages funded by the Spanish Empire between 1760 and 1808, but discussions of botanical art and science and colonialism have historically focused on French and English productions. Some of the most widely acclaimed botanical art including

Vicente Sánchez
Epidendrum elongatum Jacq. (Orchidaceae)
Tempera drawing on paper ; 540 x 380 mm
Archives of the Real Jardín Botánico

This drawing was exhibited at "Mutis al Natural, Ciencia y Arte en el Nuevo Reino de Granada", which commemorated the bicentenary of the death of the scientist from Cádiz, held first in Colombia (2008), then in Madrid and Valencia (2009).



Sydney Parkinson's drawings for Banks Florilegium, Ferdinand Bauer's sketches of Australian plants and Bartram's paintings of North American plants represent voyages of discovery to unknown lands. Typical to the expeditions, sketches were made in the field, often in haste, and completed upon return to Europe. Mutis's expedition differed in its approach in that

Nicolás Cortés Alcocer
Passiflora vitifolia Kunth (Passifloraceae)
Tempera drawing on paper ; 540 x 380 mm
Archives of the Real Jardín Botánico.

This *Passiflora* was part of two exhibitions, "José Celestino Mutis (1732-1808) y la expedición botánica del Nuevo Reino de Granada", held in Madrid (1992), and "Alexander von Humboldt Networks of Knowledge" in Berlin (1999).

its main mission was the documentation of a regional flora, with paintings created in the country by local artists, of a quantity and, Mutis would argue, quality, far surpassing other expeditions.

Dr. Sherwood's book and exhibit, in bringing an elegant view into the Royal Botanical Expedition, offers a detailed history and great reproductions. It is now complimented by *Visible Empire*, written by USC art historian Daniela Bleichmar. Begun as a PhD thesis, Bleichmar's research delves into the life and work of the scientists and artists involved in three of Spain's expeditions to South America, with a focus on the Mutis expedition.

José Celestino Mutis, a Spanish physician with a penchant for botany, directed the Royal Botanical Expedition to the New Kingdom of Granada (1783-1816), during which time he supervised and trained more than 40 regional artists who produced 6500 botanical drawings and paintings, featuring 2700 species of plants. He had traveled to New Granada in 1761 as a personal physician to the Viceroy and became, in the truest sense of the word, a naturalist. He studied zoology, mineralogy and astronomy and left a botanical legacy which includes the naming of genera *Bejaria*, *Castilleja*, *Espeletia* and *Escallonia*. He struck up a correspondence with Linnaeus and began sending him plant specimens and pen and ink illustrations by a local artist, Pablo Antonio García. Linnaeus encouraged Mutis to study ants, which he did zealously, more than a century before another entomologist collected in South America.

In 1783, with enough background to



be considered a local authority, Mutis succeeded in his quest for permission from the Spanish Empire to lead an expedition to document the flora. By then he had amassed a library of several thousand books to research and verify his identifications and could easily recognize the most representative plants for illustration. He set up a base in Mariquita and dispatched field botanists to collect plants throughout the region – an area with habitats ranging from Andean highlands to coastal wetlands. With the advantage of the long duration of the project, plants could be collected over

and over again in various stages of development, and recollected if not exemplary. Mutis established a school, complete with library and herbarium, which was later moved to Santa Fe de Bogotá. Determined that he could be more efficient and cost effective, and (continued on page 22)



ASBA member **Bobbi Angell** has been drawing tropical plants for scientists since 1977. The thing she likes best next to drawing plants is looking at old artwork of plants.

mutis paintings at real jardín botánico

(continued from page 21) convinced his style would be superior to any European artwork, Mutis hired, trained and supervised young, local and, important to his task, malleable Creole artists. Beginning with Garcia who had worked for him for 20 years and including two other outstanding artists, Francisco Javier Matís and Salvador Rizo, 41 artists worked on the project – their names are recorded but two thirds of the plates are unsigned. With several artists working in the studio at any one time in complete silence nine hours a day, output was prolific. One artist would sketch a habit and paint it in tempera paints, utilizing pigments from local sources; another would dissect and draw floral features which would then be transferred onto the habit plates. Monochrome copies were prepared in anticipation of engravings for a proposed *Flora de Bogotá*. The paintings, while seeming to shun the graceful qualities of comparable European paintings, serve as idealized and colorful depictions of herbarium specimens, with roots and nodes on full display, leaves twisted and folded to display adaxial and abaxial surfaces, cymes and panicles clearly exposed. In short, any detail a botanist would need to identify a plant was made visible.

Mutis' plans for a sumptuous *Flora de Bogotá* never materialized. He passed away

in 1808 and the project faltered after a few years as the revolution to establish modern states began. The original paintings and Mutis' library were packed into 105 large crates and shipped to Spain in 1817. They were unpublished and uncelebrated until a large folio series began production in 1952. Only a handful of the paintings had ever been shown before the exhibition at Kew in 2010.

There is so much more to the Mutis story. Bleichmar's book discusses his less than successful endeavors to supply the Spanish empire with economically valued plants including tea, cinnamon and quinine. And she observes that a focus on natural history subjects, especially plants, limited any attention towards indigenous people and reflected 'the colonizers attitudes towards the colonized'. Mutis's study of ants makes for fascinating reading in a recent book, *Kingdom of Ants* by E.O. Wilson and Jose M. Gomez Duran which translates and discusses Mutis' journals and correspondence. While marveling over Mutis' passion for the creatures beneath his feet, the authors note that his contribution to the science of ants is limited by a lack of illustrations. We feel the entomologists' loss but can be deeply appreciative that Mutis focused his illustrative directives on plants.

I hear tell the original Mutis paintings

are large, mostly folio size (15" tall) and certainly even more stunning than the reproductions. They are housed in the archives at Real Jardín under careful conditions which have preserved the vibrant colors and, because they are rarely handled, the paintings are in excellent condition. Access to the originals is only allowed to accredited researchers but the images are available on their website <http://www.rjb.csic.es/icones/mutis/paginas/>. Dr. Sherwood's book is available from Kew, and a Spanish edition entitled *Imágenes del Paraíso*, with different images, is available from Real Jardín. The folio publication, *Flora de la Real Expedición Botánica del Nuevo Reino de Granada*, with 35 volumes printed to date containing 2053 plates, is in the rare book room of The New York Botanical Garden and 13 other institutions in the U.S. including Brooklyn Botanic Garden, Academy of Natural Sciences (Philadelphia), Hunt Institute, Harvard Botany Library, California Academy of Sciences, Smithsonian Institution, Field Museum and Cleveland Botanic Garden. Orchids, grasses, morning glories - chose your favorite family and take a look. You will be impressed. ☺

Ed. note: Illustrations in TBA 18:4 pp.18-19 by A.H. Church were copyrighted by and used with permission of Natural History Museum, London.

ASBA 19TH ANNUAL MEETING & CONFERENCE

SEPTEMBER 26, 27, 28

Pittsburgh, PA – home of the Steelers and more importantly, the Hunt Institute of Botanical Documentation and ASBA's 19th Annual Meeting & Conference!

The conference will be held at the Wyndham Pittsburgh University Center (formerly the Holiday Inn Select) with the portfolio sharing, banquet and silent auction close by at the elegant Pittsburgh Athletic Club – both located in Pittsburgh's Oakland area, a center of intellectual and cultural resources. (www.visitpittsburgh.com)

WELCOME RECEPTION

Join the Allegheny Highlands Botanical Art Society, our local hosts, on Wednesday evening, September 25th for refreshments from 5:30 to 7:30 pm. Meet up with old friends and make new ones as we begin a full schedule of conference activities.

14th International Exhibition, The Hunt Institute for Botanical Documentation

A highlight of the Pittsburgh experience is the opening of the Hunt Institute's 14th International Exhibition on the eve of the conference. The reception on Thursday evening is open exclusively to the exhibiting artists and ASBA conference participants. The exhibition will also be open for more leisurely perusal during the Conference. Meet some of the artists who are represented in one of the world's most prestigious exhibitions of botanical art (<http://huntbot.andrew.cmu.edu/>).

PRE- AND POST-CONFERENCE WORKSHOPS

Three very accomplished artists will share their knowledge in pre- and post- conference workshops: Katie Lee (watercolor) and Libby Kyer (colored pencil) for two-day workshops (Sept. 24-25) preceding the conference. Jee-Yeon Koo of South Korea will conduct a three-day watercolor workshop following the conference (September 29, 30, October 1).

CONFERENCE ACTIVITIES:

Thursday, September 26 begins with the popular Portfolio Sharing at the spacious Pittsburgh Athletic Club, just across the street from the Wyndham Hotel. ASBA's Annual Meeting and Luncheon at the hotel will catch you up on ASBA activities and will be followed by demonstrations and hands-on classes. Then it will be off to the Hunt for the evening opening of the 14th International Exhibition.

Friday and Saturday will include many hands-on classes, lectures, demonstrations



and tours. We will be honoring the work of Jee-Yeon Koo, who has been instrumental in bringing botanical art to her country, South Korea. Jee-Yeon will tell us about her work there, and share her painting techniques at Thursday's Techniques Showcase, as well as in more depth at the post-conference workshop.

Hands-on Classes are an important element of the conference and we have confirmed classes by such noted artists as Helen Allen, Lara Gastinger, Wendy Hollender, Robin Jess, Heeyoung Kim, Rose Pellicano, John Pastoriza-Piñol, Denise Walser-Kolar, Anita Walsmit as well as several more yet to be announced. The evening Wildflower Forum will focus on the Bartram Exhibition, ASBA's current traveling exhibition. Saturday morning's Wildflower Forum topics will feature presentations about the Phipp's Conservatory's Botany in Action program. Eugene Bruno will inspire us with a discussion about looking at botanical art in a new way. We have scheduled a hands-on class with Eugene on building miniature examples of different kinds of folders made of archival materials for safely storing and preserving your art. Charlotte Tancin, Librarian at the Hunt, will give a talk and display books about Maria Sibylla Merian (1647-1717).

A few blocks away from the Wyndham Hotel is the inspiration and beauty of Phipps Conservatory and Botanical Garden. Many other cultural offerings of Pittsburgh including The Carnegie Museum of Natural History, The Carnegie Museum of Art, and the Cathedral of Learning at the University of Pittsburgh are located within walking distance of the hotel.

A special field trip is planned to Kentuck Knob, a Frank Lloyd Wright Usonian home built in the 1950s. The home is surrounded by beautiful gardens, woods, meadows and sculptures. Visit the National Aviary, America's premier

bird zoo. Their collection comprises more than 600 living birds of 200 species from around the world, many of them threatened or endangered in the wild. A trip to the Pittsburgh Zoo will include a tour with the Zoo's horticulturists and field sketching habitats.

The closing banquet and silent auction are great finales to the conference. All of the meeting and workshop details will be included in the June issue of *The Botanical Artist*, and once again, our online registration website will be available in June.

The members of the Allegheny Highlands Chapter are looking forward to welcoming you to the 19th ASBA Annual Meeting and Conference in Pittsburgh this fall!



PITTSBURGH 2013

ASBA Catalogs



ArtPlantae Books, a respected name in botanical art education and as a book distributor, is your official source for ASBA exhibition catalogs!

Visit the ArtPlantae website at www.ArtPlantaebooks.com for fast and easy ordering

Click on "ASBA Exhibition Catalogs" and complete online order form

ASBA Distance Learning Critiques Exclusively for ASBA Members

Personal constructive feedback at any stage of artistic development on drawing, composition, technique, perspective and more from well-known dedicated artist/instructors:

Susan Fisher, Katie Lee, Hillary Parker, Rose Pellicano, Sarah Roche, Elaine Searle

For details go to www.asba-art.org
Click on "Critiques" under the Education heading Questions?
Contact Marilyn Garber at teacherdirectory@asba-art.org

the Botanical Artist

Deadlines for Submission

19-2 June: Deadline May 1, 2013
19-3 September: Deadline August 5, 2013
19-4 December: Deadline November 4, 2013

Submission Guidelines:

Articles, calls for entries, exhibition notices, artworks and other items of interest to ASBA members may be submitted by any member for inclusion in *The Botanical Artist*. All submissions should be sent to the editor on submission forms available at asba-art.org. Email completed forms to Margaret Saylor, journal@asba-art.org. Please refer to forms for specifics concerning your article and image submissions.

19TH ANNUAL MEETING AND CONFERENCE LODGING

Conveniently located near the Carnegie Mellon University, the **Wyndham Hotel** (formerly the Holiday Inn Select) makes your stay very affordable.

WYNDHAM HOTEL

(formerly the Holiday Inn Select) – University Center
100 Lytton Avenue
Pittsburgh, PA.
Rooms fill up quickly, so make your reservation ASAP.

For reservations you may call: **1.412.682.6200**

If you have questions regarding your reservation, please contact Lauren Cahill at **1.412.682.6200 ext. 6120**

Please ask for the **American Society of Botanical Artists block**.

Room rates are: **\$136 per night** plus applicable taxes.



wildflower watch

(continued from page 17) way for the juried exhibit, *“Botanical Art of the Sonoran Desert: Past and Present”* at the ASDM Ironwood Gallery in fall 2013. “This exhibit has two aspects,” explains Pope, “One is past botanical art of Sonoran Desert plants and the other is juried works of contemporary artists. We hope to include educational information and activities in and around the exhibit to inform both children and adults about botanical art and Sonoran Desert plants.”

The SDFP steering committee, with ASBA member and SDFP webmaster Cindy Hartwell, plans an artists’ directory and digital florilegium for its website (www.sonorandesertflorilegium.org). In the future, SDFP wants to publish a florilegium.

Pope is inclusive in the way she collaborates with other organizations and garners support for her passion. She reflects: “Key to the SDFP is working with existing organizations and institutions. Ultimately, we hope that our efforts will support the conservation of Sonoran Desert plants.” ☒

If you have a tale to tell we’d love to hear it. Please email your story idea to Gillian Rice at Gillian.Rice@thunderbird.edu. Please be sure to put “Wildflower Watch” in the subject line. Write your own story or have Gillian interview you and she’ll write the story.

conversations with our artists

(continued from page 19) take lots of photos. I go on a lot of ethnobotany hikes and usually co-lead in the Boyce-Thompson Arboretum [an Arizona state park with dry forests and desert] and on some hikes we’ve gathered and eaten cholla blossoms and saguaro fruit.

WHAT’S YOUR FAVORITE MEDIUM? Watercolor—I can maneuver it to make the finest of lines which I find to be a problem when doing colored pencil. I made paint out of mesquite and learned how to make mesquite paper. And I’m also a pattern maker, I can do unique things and I’m finishing a church commission for an Easter banner 50 feet high and 8 feet wide which will hang from their ceiling, billowing like a sunburst—like a stained glass window. I used four colors of organza which turn into twelve colors when overlaid. I was told it couldn’t be done but I did it! I also designed the Desert Botanical Garden’s docent vest and the ASBA’s Conference bag in 2009.

“I still only use three watercolor pigments.”

DO YOU ENTER JURIED SHOWS? Just in Arizona.

WHERE DO YOU PAINT? My nice big studio is in the middle of my house so I have to use a light, magnifying glass and microscope, although I do my pen and ink in the sunroom, and in my dining room I do acrylics which I donate to charity fundraisers. I don’t want to disturb anything, including in my sewing room.

DO YOU TEACH, AND IF SO WHAT SPECIAL ASPECT OF BOTANICAL ART? No. But I got to make unique fabric structures for students who lived on the grounds of Taliesin West.

WHAT TECHNIQUE ARE YOU STILL TRYING TO MASTER? Pen and ink. I’m striving to do it because it takes more doing—I have to spend more hours to feel at ease with it.

WHAT ONE THING DO YOU DO THAT WOULD SURPRISE OTHER ARTISTS? I’m a Master Watershed Steward and I taught 900 kids about water conservation. I volunteer at five major places. I only sleep four hours a night, three if I have a big deadline. ☒

BACK STORY - BIOS FROM YOUR BOARD

Carole Ely

Sharing the experience of botanical art. BY MYRA SOURKES



“MY EARLIEST MEMORIES of the plant world are doing yard work – picking up sticks, raking leaves, pulling up weeds and being told to get all the root, cutting flowers for the dinner table carefully enough to encourage continued blooming... This forced contact with the ‘natural’ suburban world of the 1960’s left its mark on me. When Chris and I purchased our first home, we created a simple vegetable garden. As we purchased subsequent homes, our focus morphed from gardening into landscape design, interwoven with an evolving appreciation for the native plant community outside our door.” Art, per se, did not enter into this life... or did it?

A 1979 Wellesley College graduate with a degree in mathematics, Carole Ely has worked in the computer field, but for over thirty years she has also been a committed volunteer for several regional horticultural organizations and the Museum of Fine Arts, Boston. “The day I volunteered at the Wellesley College Botanic Gardens (WCBG) was a milestone in my life. Originally, I signed on for a few office projects. Then I trained as a docent. One thing led to another and eventually, I entered into a partnership with WCBG’s Director as the Alumnae Co-Chair of the Friends of WCBG, a support group for the gardens. I didn’t realize then as I enjoyed sharing with our visitors the plants of the greenhouses and outside gardens that I was heading towards my personal and public journeys into botanical art.”

In 2002 Sandy Adams, former ASBA Board member and fellow Wellesley alumna, introduced her to botanical artist and instructor Sarah Roche. Carole and Sarah were happy to act on Sandy’s suggestion to organize botanical art classes at the WCBG. Two months later the WCBG’s Visitor Center became Sarah’s teaching studio. Not only were they bringing people to the plants, but they had also found a vehicle to take the plants to people!

Convinced by friends to “give it a try,” Carole signed up for one of Sarah’s classes. She had already created a woodland landscape around her home, but the class immediately opened her eyes to new details of the plants in her woods as she walked with her schnauzers. Only three weeks into her first semester, she attended her first ASBA conference, and was so inspired by the artists she met there that she returned to build a botanical art curriculum at the WCBG, with low-hurdle science and plant appreciation. She became the Program Director, and Sarah

Here is Carole with other botanical artists at The Kampong, Florida, January 2013.

L-R Carole Ely, Sue Neff, Susan White, Pauline Goldsmith, Motoko Deane, Sarah Roche, Anita ‘Nickey’ Mullen, Mary Jane Milner, Stacy Miller, Anne MacDonald Korth, Cynthia Rice.

the Education Director, of the Certificate in Botanical Art and Illustration Program. Carole loves this work. Botanical art teachers have given her a greater appreciation for the stories and the souls of plants. She is proud and excited about the vitality the program brings to WCBG’s Visitor Center. Carole knows people who briefly observed a class, saved their brochure for a year or two until they retired and then signed up for classes. She calls this informal process “planting seeds – growing an appreciation for botanical art and even artists.”

Carole feels a strong connection to a quote by a student who graduated Wellesley exactly 100 years ahead of her. After botany students were required to take a weekly watercolor lesson, Louise North, class of 1879, remarked, “Quickened powers of observation resulted – no doubt, the purpose of the course.” Carole states: “I obsess on observing botanical accuracy as I strive to represent the defining characteristics of my plant. Bonding through intense observation and study is a Zen-like experience. I have tremendous respect for those who share their art with others via teaching and exhibition, but my botanical art is very personal. The creative (continued on page 26)



Myra Sourkes captures her love for color, flowers and gardening in her botanical painting. As a neurologist, she has interviewed many

people, and she is happy to use this skill in conversations with and in writing about botanical art lovers.

Engaging Social-E

Make the most of our online opportunities to broaden our social (media) circle. BY CAROL WOODIN



THE ELECTRONIC WORLD IS CONSTANTLY ON THE GO. Sometimes it seems like a full time occupation just to keep abreast of the necessary technologies (for example, submitting proper files to ASBA exhibitions), without even considering the “unnecessary” ones, like the social media sites. Some artist friends speak with dread in their voices about these sites, and part of that is justifiable! From the province of a few to near necessity, they continually gather adherents, and one feels one must get on board or be left behind.

We as botanical artists are by nature of a retro bent; we spend many hours gazing at plants and painstakingly placing tiny bits of paint or pencil on paper. How can we avail ourselves of the benefits of these technologies, without careening along, being compelled by them, and losing our focus? Where can we possibly find the time to add another set of action items to our already crowded days? Are they really necessary adjuncts to the art we all create?

ASBA recently began a Facebook page, on which it is hoped artists will post their exhibitions, events, and news to share with others. We are able to more frequently update ASBA happenings here in an interactive way to supplement our beautiful ASBA website, which has become much more broadly useful and informative. People navigate directly from their personal Facebook pages to ASBA's Facebook page, then to other interesting

back story - bios from your board

(continued from page 25) process is more rewarding to me than a finished product. Despite the continual struggle to get my hand to reproduce what my eyes see, the art brings me a relaxing escape from my kinetic daily life.”

Carole worked at a grass roots level to help establish the New England Society of Botanical Artists (NESBA), a chapter of the ASBA. In 2009 she joined the ASBA Board of Directors, and is currently the

ASBA Nominating Committee Chair. She was the NESBA co-chair of the 2011 ASBA meeting in Boston, with Dr. Ruth Starratt. Carole was the behind-the-scenes person for the Boston conference, using her computer and organizational skills to advantage. She especially enjoyed seeing how happy people were at the Boston conference because of the work her NESBA team had done. In her opinion, the conferences are a highlight of the botanical art year.

pages, in a sort of one-stop information mall. These days a Facebook page for a business or an organization is, I believe, a requirement.

Many botanical artists use social media to supplement artist webpages and keep others informed of new and ongoing work. Images posted on these “walls” tend to get around, so steps should be taken to prevent unauthorized use of your images, such as uploading files of insufficient size to be useful for reproduction. There are ways to limit the reach of your images, but this does take continual monitoring and upgrading of your skillset as the sites themselves constantly change the way sharing is handled. In spite of the drawbacks, being in touch with other artists around the country and world can be educational, inspiring, and enjoyable. Social media help make it easy to accomplish, shrinking the miles between us and creating an ongoing dialogue on what we all care deeply about – botanical art. 📷



Carol Woodin has been painting one botanical subject or another for over 20 years, continually finding some new source of inspiration. She has been involved with the ASBA since its beginning and is now Director of Exhibitions.

“Every so often as the emails buzz by and various committee tasks pile up for my volunteer positions with ASBA and at WCBG, I don't have enough time for my studio and course study. Then I remember how instrumental both organizations have been in changing my view of the natural world and of art, too, and I feel the satisfaction of giving back to them. That is what I am about, sharing the experience of botanical art.” 📷

A Chance to Connect

Often our first connection to botanical art is through an educator. BY SARAH ROCHE

AS EDUCATORS, WE ARE THE PUBLIC FACE of the American Society of Botanical Artists, spreading the word about our art, through exhibits and classes, and inspiring the next generation to keep our art form alive.

Teaching botanical art can be quite a solitary occupation, we are often self reliant for the inspiration and ideas behind our teaching material and lesson plans.

The Education Forum at the Chicago Conference last October was a great opportunity to be with other like-minded people, sharing ideas and getting fresh inspiration.

Our day opened with a presentation by Dr. Ruth Starratt. She spoke eloquently about “Interdisciplinary Connections- Integrating Botanical Art in the Classroom.”

Her total joy in teaching teachers was apparent as she explained how students, through the lens of botanical art, could be challenged to apply seemingly unrelated information



Educators gather in Chicago for an informative day.

from other disciplines in interesting and engaging ways. She gave examples of artists through history who cultivated such connections: Leonardo da Vinci was both artist and scientist. William Morris was both artist and designer. Many artists got their inspiration from the cutting edge of another subject, and botanical artists are no exception.

Ruth suggested that looking and seeing and then applying what you have observed is the seed of many interdisciplinary opportunities. Finding those links in the curriculum is the opportunity we need to introduce our art form as a valid facet of a rounded education.

After her inspirational presentation, we broke into discussion groups to explore the opportunities that this approach might suggest. We focused on History and Social Studies, Technology, and Science and Math. The conversation was lively and exciting. Many participants had such knowledge and experience that there were some exciting ideas reported back to the whole group afterwards. The key point that came up again and again was that in order to be relevant in any school system today, our plans have to tie in with national standards and curriculum. Even visiting a school today is very hard because of the intense security, so we all agreed that the key was to offer programs outside classrooms, as field trips or to work in a school as an artist in residence or as part of a scheduled artist visit to fulfill our mission.

The rest of the day focused on how to make connections and reach new audiences.

Tania Marien of Art Plantae focused on the pros and cons of using the Internet and of the dos and don'ts of online connections. Her final advice regarding social networking was that we should always remember that “three people can keep a secret only if two of them are dead.”

Deb Shaw's presentation focused on Technology in the Classroom, and I think we all felt that we could have studied this topic for at least a whole day! She made a very astute observation that the digital world has changed how we see and how our students see, and that this directly affects the way that we teach and how our students learn. She also reminded us that the glitz of technology is a poor substitute for great teaching.

The last two topics of the day were presentations by Helen Allen, Course Director of the Diploma in Botanical Art at the English Gardening School in London and by Susan T. Fisher, Past ASBA President and former Director of the Art Institute at the Sonora Desert Museum in Arizona. They focused on botanical art programs in the UK and US. Both talked about the wide range in the content and focus of programs on both sides of the Atlantic. What became very obvious was that a good successful program has to offer a core curriculum of extensive observational drawing and painting classes with huge emphases on botanical accuracy.

The forum was a great opportunity to be with other like-minded people, listening to great speakers and sharing ideas. I left armed with fresh educational ammunition, re-inspired and ready to spread the word. 📷



Sarah Roche, transplanted Brit and recent American, founded the New England Society of Botanical Artists in 2005. She is Education Director of the Certificate Program at the Wellesley College Botanic Gardens and an ASBA Board Member, paints as often as possible, and lives by the sea in Cohasset, MA with her husband and three badly behaved dogs.

Tablet?

Let your favorite tablet be a mobile portal to the Internet.

BY LIBBY KYER

YOU CAN'T GO 20 MINUTES on TV without seeing a bouncy, edgy, interesting or annoying tablet ad. Apple. Dell. Kindle. Android. The ads are all snappy and use a lot of computer generated graphics and really tell very little about what any of the products do.

What is a tablet? Broadly, it's a mobile computer. It doesn't replace your smart phone or your laptop, but it is portable and very handy, meaning addictive! Generally, all functions previously found on a keyboard are on screen, and you use your finger on the touch screen. Tablets come in many sizes, with bigger screens than a smart phone at the very least, and larger screens available.

Many tablets can be attached to a full-sized keyboard with a USB port or a wireless connection. This does make data entry easier, however, data entry is seldom the primary function of a tablet.

None of these devices is particularly cheap, so picking the right one is important. Is weight, screen size, apps or a particular program essential for how you'll use your tablet? Do you know how you'll use a tablet?

If you've never used a tablet but are desperate to do so, do some real-life research. Talk to fellow artists and find out how they use their tablet, what they find essential. Ask if you can try a few things, so you get a feel for the touchscreen experience. Then, you're ready to check out the reviews online. These reviews are also helpful to a seasoned table user, so take a look.

Go to www.pcmag.com, PC Magazine's website, where you will find reviews of tablets and tablet buying basics. So logical! It starts by asking you if you even need a tablet! Then it presses on to the differences between brands, etc.

<http://reviews.cnet.com/tablets/>



The review at *c|net* of all things tablet is a big help if you are looking for a new tablet or to upgrade what you have. This review features their staffs picks and pans, and also provides guides that allow you to find a tablet by price, brand, features or size. <http://reviews.cnet.com/tablets/>



Libby Kyer really likes to draw, but is easily distracted by shiny computer bits. And that happy distraction fuels

CyberCorner. Nonetheless, she does manage to paint, and is already finding more time to do so with Margaret Saylor ably taking over The Botanical Artist.

WOW!

There is much to see surfing the new ASBA website – www.asba-art.org. BY JODY WILLIAMS

SOMETIMES IN OUR LASER-LIKE FOCUS to get to a certain piece of information, like a call for entry or a workshop announcement we don't notice the broad range of other information, education, and inspiration the site offers all of us who appreciate contemporary botanical art. There's an easy way see what all is available – start at the top.

When you “hover” over the links in the top menu bar; About, Membership, Exhibitions, Education, Gallery, Annual Meeting, Journal and Shop, drop down menus appear with links directly to topics within that section of the site. That makes it convenient to hone right in to what you're looking for. But clicking on the top menu links themselves will take you to a

“Landing Page” where you'll get an overview of all the content in that section and see some dazzling artwork by our members that you might have missed!

And don't forget the bottom line either. A link to Contacts provides email addresses to ASBA staff, executive, committee and administrative functions and Press Room links to ASBA news releases and information about our public relations efforts.

Did you know – on the new website you can now display up to six artwork images on your page of the Member Gallery? So if you have artwork to add, want to replace your current images with new ones, or update your bio, see the new Gallery Guidelines in the Gallery section for submission instructions.



Jody Williams is the analytical artist... perpetually vacillating between her left-brained tendencies to organize,

categorize, sort and find order in everything and her right-brained passions for creativity, color, pattern, composition and all things botanical and beautiful!

WORKSHOPS

The complete versions of these condensed workshop descriptions are shown at www.asba-art.org/class-listings.

ASBA Member Workshops

Rayma Peterson

Bot. Art II: Color in Rendering

March 25-April 1, 2013 (4 Mon.)
Devonian Botanic Garden,
Hwy 60, Alberta, Canada
The continuation of Introduction to Botanical Art I. Examine, draw and paint flowers, stems, leaves and seedpods. There will be more color work this time, in watercolor and colored pencils. All levels welcome. Canadian \$115 member/125 non-member.

Contact information: PH 780-987-3054, ext.2226; email: dbgeducation@ales.ualberta.ca
Bot. Art: Butterflies & Flowers
April 27-28, 2013

Devonian Botanic Garden,
Hwy 60, Alberta, Canada
A wonderful weekend workshop drawing and painting butterflies and flowers from the greenhouses at the Garden. Work from direct observation to create interesting compositions in this delightful environment. Learn basic butterfly and flower anatomy. Pen, pencil and watercolor. Canadian \$108 member/\$120 non-member.

Contact information: PH: 780-987-3043, ext. 2226
email: dbgeducation@ales.ualberta.ca; Emma Gilbertson

Linda C. Miller
Botanical Watercolor Workshop
April 23-25, 2013

The Elizabethan Gardens 1411
Nat'l Park Dr., Manteo, NC 27954
Linda inspires participants to see, preserve and interpret the beauty of the garden. Delight in Miller's vested interest and skill in capturing the botanical world in watercolor and her ability to impart this mastery with the class. Two-Day Class: \$120 Three-Day Class: \$180

Contact information:
PH: 252.473.3234 to register
botanicalarttoday@yahoo.com

Robin Jess

Painting Trillium

Accurately & Beautifully

May 4 & 5, 2013

Mt. Cuba Center
Barley Mill Rd, Hockessin, DE
Immerse yourself in a traditional botanical watercolor technique that allows great detail and dimension while painting an iconic ephemeral spring wildflower in a beautiful botanical garden. All levels with some basic drawing needed. \$150
Register online at www.mtcuba-center.org/ or call 302-239-4244.

Libby Kyer

Nature's Complex Surfaces- Fur, Fuzz, Flora & Fauna

June 17-19, 2013

Chatham Creative Arts Center, Cape Cod, MA
Learn to create convincing fur, hair, and velvety or nappy surfaces that occur on plant surfaces and in animal fur and hair. Skills include creating moire patterns, managing highlights on broken surfaces and much more. Use watercolor

and/or colored pencil. \$395

Contact information: Angela Zonie Mault PH:508.945.3583
email: cacdirector1@verizon.net
www.capecodcreativearts.org

Linda Gist

Botanical Drawing and Painting

July 8-12, 2013

PA Academy of the Fine Arts

128 N. Broad St. Phila., PA. 19102

Explore natural forms with line and value drawing and progress to full-color rendering in watercolor and/or mixed media. Topics will include line, tone and value, composition, texture, color and more. We will also discuss botanical art as a form of emotional expression. All levels are welcome. Fees are \$475 non-credit, \$595 credit. Materials fee \$10.

Contact information: PH: 215-972-7632; email: continuing@pafa.edu; www.pafa.edu/

Lisa Coddington

Botanical Art at Ghost Ranch

RESCHEDULED: DATES TBD

Ghost Ranch, Abiquiu, New Mexico

Come retreat at tranquil Ghost Ranch in the beautiful New Mexican landscape where Georgia O'Keefe lived and painted. Receive attentive instruction in botanical drawing technique and watercolor glazing from live plants. Specimens are skill level appropriate. Fee includes tour of Georgia O'Keefe house. Early reservations recommended. \$1240.

Contact information:

PH: 315 - 256 - 8639

Lisa@LisaCoddington.com

www.LisaCoddington.com

ASBA Institutional Member Workshops

Brookside Gardens School of Botanical Art & Illustration

1800 Glenallan Ave., Wheaton MD

Fees, times and other necessary class information: see www.parkpass.org, under School of Botanical Art.

Institution Contact:

PH: 301.962.1470

email: Ellen.Hartranft@mncppc-mc.org

Karen Coleman

Intro. to Colored Pencil: Small Fruit

April 14, 2013

This workshop will give you a quick introduction to this versatile medium. Explore techniques for applying colored pencil to paper, learn about color blending and burnishing. No prerequisites.

Joan Ducre

Paint Orchid Flowers

March 7, 2013

Come and paint (color in) orchid flowers by following this step-by-step instruction. Beginners will be introduced to watercolor techniques specifically used for botanical art. Those with some experience can use this further opportunity to hone their newly acquired skills.

Lee D'Zmura

Painting Studio: Advanced

April 13, 2013

Reinforce advanced level botanical watercolor techniques and receive

further guidance on a work in progress, or focus on how to successfully complete your Painting 310 assignment ready to enter it for Botanica and to receive the school's Achievement Award. Prerequisite: Painting 205 or some experience in botanical watercolor.

Barbara Hanft

Painting Peonies

April 7, 2013

Usher in spring by pondering and painting a peony with a vibrant mass of mature hot pink-violet petals resting on swirling pine and forest green leaves! Prerequisite: Advanced level.

Mindy Lighthipe

Paint Butterflies & Moths

June 6 & June 7, 2013

Through discussion of life cycles, host plants and hands-on experience, learn how to position a specimen into a composition that shows the butterfly in its environment. Paint or render an accurate illustration using colored pencils or watercolor. Students will visit Brookside Garden's live butterfly show "Wings of Fancy".

Kathy Lutter

Painting Studio: Intermediate

April 11, 2013

Minimal botanical painting experience is sufficient to benefit from the individual guidance provided at this relaxed group session. Pick up on more painting know how, or build confidence and gain greater enjoyment and satisfaction from botanical painting.

Hillary Parker

Part A: From Concept to Drawing

April 25-26, 2013

Early intermediate – advanced levels. Take as a standalone or preferably, as the first two days of a comprehensive four-day course designed to take students from the conception of an idea towards completion of a painting. Current certificate registrants: elective credit available with Part A + Part B.

Deliberate Composition to Painting

April 27-28, 2013

Early intermediate – advanced levels. The second half of a potential four day course, "Part B" provides students with the concepts of "Deliberate composition" and "proficient watercolors" to establish the final cornerstones of necessary sound foundations. Current certificate registrants: elective credit available with Part A + Part B.

Patricia Buchanan

Photoshop Demystified

March 15 - 29, 2013

Bring your laptop and artwork to class and learn how to transform your art into cards, collages and posters as well as for the web. For a final project, start a perpetual calendar. (Note: *Photoshop Elements* can be downloaded for a free 30-day trial period.) \$150 / \$195

Scott Rawlins

Seriously Mixed Media for Botanical Rendering

May 23-26, 2013

A combination of opaque media – acrylic, colored pencil and gouache – can be used together to achieve strong, three-dimensional renderings of plants. Advanced level in botanical painting.

Drawing On Tradition: Silverpoint

June 22-23, 2013

Silverpoint drawings are created by "stroking" the surface of a specially prepared ground with sterling silver wire. Experiment with silverpoint on a variety of surfaces and learn how to tint

elements of the drawing to emphasize relevant features. Advanced level in detailed drawing.

Harriet Weiner

Scratch Foam Printing: Patterns

May 30, 2013

Create beautiful "block prints" inspired by nature. Draw designs with pencil onto a special foam sheet and then use colorful printing inks and/or paints to create prints of your design.

Paint Leaf & Flower Designs in Wax Resist

June 26, 2013

Create a "batik" on special painting papers using a "cold wax" process. Apply watercolor that transforms your page into a Batik-like design where drawn lines appear as white lines against a plain or varied color background of watercolor wash – and all without the need for melting wax.

Friends of Wellesley College Botanic Gardens

March 2013-July 2013

106 Central St., Wellesley, MA

We offer a Certificate in Botanical Art and Illustration. Workshop Fees: WCBG Friends Members/Non-Members pricing in class descriptions.

Institution Contact:

PH:781.283.3094

email: wcbgfriends@wellesley.edu

www.wellesley.edu/wcbgfriends

Helen Allen

Leaf Forms with Helen Allen

April 13-15, 2013

Spring is a vibrant time of year – leaves are springing to life. Look at a range of leaves and study their characteristics. Finally, choose one leaf and describe it fully in graphite and watercolor. \$395 / \$495

Extreme Lumps and Bumps

April 17, 2013

Renowned British botanical artist and teacher Helen Allen leads this focus on the surfaces and textures of leaves. Enjoy creating the illusion of lumps and bumps in watercolor. \$135 / \$170

Patricia Buchanan

Photoshop Demystified

March 15 - 29, 2013

Bring your laptop and artwork to class and learn how to transform your art into cards, collages and posters as well as for the web. For a final project, start a perpetual calendar. (Note: *Photoshop Elements* can be downloaded for a free 30-day trial period.) \$150 / \$195

Scott Rawlins

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Drawing On Tradition: Silverpoint

June 22-23, 2013

Silverpoint drawings are created by "stroking" the surface of a specially prepared ground with sterling silver wire. Experiment with silverpoint on a variety of surfaces and learn how to tint

Deborah L. Friedman

Realizing the Color: Colored Pencil Intermediate

May 23 - June 20, 2013

Ramp your colored pencil skills up a notch as you capture on paper the flowers and foliage of late spring. Basic drawing skill and some colored pencil experience needed. \$225 / \$275

Carol Govan

Signs of Spring

May 22 & 29, 2013

Work with an artist and naturalist to record your observations of spring in a nature journal. Attempting to draw your subject helps you remember it no matter what the drawing looks like. \$75 / \$95

Karen Klugein

Summer Flowers

July 9 - 11, 2013

While painting live seasonal flowers, emphasize color accuracy, observational skills, composition, and techniques. Discuss & study contemporary and historical artists' work. Intermediate and beyond. \$395 / \$495

Jeanne Kunze

Scientific Bot. Illus.: Begonias

March 9 - April 6, 2013

Use traditional dip and technical pens to create weighted, broken, hatch, and crosshatch line work as well as stipple to illustrate live begonias. Microscopes will aid you. Prerequisite: Pen & Ink I or Calligraphy. \$250 / \$300

Carrie Megan

Succulents in Spring: Plant Portraits in Graphite

April 22 - May 20, 2013

Carrie Megan will help you see the sculptural structure of these unique plants. Get comfortable with your leads and create artistic compositions. Intermediate/advanced level. \$225 / \$275

Sarah Roche

Leaves 101: A Studio Focus

April 23 - May 14, 2013

In this four session class, address the elements of good leaf drawing and build on this knowledge to produce realistic watercolor renderings. \$150 / \$200

A Spring Palette: A Studio Focus

April 25 - May 16, 2013

This four week class will focus on color mixing and matching, producing a lively, balanced composition with an understanding of the colors in your chosen spring flower. \$150 / \$200

Drawing & Painting for the Petrified

June 5 - 26, 2013

A relaxed, informative seminar with plenty of helpful demonstrations. Sarah Roche encourages your observational skills through a series of fun botanical watercolor exercises. All abilities welcome. \$125 / \$150

Maximize Your Palette's Potential

June 18, 2013

Practice watercolor mixing for accuracy in this fun one-day studio where the emphasis is on learning to mix and match color using live plant material. spring flower. \$60 / \$75

CALL FOR ENTRIES

For more information on Call for Entries, visit www.asba-art.org/exhibitions/calls-for-entries.

ASBA Exhibitions

16th Annual International American Society of Botanical Artists at The Horticultural Society of New York

148 W. 37th Street, 13th Floor,
New York, NY 10018

September 2013 to November 2013

Our longest running collaboration, this exhibition is held in mid-town Manhattan.

Eligibility: Open to all ASBA members in good standing, (dues paid), worldwide.

Jurors: to be announced

Subject: Botanical specimens. Work may have appeared in regional or invitational exhibitions, but should not have been shown in another international exhibition of the ASBA.

Media accepted: Two dimensional original botanical art. No photography, no digitally generated work, and no three-dimensional works will be accepted.

Submissions: Number per entry accepted: 3 Entry Fee: \$35
Standard requirements: Digital files only: 300 dpi, image 8" high, .tif or .jpg files, submitted on CD labeled with marker only with artist's name and name(s) of artworks(s). Individual files on disk labeled with artist's name and image title. CD will not be returned. Send check (or pay via PayPal.com to asba@aol.com) for US\$ 35, payable to ASBA, entry form, and one to three images on CD to: American Society of Botanical Artists, ATTN: Carol Woodin, The New York Botanical Gardens, 200th Street and Kazi-

miroff Boulevard, Bronx, NY 10458-5126.

Submission Deadline: March 29, 2013

Presentation: Framed size limit in inches/cm, wxh: 30" x 36" Accepted artwork must be presented in professional fashion, matted in white or off-white only, under Plexiglas, framed in medium brown or gold wood, simple "L" (gallery frame) profile, wired and ready for hanging. Artwork not meeting these standards will not be hung. If artist chooses to bring the work into spec, a handling fee of \$100 will be assessed in addition to all costs for re-framing/matting/repair.

Notification: Acceptances and regrets will be sent by May 3, 2013 by email and/or letter. If accepted, artist insures that artwork(s) will be available for display. If the artist withdraws the artwork before exhibition, the artist will not be eligible to show at any ASBA exhibition for the next 2 years.

Shipping & Insurance: Full packing and shipping requirements will be provided to accepted artists. Artists are responsible for cost of shipping and insurance to and from the venue. No Styrofoam peanuts allowed.

Hanging Rights: ASBA retains the right to refuse to hang work when received if the framing is inadequate, the work is packed in Styrofoam peanuts, or the quality of the artwork differs greatly from that represented by the submission materials.

Sales of works: Must be for sale, NFS accepted: Works may not be may not be removed until close of exhibition. When sold, 40% of the sale price will be retained (20% ASBA, 20% The Hort, the hosting institution).

Awards: The Horticultural Society of New York offers a "Best of Show" Award, and there will be an ASBA Eleanor Wunderlich Award of \$400. Other awards will be announced.

Publicity and Catalog: If accepted your images may be used in publicity for the exhibition. With appropriate funding, a catalog will be prepared using the images you provide for jurors.

Contact: Carol Woodin; email: exhibitions@asba-art.org; PH: 866-691-9080 Website: asba-art.org

Weird, Wild and Wonderful

New York Botanical Garden

April 2014 to August 2014

The theme of the Second New York Botanical Garden Triennial will be "Weird, Wild, and Wonderful," inviting the artist to engage in seeking visually unusual plants and creating works of art that celebrate the bizarre and yet beautiful flora of the world. Botanical oddities and curiosities can be found locally in your yard, in natural circumstances or in a botanical garden. They may be cultivated edibles or ornamentals that have developed in an unusual way. Or they may be members of the Arum family – dragon arum, titan arum, those with a mace-like spadix; or *Solanum pyracanthos*, a tomato relative with orange, aggressive thorns or the *Rafflesia* which is the largest flower in the world. There are plants that mimic insects such as those in the orchid family, kinetic plants that use motion to trap pollinators, carnivorous plants and graceful "walking" ferns. An artist could focus on something as large as a whole clonal colony of Aspen or as small as the carnivorous

round-leaved sundew. An albino form of a flower might be selected or the "witches broom" of branches caused by a virus or insect. The choices are as wide as the artist's curiosity and should provide inspiration for great botanical art, encouraging exciting portrayals of new subject matter, and capturing the imaginations of artists and viewers alike.

Submission Deadline:
September 13, 2013

ASBA Institutional Members Exhibitions

Botanical Art of the Sonoran Desert: Past and Present

Arizona-Sonora Desert Museum Ironwood Gallery
Arizona-Sonora Desert Museum
2021 N. Kinney Road
Tucson, Arizona 85743-8918

August 24, 2013 to October 27, 2013

The exhibit will focus on the native plants of the Sonoran Desert. This region comprises the area along the border of Mexico and the United States. It includes: most of Sonora, Mexico and southern Arizona; the Baja California Peninsula, the Islands in the Sea of Cortez, and southeastern California. The exhibit will display past works of internationally regarded botanical illustrators as well as works by contemporary botanical artists in addition to the juried component of recent works.

Submission Deadline: August 2, 2013
Contact: sonorandesertflorilegium.org

ASBA MEMBERSHIP

Membership Application/Renewal

Membership in ASBA is open to all individuals and institutions worldwide who are interested in botanical art. Annual fees are based on the calendar year, with all membership renewals due in January.

Membership benefits include:

- 4 issues of *The Botanical Artist* journal, which includes an annual directory volume for networking with members
- Eligibility to enter ASBA juried exhibitions and participate in invitational exhibits
- Announcements of your exhibitions, workshops, events or group activities published in *The Botanical Artist* as space allows
- Eligibility to attend the Annual Meeting and Conference
- Eligibility for membership in regional chapters
- Eligibility for ASBA awards

You may join ASBA directly or through a local chapter. To become a member of the ASBA or to renew your national membership, either log onto www.asba-art.org/join/join-now, or complete the following form and enclose it with your membership fee in an envelope addressed to:

American Society of Botanical Artists at NYBG
2900 Southern Blvd., Bronx, NY 10458-5126

PLEASE PRINT CLEARLY, DETACH AND MAIL

Name: _____

Address: _____

City, State/Province: _____

ZIP/Postal Code: _____

Home PH: _____ Work PH: _____

Email: _____

Website: _____

Please print clearly. Your information will be published in the Annual Members Directory unless you check here to decline:

☐ Please do not list me in the Directory

2013 Membership Dues:

Individual Member: ☐ US \$85 ☐ Non-US \$100

Institutional Member: ☐ US \$150 ☐ Non-US \$175

Please help by giving a donation.

The basic membership dues (above) cover only a portion of the ASBA's operating expenses. We invite you to make a donation, in addition to your dues, if you can.

The ASBA is a non-profit, tax-exempt organization. Your support will be gratefully acknowledged in the "Thank You" issue of the Journal.

Please accept my donation in addition to my annual dues (above) in the category of:

☐ Friend \$40-99 ☐ Contributor \$100-249

☐ Supporter \$250-499 ☐ Sponsor \$500-999

☐ Other _____

Total amount enclosed: _____

Advertising Rates:

1/2 page - \$300, full page - \$600. Email: advertise@asba-art.org
Back Issues (as available) \$9 each including shipping and handling. Send check or money order payable to ASBA; American Society of Botanical Artists
2900 Southern Blvd., Bronx, NY 10458-5126
Toll Free PH: 866.691.9080

LOCAL CHAPTERS

Consider joining through your local chapter. You'll receive all the benefits of national membership plus added chapter benefits such as local workshops, exhibitions, support, chapter website and other activities. Please note that you will pay both chapter dues (contact the chapter for current rate) and national dues (at a discounted rate.)

ALLEGHENY HIGHLANDS (PITTSBURGH)

Amanda Zimmerman salamandaz@hotmail.com

THE BOTANICAL ARTISTS GUILD OF SO. CALIFORNIA

Leslie Walker lesatelier@mac.com

FLORIDA SOCIETY OF BOTANICAL ARTISTS

Susan Benjamin rsbenjamin1@verizon.net

GREAT RIVER CHAPTER (MINNEAPOLIS)

Nancy Gehrig nancygehrig@gmail.com

NEW ENGLAND SOCIETY OF BOTANICAL ARTISTS

Nancy Savage nancy@allthesavages.com

NORTHERN CALIFORNIA SOCIETY OF BOTANICAL ARTISTS

Sally Petru sal@sallypetru.com

PACIFIC NORTHWEST BOTANICAL ARTISTS

Wanda Booth saul08@juno.com

ROCKY MOUNTAIN SOCIETY OF BOTANICAL ARTISTS

Dorothy DePaulo ddepaulo@gmail.com

SOUTHWEST SOCIETY OF BOTANICAL ARTISTS (PHOENIX)

Lynn Reves lynnreves@cox.net

ARTISTS' CIRCLES

These Circles provide peer interaction and support for ASBA member artists who are not yet interested in chapter formation. If you are interested in forming a chapter or Artists' Circle, contact Terry Ruiter, Chapter Liaison at tlruiter@msn.com or at PH 303-798-9452.

IDAHO Inland Pacific Northwest

PH: 208-267-1423 **Linda Wolfe** llwolfe@wildbluet.net

ILLINOIS The Reed-Turner Botanical Artists, Chicago

Ann Lesciotto lesciotto@sbcglobal.net
www.reedturnerbotanicalartists.net

ST. LOUIS, MISSOURI, SOUTHERN ILLINOIS

Jody Williams fieldstone_jody@sbcglobal.net

MARYLAND, VIRGINIA, DISTRICT OF COLUMBIA

Botanical Art Society of the National Capital Region

Mary Jane Zander timber2012@yahoo.com
www.basnrcr.org

GREATER NEW JERSEY Mid-Atlantic Soc. of Botanical Artists

Ann Hoffenberg footly@earthlink.net

FLORA Long Island, New York

Irene Messina irene.messina@gmail.com

PORTLAND, OREGON - SOUTHERN WASHINGTON

Janet Parker PH: 503-206-8590 jkp920@gmail.com

AUSTIN, TEXAS

Sally Fraser PH: 512-447-2284 sngfraser@gmail.com

CENTRAL VIRGINIA BOTANICAL ARTISTS

Celeste Johnston cbotanart@aol.com
www.centralvirginiabotanicalartists.blogspot.com

A BIG VOTE OF THANKS TO OUR 2012 ASBA SILENT AUCTION DONORS

Through the generosity of national & local businesses, institutions, ASBA Chapters and the individuals listed below, the 2012 Silent Auction raised \$18,000. These funds support the publication of *The Botanical Artist* and the ASBA Artists and Education Grants Program. An enormous debt of gratitude is owed to Lynne Railsback as Board Auction Chair, Freddie Levin as Local Auction Chair and the hard working Silent Auction Committee. Thank you, donors and bidders for your generous support. ASBA asks our members to thank our commercial donors by patronizing their businesses during the year.

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Monica Ray

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2900 Southern Boulevard


Bronx NY 10458-5126

THE HISTORY OF BOTANICAL ART

BY JUTTA BUCK

LITHOGRAPHY is a process of drawing upon porous stone based on the mutual antipathy of water and oil. In this process a drawing is made with greasy ink or crayon on a slab of prepared limestone, which is then moistened with water, after which a roller covered with greasy ink is moved over the stone. As the greasy ink adheres only to wherever the drawing has been made, it will not be absorbed by the wet part of the stone and therefore leaves no trace on the balance of the surface. With the paper laid on the stone, both the stone and paper are then passed through a press.

Many floricultural periodicals and manuals were produced throughout the nineteenth century in England and elsewhere illustrated with lithographs based on original drawings. Prime examples were Sydenham Edwards' and John Lindley's *Botanical Register* (1815-1847), Robert

Sweet's *British Flower Garden* (1823-1838), and Benjamin Maund's *Botanic Garden* (1825-1851), the latter included illustrations by Maund's niece, Sarah Maund, and Mrs. Augusta Withers (c1818-1864). Other illustrations were contributed by Mrs. Withers and by Miss Drake (c1818-1847) to the *Transactions of the Horticultural Society* (1805-1848). Little is known about the private lives of these lady artists. They actively contributed to many works of their time, including James Bateman's (1811-1897) *The Orchidaceae of Mexico and Guatemala* which was published from 1837 to 1843, and embellished with beautiful lithographs by M. Gauchi after the drawings of Mrs. Withers and Miss Drake. Another lovely work illustrated with early lithographs was that of Valentine Bartholomew (1799-1889) entitled *A Selection of Flowers*, published at London in 1822. 



Dahlia, Valentine Bartholomew, 1821-1822.

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Jutta Buck is an Antiquarian Book and Print Seller specializing in antiquarian books, prints and original drawings relating to botany and botanical art.