

the Botanical Artist

Journal of the American Society of Botanical Artists



ASBA Annual Meeting
and Conference 2020:
Online in October

The Big Picture:
Victoria Waterlily Project
by Lucy T. Smith

Botanica Collected:
Clara Maria Pope
by Martyn Rix



Antirrhinum majus, Common snapdragon, 1945, silverpoint on coated illustration board, by G. P. L. Hilhorst (1886–1957 Netherlands), HI accession no. 6068. Courtesy Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

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American Society of Botanical Artists

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Pandanus tectorius 'Jorum', Pandanus, 28-1/8 x 23-1/2 in, watercolor on vellum over panel, ©2018, Mariko Ikeda. From the exhibition *Abundant Future: Cultivating Diversity in Garden, Farm, and Field*, The Fourth New York Botanical Garden Triennial.

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To Our Members



Jody Williams

WHEN I ACCEPTED THE POSITION of Executive Director, ASBA, six months ago, I set four overarching goals upon which to focus. Everything I do is measured against these objectives: **maintaining ASBA's reputation as a global leader, increasing revenue** including from new and more dependable sources to ensure financial viability, **improving efficiency and effectiveness of administrative operations** to ensure that our limited resources are devoted toward programming that furthers our mission, and **building organizational sustainability** for the future.

The recent virtual conference, a collective effort of over 50 ASBA members, directly supported the first two goals. *Online in October* was a true "Global Gathering" of botanical artists with 695 attendees from 26 countries on six continents. Based on overwhelming response and feedback, members found the online format accessible, enjoyable, and a good value. It allowed many members who had never been able to attend and maybe never would be able to attend an in-person conference to participate. They experienced the unique bond that is shared in this *thriving interactive community dedicated to perpetuating the tradition and contemporary practice of botanical art*. *Amazing, brilliant, exceptional, inspirational, riveting, and stellar* are just a few of the many superlatives included in survey comments completed by attendees. We sincerely appreciate each of you that gave us feedback on the event. We received over 2,650 comments and are still counting! Ninety-seven rated the conference "Excellent" or "Good" and the same percentage indicated they would be *likely* or *highly likely* to attend similar online programming if offered by ASBA in the future.

There is no doubt that the technology available to us now, combined with the experience we gained during this first-ever virtual conference, opens a new world of opportunity to share our passion for this artform with each other and the world. Stay tuned! An exciting new year awaits us in 2021.

Botanically yours,

Jody Williams, Executive Director, ASBA



Suzanne Wegener

HOW MUCH I ENJOYED the Meet, Mix, and Mingle sessions during the *Online in October event!* A first-time conference attendee summed it up perfectly: "Everyone was so open and friendly, sharing their techniques and resources." I find that typical of those who appreciate and study botanical art!

One of the strengths of ASBA is the support we give to our members. From beginning students to world-renowned instructors, they all come away from a conference with something new they've learned. We rush to try a new tip or technique gleaned after viewing the Master Demos. Inspired, I've been experimenting with bloom on fruit and have cracked open my tubes of gouache after an absence from painting.

Thank you to our Executive Director Jody Williams, for pulling this amazing event together in a very short time. Jody, the Education Committee (co-chaired by Kristie Bruzenak and Judy Thomas), and our ASBA staff logged many hours to produce a very professional online conference. Opening the evening sessions to the general public was a great way to expand our outreach.

Through the Small Works exhibition, *Dare to be Square*, we had the opportunity to enjoy the work of our talented members. If anyone would like to learn more about the techniques to which they were introduced at the conference, I urge you to add the new book *Botanical Art Techniques* to your library. It would make a wonderful gift for a friend or relative who is interested in botanical art. Many thanks to Carol Woodin and Robin Jess for the monumental task of editing the book and organizing the artists' contributions. What a special achievement!

I know I am not alone in looking forward to the New Year and saying goodbye to 2020. As of this writing, we are not sure how travel and in-person events will look next year. We are all becoming well-versed in Zoom and connecting online. One more thing I wanted to mention about October's Meet, Mix, and Mingle... even viewed on my computer screen, I could see eyes welled up with emotion as they greeted friends and talked about what a wonderful time they were having. It was almost like being there!

Respectfully yours,

Suzanne Wegener, President, ASBA

Did You Know? ASBA has a YouTube Channel: *Botanical Art by ASBA*. Now playing - ASBA's first ever webinar celebrating the launch of ASBA's blockbuster book *Botanical Art Techniques*. Aired live on September 22, the video features book editors Carol Woodin and Robin Jess giving a behind-the-scenes look at how the book was conceived and produced along with four ASBA-member artists describing the tutorials they contributed to this new standard for botanical art instruction.

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DEADLINES AND SUBMISSION GUIDELINES:

We invite all members of ASBA to submit content to be considered for inclusion in *The Botanical Artist*. For publishing of small articles, calls for entries, exhibition notices and general announcements, please contact the Journal Editor/Designer Margaret Saylor ONE MONTH PRIOR to the submission deadline to request space. Time sensitive announcements may be uploaded at any time to our website for immediate e-publication at www.asba-art.org. Longer articles and regular features are cultivated by our team of writers and coordinators months in advance of publication.

If you have an idea for an article topic, or to suggest a person or event to be covered, email the Journal editor and she will put you in contact with a feature editor or assigned writer. Articles will be published in the Journal at the discretion of the editor. Products cited by article writers do not imply endorsement by ASBA. *The Botanical Artist* no longer accepts advertising as of December, 2019.

FINAL DEADLINES FOR CONFIRMED ARTICLES

27-1 March issue: due January 15, 2021

27-2 June issue: due April 16, 2021

27-3 September issue: due July 16, 2021

27-4 December issue: due October 15, 2021

BACK ISSUES

As available at \$9 each for members; \$15 non-members including shipping & handling. Send check or money order payable to ASBA:

AMERICAN SOCIETY OF BOTANICAL ARTISTS

2900 Southern Blvd., Bronx, NY 10458-5126

Call toll free: 866-691-9030

or email memberservices@asba-art.org

MEMBERSHIP (INCLUDES THE BOTANICAL ARTIST)

\$95 for United States members; \$120 for International members; \$150 for United States Institutional members;

\$175 for International Institutional members.

Visit asba-art.org/membership

IMPORTANT: Constant Contact is the official means of email communication between ASBA and its members. If you find ASBA emails in your junk folder, you can un-junk them and allow future emails. Please do not "unsubscribe." If you have unsubscribed, please contact Leanne Kershaw for assistance in re-subscribing: memberservices@asba-art.org



ASBA and Social Media

Instagram

The ASBA Instagram page was started in 2019 and now has 8,350 followers from the US, Russia, Brazil, the UK, Turkey, and others. Most Instagram followers view the images on their cell phones and, since everyone is on their phone these days, it's a great way to reach a new audience! The goal is to share our members' beautiful botanical work to inspire others around the world to create and join the ASBA. Promotional posts included are from our exhibitions, Journal, auction, and Annual Meeting and Conference. If you have a beautiful image of your work that you would like considered for our Instagram page please email Karen Kluglein at botanicalpaint@aol.com



Facebook Members Page

The ASBA Facebook Members Group is a members-only, private closed group that was opened in 2016. Jody Williams, Pauline Goldsmith, Deborah Montgomerie, Lynne Munden Fraining and Donnet Vanek are the administrators. This group was developed to offer a safe non-judgmental venue for interaction between members. We encourage members to post questions,



comments, opinions, workshop information, tips, and to share images of artwork in process or finished. Administrators work to develop conversations about techniques, materials, events, exhibits, news, relevant books etc. Screening is done by the administrators to allow only members into the group.

Facebook Public Page

Pauline Goldsmith took on the American Society of Botanical Artists - Facebook public page in early 2016. The page now has approximately 8,800 'Likes' reaching out far beyond ASBA members, to the ever-growing global botanical artist community and those interested in the art genre. The broad remit for the public page is to announce ASBA's (including Chapters, Circles and Members) exhibitions, events, annual meeting and fund raisers; promotion of ASBA member benefits and achievements of members/institutions – all with a view to encouraging non-members to join us. We encourage global awareness of botanical art by the announcement of international calls-to-artists, exhibitions and events, and dissemination of ideas, news, and back stories relevant to botanical art.



Stay connected! Ask a question, share your work, inspire and support one another.

[f ASBA Members](#) [f American Society of Botanical Artists](#) [@asba.art](#)

AT LEFT *Ajuga reptans*, Der junge Günzel, 45 x 60 cm, acrylic on panel, ©2020, Sylvia Peter. Observing a plant completely with its roots is an approach Sylvia Peter shares with Mariko Ikeda, the artist she features in *Lasting Impressions*, page 35.

ASBA Exhibitions

23rd Annual International Exhibition Awards Announced

In spite of this year's unique circumstances, the 23rd Annual International was installed in Wave Hill's beautiful Glyndor Gallery and visitors were able to view the exhibition, with strict protocols observed. We were thrilled that the exhibition was on view, and amplified by a variety of enthusiastically attended virtual events. ASBA would like to thank all the staff at Wave Hill who made this possible, including Jennifer McGregor, Senior Director of Arts, Education and Programs; Eileen Jeng Lynch, Curator of Visual Arts; Jesse Firestone, Curatorial Assistant; and Justine Spilotros, Manager of Public Programs.

The awards jury team this year included Patricia Jonas, a member



Blackthorn, 9 1/2 x 9 in, watercolor on paper, ©2020, Liz Shippam

of ASBA's exhibitions committee and Wave Hill's Friends of Horticulture, and Jennifer McGregor. Wave Hill's Best in Show Award was given to Ingrid Finnan's oil on paper, *Fan Leaved Boophone*, which is also featured on the catalog cover. ASBA's Eleanor Wunderlich Award was presented to Liz Shippam's watercolor *Blackthorn*. The Richmond and Lili Bates Award for Excellence was given to Sengmany Phommachakr's watercolor *Bitter Melon*; and

Monika deVries Gohlke's *Ponderosa*, an aquatint etching with chine collé, received the Brooklyn Botanic Garden Award for a Print or Drawing. The jurors also awarded four Honorable Mentions to Olga Gudzera's *Christmas Star*, Lucy Martin's *Lichens of Mallorca*, Natalia Zueva's *The Beauty*, and Susan Tomlinson's *Evolution of Cotton*.

Three very popular virtual events were held, including two virtual studio visits with international artists John Pastoriza-Piñol (Australia) and Liz Shippam (UK). A two-day virtual workshop with selection juror Karen Kluglein in October was sold out. ASBA would like to acknowledge



ASBA Exhibitions Committee member Patricia Jonas is recorded as she announces the Brooklyn Botanic Garden Award for a Print or Drawing.

major catalog donors whose support made its publication possible: M. Danny Swanson, Keiko Nibu Tarver and Alan Tarver, and Catherine M. Watters. We would also like to acknowledge Claudia Lane, Beth Plotnick, and Myra Sourkes, who compiled *Stories Behind the Art* for ASBA's website. 📄

Abundant Future: Cultivating Diversity in Garden, Farm, and Field

The Fourth New York Botanical Garden Triennial

Virtual exhibition at nybg.org

Launching November 21, 2020, on view through March 26, 2021

Exhibition traveling through 2022

We find ourselves in highly unusual circumstances this year, and the effects of the pandemic have reached each and every one of us. The New York Botanical Garden has decided to keep Ross Gallery closed through-

out the fall season, in order to navigate the new realities of the next few months. Therefore, *Abundant Future: Cultivating Diversity in Garden, Farm and Field* will now appear at NYBG this fall as a virtual exhibition. NYBG is working with ASBA to build out engaging and illuminating online content relating to the theme, which is now even more timely and salient. They and we are excited about the new audiences the exhibition will reach, as NYBG's virtual reach is very broad and extensive. A catalog has been published and is available on ASBA's website here: asba-art.org/shop/catalogs

The 40 artworks included represent biological diversity in cultivated utilitarian plants and their wild relatives. Subjects featured in the exhibition range from heirloom and ancient food plants, to utilitarian heirlooms such as *Raffia* by Barbara Oozeerally, and a precursor to modern cotton, *Early Cotton* by Susan Tomlinson, alongside crop wild relatives such as *Fox Grapes* (catalog cover image) by Betsy Rogers-Knox and *Ficus punctata* by Eunike Nugroho. Ancient grains are well represented: *Oryza sativa* by Jee-Yeon Koo, *Red Stalker Corn 2* by Albina Herron, *Foxtail Millet* by Deborah Dion, and *Emmer Wheat* by Susan Mintun. Heirloom food plants *Radishes* (Sengmany Phommachakr), *Eggplants* (Jean Emmons), and *Tobono O'odham P'toi Onion* (Gillian Rice) are also included. Although they are a small representation of the diversity of utilitarian plants, they highlight an ability to increase the resilience of crops impacted by climate change, disease, and other challenges.

Keep an eye on nybg.org for further announcements; the exhibition will be highlighted on the homepage. We will also be posting updates on social media and our website. For more information: exhibitions@asba-art.org 📄

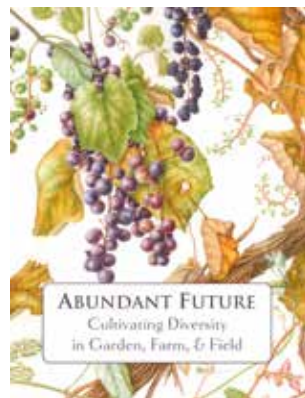
Wildly Exquisite: Florida's Native Plants

Preservation Foundation of Palm Beach

311 Peruvian Avenue, Palm Beach, FL

January 18–April 2, 2021

To highlight some of the fascinating ornamental plants native to Florida from the Panhandle to the Keys, the Preservation Foundation of Palm Beach is hosting a juried international exhibition at its headquarters during the upcoming winter season. The PFPB is dedicated to preserving the architectural, cultural, and botanical heritage of Palm Beach, and is actively engaged in environmental education relevant to South Florida. In 1994, PFPB created Pan's Garden, Florida's first all-native botanical garden. The garden features nearly 300 plant species from 105 families, and



Jack-in-the-Pulpit, 14 1/2 x 11 in, watercolor on vellum, ©2012, Esther Klahne

is home to many species of butterflies and birds. Some widely grown Florida natives will be featured in the exhibition including three different magnolia species, hibiscus, and passionflower, along with some lesser known beauties, such as soapwort gentian and sarracenia. The team of four jurors met in August to select the 34 included artworks in the exhibition. Jurors included: Francesca Anderson, botanical artist; Page Lee Hufty, artist and philanthropist; Susan Lerner, Director of Horticulture, PFPB; and Hillary Parker, botanical artist. Artists included are: Seongweon Ahn, Elisa Baldwin, Susan Benjamin, Karen Coleman, Monika deVries Gohlke, Carrie Di Costanzo, Jean Emmons, Margaret Farr, Ingrid Finnan, Pauline Goldsmith, Ann Hoffenberg, Wendy Hollender, Robin Jess, Esther Klahne, Karen Kluglein, Claudia Lane, Angela Mirro, Derek Norman, Barbara Oozeerally, Lynne Railsback, Cynthia Rice, Gillian Rice, Charlotte Ricker, Betsy Rogers-Knox, Mitsuko Schultz, Judith Scillia, Sharon Strang, Catherine Watters, and Carol Woodin.

Encouraging gardeners to use ornamental natives in their gardens can have a positive ecological impact on gardens in Florida and beyond. We look forward to collaborating with the Preservation Foundation of Palm Beach to reach out to the public about these topics through the artworks in this exhibition and programming devoted to it. For updates on programming associated with the exhibition, see ASBA's website here: asba-art.org/exhibitions/wildly-exquisite-florida-s-native-plants-0 Also check PFPB's website for updates: www.palmbeachpreservation.org/wildly-exquisite-floridas-native-plants

ASBA Calls for Entries

24th Annual International Exhibition

American Society of Botanical Artists

and Marin Art & Garden Center

30 Sir Frances Drake Blvd, Ross, CA 94957

Autumn, 2021

ASBA is pleased to announce that The Marin Art & Garden Center (MAGC) will host the 24th Annual International in The Studio at MAGC, where the 22nd Annual was so successfully mounted in 2019. MAGC and the Northern California Society of Botanical Artists collaborated to present a multi-faceted series of programming that contributed to amplifying the exhibition's impact. Founded in 1945, MAGC's vision is to preserve and share its beautiful historic site, while enriching its community through exploration and discovery in the arts and the

natural environment. With its gracious gardens, specimen trees, and water features, MAGC is a welcoming environment for visitors to enjoy and a destination for learning.

Eligibility: open to all ASBA members in good standing, worldwide.

Submission Deadline: Materials received by Friday, April 9, 2021

Jurors: to be announced

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

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

Submissions: Up to three entries per artist will be accepted. Entry fee \$35 for the first entry, \$10 for each additional entry up to three.

Requirements: Images must be digital files only, 300 dpi x 8" high, tif or jpg, individual files labeled with artist's last name and image title.

Online Submission: Artists may enter and submit payment and image(s) online. Please see website at: www.asba-art.org/information/enter-online

Presentation: Framed size limit 40" x 48", either horizontal or vertical. Accepted artists will be notified of framing requirements.

Notifications: Acceptances and regrets will be sent by May 7, 2021, by email. If accepted, artist ensures that artwork(s) will be available for display. If artist withdraws artwork before exhibition, artist will not be eligible to show at any ASBA exhibition for two years.

Sales of works: Artworks must be for sale and may not be removed until the close of exhibition.

Publicity and Catalog: Your submitted images may be used in educational materials or publicity for the exhibition, either in print or electronic media, before, during, and after the exhibition. With appropriate funding, a catalog will be prepared using the images you provide for jurors.

Contact: Carol Woodin, Director of Exhibitions: exhibitions@asba-art.org Please read full call for entries: asba-art.org/exhibitions/calls-for-entries 📄

A Banner Year Exhibition



We're pleased to announce the third annual *A Banner Year* exhibition. This juried virtual exhibition invites members to submit artwork for consideration for use in the scrolling banner on the ASBA website's homepage.

The third annual exhibition will select 12 winning artworks to appear on ASBA's website homepage scrolling banner for one year. Ten runners-up artworks will be selected for placement on other frequently-visited pages on the site.

The third annual *A Banner Year* exhibition will run from April 1, 2021, through March 31, 2022. Entries will be accepted beginning on January 1, 2021, through February 21, 2021. For more details, see the Calls for Entries page at asba-art.org/exhibitions/calls-for-entries 📄

Online in October

Celebrating all we love about botanical art

A Global Gathering of Botanical Artists

STORY BY *Ellie Tu*

IN SPRINGTIME, ANTICIPATION WAS IN THE AIR for ASBA's 26th Conference and the workshops to be held, and the chance to meet and catch up with our fellow artists. However, the pandemic avalanche suddenly buried us underneath: workshops canceled, meetings postponed, exhibitions closed. Then came news that the 2020 conference was being



moved online, and we could sign up for as many classes and presentations as possible. With her team of 53 artists and moderators from 10 countries, Jody Williams kept digging relentlessly for months, and finally this persistent rescue team created a tunnel for us to connect with the rest of the botanical art world. I saw light!

For the first time in botanical art history, a global botanical art conference in the digital world was born.

The whole process, from signing up to attending the events, was smooth and worry-free. We started the five-day botanical art feast with Fred Nation's *Virtual Tour of Splinter Hill Bog*. This virtual tour was a much needed outing for many of us who had reduced our traveling and excursions. Meeting old and new friends from everyone's cozy home around the world at *Meet, Mix & Mingle* was extremely delightful—a perfect warm-up that augmented my anticipation of the following days.

The 2020 conference's highlight was definitely the seven blocks of three Master Demos for a grand total of 21 sessions!

They were a delicious cocktail of diversity and talents. Through the cameras and slideshows, we watched closely how the artists make their magic happen. Ann Swan's blending pencil colors with alcohol and baby oil, and Heeyoung Kim's fixing colors, were both daring and intriguing endeavors that I can't wait to try on my pieces. Elaine Searle's and Mary Dillon's approaches make the darkness richer, more interesting, and less frightening. Wendy Hollender's *Combining Watercolor Washes and Colored Pencil* encouraged me to step out of the boundaries (a series of bite-size drawings is on my bucket list now). Margaret Best's *The Power of Contrast* using black and white photos showed us the pure energy conveyed by monochrome images. I've been interested in taking tempera workshops, so Kelly Radding's egg tempera demo was perfect to have a glimpse at the materials and techniques. Jean Emmons's and Carol Woodin's handling different types of vellum was both skillful and mesmerizing; now I too aspire to grow purple potatoes next year. Q&As after each demo were as informative as the demos themselves.

Inevitably (and luckily) we had a chance to peek in most of the artists' studios and ask about the equipment they use for long-distance teaching, which was very helpful for members who would like to pursue that path. During demos, the artists said it was odd not being able to hear any sound from the 200 or 300 participants. I agree: if only they could have heard the deafening "wow," "oh my," and "oo là là"!

Portfolio sharing is always one of my favorite parts at the in-person conferences. This



IMAGES COURTESY OF JODY WILLIAMS AND DIXON ROHR

year we enjoyed *Portfolios & Passions* from miles away, even across the oceans. For a rewarding three-plus hours, we looked at the portfolios while listening to stories of the years of work and perseverance of their creators. Dick Rauh presented his *Seedpods* as if he were telling the most mysterious tale I've ever heard. Besides his enthusiastic voice, I could also hear his fingers passionately tapping the desk. The excitement was contagious! Without passion, portfolios that tell the stories of plants of Africa, Brazil, Michigan prairies, pandanas in Papua New Guinea, bees in Ireland, orchids in Ecuador, an ecosystem in four seasons, cacti in Sonoran Desert, or a perpetual sketchbook project that runs more than 10 years would have never existed.

I've only wished that we could've replayed the sessions longer because there was so much to absorb. After a full conference of five days, the amount of information was phenomenal. It was inspiring to compare the ways different artists used the same medium: Sarah Morrish's and Joan McGann's pen-and-ink with watercolor are both refreshing and inspiring. *Best of Botanicals* and Karen Kluglein's *Botanical Art for Retail Products* kept me updated with the commercial practice of botanical art, which I do conduct as a freelancer. Vicky Earle's Bloedel Conservancy exhibition is an experience with great value as well. Through the analysis of the experts, *Best of Beyond Accuracy* encourages us to converse with the audience with imagination and emotions.

I can't imagine the behind-the-scenes preparation that a regular conference would require, plus the technology and work to register 695 attendees from 26 countries seamlessly online this time. I had a brief exchange of emails with Jody after the conference, here I mention a few of the many challenges that the team had faced, and gracefully conquered: "(...) How could we make it engaging? Would instructors be able to teach online? How would it all work? What technology did we need? Would members be able to utilize the technology? How would we develop it, test it, and train both instructors and attendees? How would we promote it and communicate the event, how to register, and how to access the sessions? (...)" This year's conference opened a new chapter of combining tradition and technology. The renaissance of botanical art has made a huge step forward.

"Find the variety within the unity," said Esmée Winkel at her *Plant Details in Composition* demo. To me, that also describes us botanical artists as a whole. Individually, we all have our own skills and interests, but we are united by passion for the botanical world. This year, many established artists shared, and we learned, through a new platform. The passion and knowledge that I witnessed will be my motivation to continue creating, until the next ASBA conference. 🌱



Ellie Yunhui Tu moved from Taiwan to Ventura, California, in 2009. She used to be a product designer who was trained in France, but painting plants by hand brings more joy, so she completed the botanical art program at Filoli in 2017. A literature translator in addition to painting California native plants, she has translated several English and French botanical art books into traditional Chinese.



Dare to be Square: Virtual Small Works

This year, our *Small Works* exhibition was presented online as part of our virtual conference. Non-juried, *Dare to be Square* featured the artwork of ASBA members registered for the event and who chose to enter. Attendees spent time poring over the exhibition and casting their vote for the Jean Emmons People's Choice Award. We congratulate Vicky Earle of Vancouver, British Columbia, for her stunning *Pinus contorta*, lodgepole pine cones, watercolor on paper (*above*). Special thanks to Keiko and Alan Tarver for their work in handling all the images and data, and for pulling the presentation together. Conference attendees were able to view the exhibition throughout the conference virtually and on ASBA's YouTube channel through November 14. 🌱

2020 Annual Awards Presented

The Awards Committee had the pleasure of announcing the Annual Awards at the conference in October, 2020. Members who chose the recipients are Mary Bauschelt, Martha Kemp, Karen Kluglein, and Catherine Watters. Mary, committee chairman since 2000, stepped down after the conference. She did an excellent job chairing the committee and will be thoroughly missed. We are pleased to announce that Lara Call Gastering has joined the committee.

Look for in-depth articles about each of these award-winning artists, including examples of their beautiful botanical art, in the March 2021 issue of *The Botanical Artist*. Congratulations to the 2020 recipients:

Fiona Strickland - ASBA Diane Bouchier Artist Award for Excellence in Botanical Art

Deborah Shaw - ASBA James White Service Award for Dedication to Botanical Art

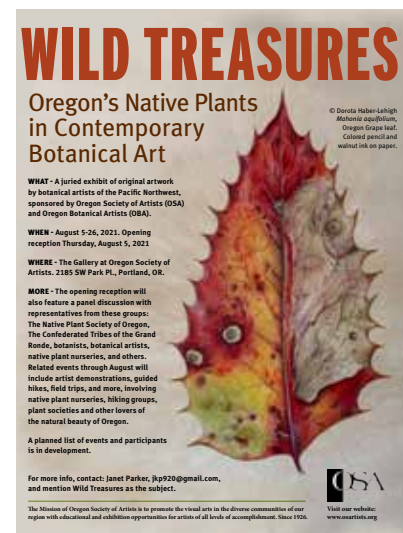
Lucy T. Smith - ASBA Botanical Illustrator Award for Excellence in Scientific Botanical Art. 🌱

News From the Artist Grants Committee

STORY BY *Gail Goodrich Harwood, Chair*

2020 Artist Grant Award Announced

Congratulations to members of the Oregon Botanical Artists Circle (OBA), who have been awarded the 2020 Dorothy R. Peck Artist Grant. OBA has undertaken a major project exploring Oregon native plants, culminating with a public exhibition in August 2021. The exhibition, *Wild Treasures: Oregon's Native Plants in Contemporary*



Botanical Art, will be complemented by outdoor trail events and artist talks, staged from three months prior to, and concurrent with, the exhibition. OBA's project leader is Janet Parker. Other project team members include Carol Stepick, Aislinn Adams, Dorota Haber-Lehigh, Alice Federicy, and Carol Putnam. The team plans to use the ASBA Artist Grant to produce a quality exhibition catalogue.

Beyond the Studio...Make a Difference!: Artist Grants

For the *Best of Botanicals* session at this year's ASBA conference, the Artist Grant committee was pleased to select three *Best of Beyond the Studio* artist grant presentations. Since the artist grant program's inception in 2001, 39 individuals or groups have been awarded artist grants. The "Best of" projects were selected because they represent what it means to bring life to ASBA's mission and vision for the future. These grantees have continued with expanded projects since receiving their grants, leveraging botanical art to truly make a difference in their respective communities. Learn more about our grants and how they came to be in the March 2021 issue of *The Botanical Artist*.

Duets: *The Dance of Symbiotic Relationships*

Vicky Earle, 2016 Anne Ophelia Dowden Artist Grant Winner

Field Studies: *Drawing from Nature*

Lyndsay Murphree, 2016 Julius I. Brown Artist Grant Winner

Monaro Runes ... two years on

Sharon Field, 2017 Ophelia Dowden Grant Award Winner

Beyond the Studio: Make a Difference!

2021 Artist Grant Applications

How are you leveraging botanical art to make a difference? If you have an idea and are looking for inspiration and resource support, apply for an ASBA Artist Grant. Check out the ASBA website under Outreach to learn about past projects and download the application guidelines.

A downloadable application can be easily completed and submitted with images via email. Applications will be accepted beginning in February of 2021. Deadline: August 1, 2021. 📧

A Thank You to Our Conference Team

Six hundred ninety-five attendees from 26 countries around the world registered for the event making it a true "Global Gathering" of botanical artists.

Thanks to "The Team" that made it all happen. It did take a TEAM, and a sizeable one at that: over 50 in all who contributed directly to putting on five days of top notch programming.

They are, in alphabetical order:

Rebecca Albani, US (WA), Featured Guest Speaker; **Helen Allen**, UK, Master Demo Instructor, *Portfolios & Passions* Introduction; **Bobbi Angell**, US (VT), *Portfolios & Passions* Presenter; **Margaret Best**, Canada (NS), Master Demo Instructor, Co-host/Q&A Moderator, Planning Committee; **Lugene Bruno**, US (PA), *Best of Beyond Accuracy* Panelist; **Kristie Bruzenak**, US (GA), Co-host/Q&A Moderator, Training, Planning Committee; **Gillian Condy**, South Africa, *Portfolios & Passions* Presenter; **Carrie Di Costanzo**, US (NJ), Master Demo Instructor; **Mary Dillon**, Ireland, Master Demo Instructor; **Shevaun Doherty**, Ireland, *Portfolios & Passions* Presenter; **Vicky Earle**, Canada (BC), *Best of Beyond the Studio* Presenter; **Jean Emmons**, US (WA), Master Demo Instructor, *Best of Beyond Accuracy & Fireside Chat* Panelist, Award Sponsor; **Akiko Enokido**, Japan, Fireside Chat Panelist; **Sharon Field**, Australia, *Best of Beyond the Studio* Presenter; **Susan Fisher**, US (CO) Exhibition Premiere Narrator, *Best of Beyond Accuracy* Panelist; **Lara Gastinger**, US (VA), *Portfolios & Passions* Presenter; **Pauline Goldsmith**, US (FL), *Meet, Mix & Mingle* Host, Public Facebook Moderator; **Gail Goodrich Harwood**, US (VA), *Best of Beyond the Studio* Co-host, Grant Awards Presenter; **Wendy Hollender**, US (NY); Master Demo Instructor; **Mariko Ikeda**, Japan, *Portfolios & Passions* Presenter; **Vincent Jeannerot**, France, Master Demo Instructor; **Robin Jess**, US (NJ), *Beyond Accuracy* Moderator, Fireside Chat Moderator; **Martha Kemp**, US (CA), Awards Presenter; **Heeyoung Kim**, US (IL), Master Demo Instructor, *Portfolios & Passions* Presenter, Fireside Chat Panelist; **Karen Kluglein**, US (NY), *Portfolios & Passions* Presenter, Awards Presenter, Instagram Moderator; **Patricia Luppino**, US (NY), Conference Registrar, ASBA Webmaster; **Joan McGann**, US (AZ), *Portfolios & Passions* Presenter; **Deborah Montgomerie**, US (WA), Member Facebook Moderator; **Sarah Morrish**, UK, Master Demo Instructor (2 sessions); **Lindsay Murphree**, US (IL), *Best of Beyond the Studio* Presenter; **Susan Frei Nathan**, US (NY), Tribute Coordinator; **Fred Nation**, US (AL), Welcome Reception Guest Speaker; **Derek Norman**, US (AL), Welcome Reception Guest Speaker Introduction; **John Pastoriza-Piñol**, Australia, Fireside Chat Panelist; **Sally Petru**, US (CA), Exhibition Premiere Narrator, *Beyond Accuracy* Panelist, Co-host/Q&A Moderator, External Promotion, Planning Committee; **Santisouk Phommachakr**, Canada (AB), Co-host/Q&A Moderator, Translator; **Kelly Radding**, US (CT), Master Demo Instructor; **Dick Rauh**, US (CT), Master Demo Instructor, *Portfolios & Passions* Presenter; **Maria Alice Rezende**,

Brazil, *Portfolios & Passions* Presenter; **Sarah Roche**, US (MA), Master Demo Instructor; **Betsy Rogers-Knox**, US (CT), *Portfolios & Passions* Presenter; **Elaine Searle**, UK, Master Demo Instructor (2 sessions); **Ann Swan**, UK, Master Demo Instructor (2 sessions); **Alan Tarver**, US (PA), *Small Works* Exhibition Presentation, *Small Works* Sales Coordinator; **Kieko Nibu Tarver**, Japan, *Small Works* Exhibition Presentation, Planning Committee; **Judy Thomas**, US (VA), External Promotion, Planning Committee; **Linda Warner Constantino**, US (SC), *Best Business Practices* Presenter, Social Media Advertising Designer, Planning Committee; **Catherine Watters**, US (CA), Master Demo Instructor, Co-host/Q&A Moderator, Fireside Chat Panelist, Planning Committee; **Suzanne Wegener**, US (IL), Planning Committee; **Jody Williams**, US (MO), Event Chair, Host, Systems Developer, Planning Committee; **Esmée Winkel**, Netherlands, Master Demo Instructor; **Carol Woodin**, US (NY), Master Demo Instructor, *Portfolios & Passions* Presenter, Fireside Chat Moderator, Juror Training, *Small Works* Presentation Editor; **Sarah Wry**, US (NY), ASBA Annual Report Presentation, Co-host/Q&A Moderator, Contract Administrator. 📧 - by Jody Williams

Introducing our New ASBA Board Members

ASBA appreciates the dedication and time our directors donate. We want to thank Bonnie Haney for her years of service on the board, and also as Chair of Member Recruitment & Retention. We welcome the following members to the board this fall: Jeanne Reiner, Christine Drake, Myra Sourkes, and Susan Tomlinson. - *Suzanne Wegener*



Jeanne Reiner

Co-Founder of the Tri-State Botanical Artists of The New York Botanical Garden and a member of the New England Society of Botanical Artists (NESBA), **Jeanne Reiner** received a BFA from Cooper Union in New York City. After a career start that included designing packaging and window displays for Estée Lauder, Inc., she opened a design studio in Manhattan, working with clients from Ralph Lauren and Elizabeth Arden to the Pierpont Morgan Library and the New York City Ballet.

In 2002, she moved to Connecticut, where she now resides, and turned to fine art. Jeanne began course work in 2009 toward a 2014 Certificate in Botanical Art at the NYBG. Among the botanical exhibitions in which her work has been shown are ASBA's *20th*, *21st*, and *23rd Annual Internationals*; Filoli's *16th*, *17th*, and *18th Annual Botanical Art* exhibitions; and those mounted by NESBA and a host of other organizations. Jeanne has given presentations at the Bel-Air Garden Club in Los Angeles and has taught workshops at the Society of the Four Arts in Palm Beach, FL.

Before focusing on botanical illustration, **Christine Drake** had a career as a painter and printmaker exhibiting in museums and galleries in the US and abroad. In 2017, she tried botanical illustration and found it was a natural fit for her artistic goals. That led to a certificate in botanical illustration from Lewis Ginter Botanical Garden (Richmond, VA) where she is now an instructor. "The



Christine Drake

Botanical Artist.

Christine has served on the boards of Beverly Street Studio School, Boston Volunteers for the Arts, and The Trout Gallery at Dickinson College. Having served as philanthropy officer for the American Red Cross in Charlottesville, Virginia, and currently on ASBA's development committee, Christine is enthusiastic about supporting the organization's mission.

An ASBA board member from 2011 to 2017, **Myra Sourkes's** involvement has continued at a very high level, and she is pleased to rejoin the board for a second time. Since 2012, she has drafted the fascinating *Stories Behind the Art* for the *Annual International* and *Triennial* exhibitions and has served on several ASBA committees. She was a steering committee member for *Art of the Plant*, Canada's contribution to *Botanical Art Worldwide* in 2018.



Myra Sourkes

A physician by training, Myra sees "similarities between the practices of neurology and botanical art; both involve curiosity, intense observation, attention to detail, and the need to understand the essence, whether of a neurological problem or of a plant." Her botanical art has been recognized with multiple awards in Botanical Artists of Canada exhibitions, and was juried into the 2010 and 2014 annual Filoli exhibitions and the ASBA *21st Annual International*.



Susan Tomlinson

Susan Tomlinson joined ASBA in 2016, shortly after she discovered botanical art. Thrilled with the ways that ASBA has helped her connect with artists, learn from some of the genre's best practitioners, and access avenues for sharing her own work, she is eager to give something back by serving on the board of directors.

In addition to a BFA in studio art, Susan holds master's and doctorate degrees in geosciences, all from Texas Tech University. This academic combination reflects a lifelong interest in art and science that led to *How to Keep a Naturalist's Notebook* (Stackpole Books 2010). Her background and skills prepared her for her current role teaching interdisciplinary courses and seminars such as *Fine Arts: Bones, Botanicals, and Birds* in the Honors College at Texas Tech.

In 2018, she was recognized with ASBA's Richmond and Lili Bates Award. Susan's botanical artworks have appeared in The New York Botanical Garden *Fourth Triennial*, *Abundant Future: Cultivating Diversity in Garden, Farm, and Field*, and in ASBA's 2020, 2019, and 2018 *Annual International* exhibitions. 📧 - by Susan Cumins

Drawing at NTBG

National Tropical Botanical Garden: Cicero's kind of place

STORY BY *Jon Letman*

SERIES COORDINATOR *Bobbi Angell*

A WELL-KNOWN QUOTATION BY ROMAN SCHOLAR Marcus Tullius Cicero says “If you have a garden and a library, you have everything you need.” That may sound simple, but finding just such a place is good fortune.

National Tropical Botanical Garden (NTBG), and the artists working there, have such good fortune.

While visiting the island of Kauai in 2008, Hudson Valley-based botanical artist and instructor Wendy Hollender met with staff at NTBG. The congressionally chartered NTBG, which has four garden sites in Hawaii and one in Florida, specializes in the conservation of rare and endangered plants.



Chilean artist Geraldine MacKinnon shows her illustration of *Heliconia* drawn at NTBG on Kauai.

When NTBG's senior conservation biologist Ken Wood asked Hollender if she would illustrate a critically endangered Hawaiian scentless mint (*Stenogyne kauauleensis*), she seized the chance. That fortuitous encounter led to what has grown into a more-than-decade-long partnership based on a mutual love of plants.

In 2009, Hollender organized a botanical drawing workshop offered at McBryde Garden, NTBG's headquarters. The workshop was a hit, and so she planned another a year later. Then another, and another...

By 2016 several artists talked about forming an NTBG Florilegium Society where artists could work independently to produce botanical illustrations to contribute to a body of work documenting significant plants from NTBG's living collections. Five years later, nearly 20 artists have completed dozens of

illustrations that have been donated and are housed at NTBG.

Most artists contributing to the NTBG Florilegium return to Kauai each year for one or two weeks when they draw, paint, exchange ideas with other artists, and display their works at Garden-hosted open houses and public exhibitions in NTBG's Botanical Research Center where the collection permanently resides. Last spring, when the pandemic scuttled plans for the florilegium's exhibition, a selection of illustrations was presented on NTBG's Instagram page.

NTBG's Florilegium Society includes artists from North America, Hawaii, Australia, Japan, and Chile. One of those artists is co-instructor Veronica Fannin, who says NTBG's work space and atmosphere make it easy to spend a 12-hour day hunched over a table gripping a pencil or brush.

NTBG Florilegium artists and attendees of the regular workshops draw and paint side by side, sharing subject material from the broad tables covered in freshly cut stems, blossoms, tropical fruits, branches, bark, and roots collected by Garden staff. Drawing in an airy room

that opens onto a broad lanai (patio) overlooking the garden below and ocean beyond is an ideal arrangement.

Once artists have set up and start working, it's hard to distract them, but they still find time to stroll garden pathways, take the odd lunch-time ocean dip and, as Fannin does, visit “old plant friends” in the garden. “For me,” says Fannin, “NTBG overflows with quiet contemplation, camaraderie, and curiosity.”

Botanical artist Asuka Hishiki, a regular attendee who travels from Japan each year, describes drawing at NTBG like being a kid inside Willy Wonka's Chocolate Factory. Hishiki enjoys working with new and unusual specimens. “Rare plants normally found only deep in the jungle are accessible so you can start painting right away,” she says.

With plant material collected from across more than 300 acres in the Lawai Valley, artists are presented with plants they've never seen or even heard of before. On any given day the subject might be a branch of pungent *Sterculia foetida*, or a fantastically curved *Couroupita guianensis* flower, or a fragile dried seed pod from *Duabanga grandiflora*.

After a dozen years, what is it that draws artists back again and again from thousands of miles away?

NTBG offers an amazing classroom space, an open-plan room with a high ceiling and sliding walls that allow cooling trade winds to blow through. The adjacent lanai provides outdoor space where artists can work, chat, meet, or have lunch as they gaze over the Lawai Valley and distant ocean views. The classroom's location at the center of NTBG's compact administrative campus means that every day provides an opportunity to interact with scientists, field botanists, researchers, gardeners, volunteers, and interns who can easily pop in for an informal visit or

National Tropical Botanical Garden

<https://ntbg.org/>

McBryde Garden - south shore of Kauai

Allerton Garden - south shore of Kauai

Limahuli Garden - north shore of Kauai

Kahanu Garden - Hana, Maui

The Kampong - Coconut Grove (Miami), Florida

to share plant stories or freshly-harvested plant matter. The work space encourages interaction between artists and staff. “It's just perfect,” Hollender says. “Not all places are like that, where you are situated with such a great facility.”

What's more, the classroom is just steps from NTBG's 20,000-square-foot Botanical Research Center which includes nearly 90,000 voucher herbarium specimens and an extensive botanical library and rare book room with 1,200 volumes, as well as a complete set of the Banks' Florilegium, and rarely seen historical texts like a 16th century pre-Linnaean herbal.

When NTBG staff guide visiting artists through the rare book room, they have the chance to see centuries-old masterpieces of botanical illustration, engravings, floras, and books on birds, bugs, and almost any plant imaginable.

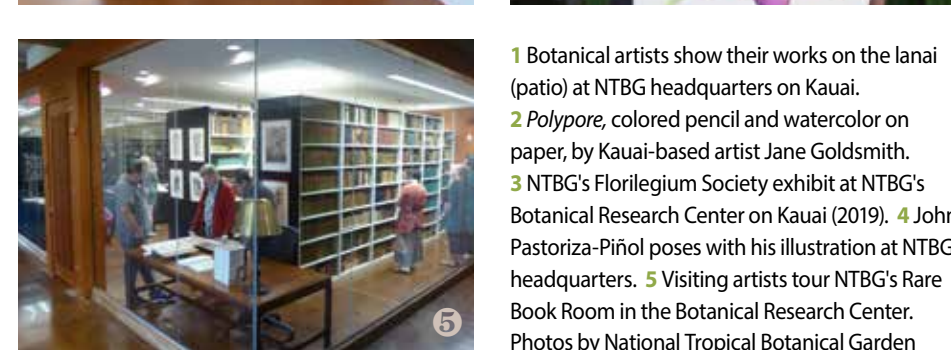
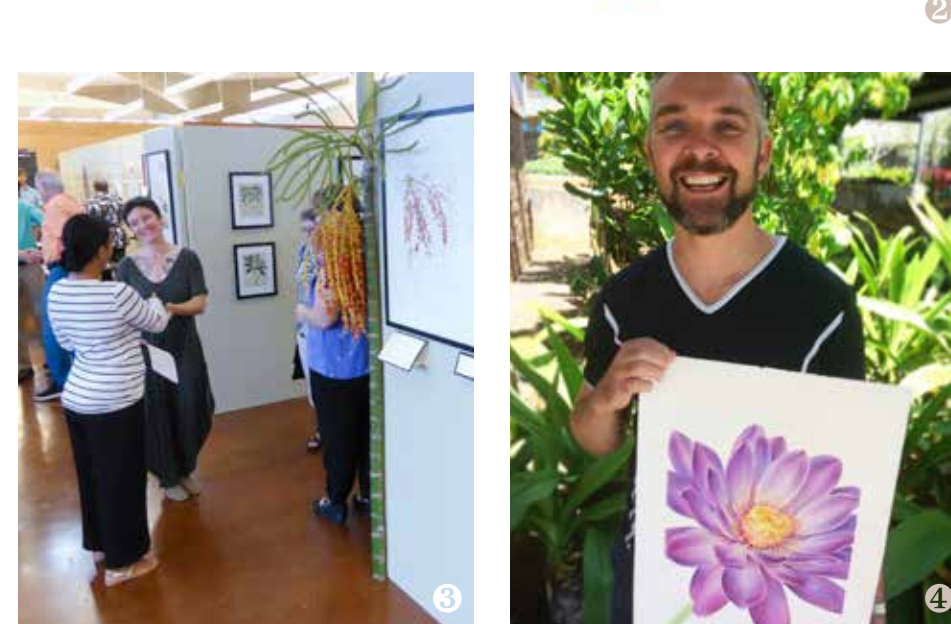
Working at NTBG also affords artists the chance to explore the hiking trails and beaches of Kauai. Botanical illustration workshops have been offered at NTBG's Limahuli Garden on Kauai's north shore, at Kahanu Garden on Maui, and at The Kampong in Miami, Florida, with botanical artist and instructor Sarah Roche.

Among the staff members who regularly collect plant material for the artists is Tim Flynn, NTBG's curator of the herbarium. Flynn spends time with the artists, following their progress and talking with them about plants. He says the artists' deep appreciation for every element of each plant, regardless of its condition, is inspiring. “The sheer joy expressed over a dead and fallen leaf can be truly eye-opening.”

Cicero, who was clearly an advocate for gardens and libraries, also said, “Through the work of our hands we create a second world within the world of nature.” With a garden full of extraordinary native and exotic plants, and a library that includes works dating back 500 years, NTBG is just the kind of place that would surely please Cicero. 🌿



Jon Letman is the editor of NTBG's member's magazine *The Bulletin of the National Tropical Botanical Garden*.



1 Botanical artists show their works on the lanai (patio) at NTBG headquarters on Kauai.

2 *Polypore*, colored pencil and watercolor on paper, by Kauai-based artist Jane Goldsmith.

3 NTBG's Florilegium Society exhibit at NTBG's Botanical Research Center on Kauai (2019). 4 John Pastoriza-Piñol poses with his illustration at NTBG headquarters. 5 Visiting artists tour NTBG's Rare Book Room in the Botanical Research Center. Photos by National Tropical Botanical Garden

The Science Behind Flowers

Dick Rauh, botanist and artist, has penned a gift to all current and future botanical artists and, as he says, “appreciators of plants.” The gift is a book called *The Science Behind Flowers, Plant Morphology for Botanical Artists* (paperback; 184 pages; independently published August, 2020. ISBN-13: 979-8675412235)

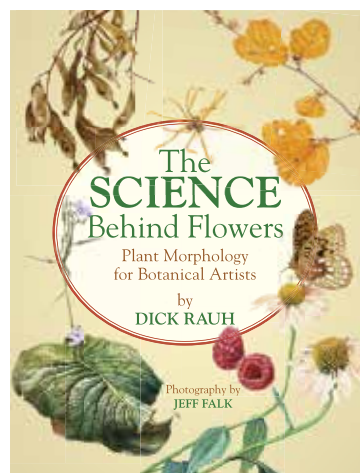


Dick Rauh

Dick is uniquely skilled to produce this book. He holds a doctorate in plant science, and has won more botanical art awards and is in more collections than can be listed here—but let it be said: ASBA’s Diane Bouchier Award for Excellence and ASBA’s James J. White Award for Service—and a sold-out show at the Royal Horticultural Society. His work is in the collections of Shirley Sherwood and the Hunt Institute for Botanical Documentation, to name a few.

For over 25 years, Dick has taught Plant Morphology for Botanical Artists as a requirement of the New York Botanical Garden’s Botanical Art and Illustration Certificate Program. For many years, he wrote a column in *The Botanical Artist*, the journal of the American Society of Botanical Artists. This book is a compilation of his lectures and articles, restructured to create a cohesive volume full of detail and “wow” moments.

The Science Behind Flowers showcases 24 families of plants which, while by no means exhaustive, as Dick explains, is enough to give one the idea of the wide variety of forms in the plant kingdom. Each family has numerous photographs of plant parts by Jeffrey Falk. The text is charmingly illustrated with lab manual drawings by several of Dick’s former students, many of whom have gone on to become successful botanical artists and teachers themselves.



Dick has the soul of a poet and, as such, provides a fluent and flowing text that is at once conversational and informative, much as his spoken presentations in class are. The consummately readable language is lively and fresh yet conveys all the pertinent scientific information and terms. It is quite clear that Dick is passionate about his work and wants to share it with us. Dick provides solid concepts in a way that does not overtax or burden the reader, rather are given in digestible pieces that build knowledge as the text progresses.

Divided into six sections, *The Science Behind the Flowers* covers the basics of floral structure and how to dissect a specimen. It includes the valuable coding of KCAG—a notation system for the number of floral parts in each plant; very useful for the novice botanist. The content moves on into more specific areas such as flowers, pollination and reproduction, evolution and taxonomy, fruit, and the vegetative parts of the plant.



Dick’s book is invaluable because the knowledge of our subjects is what separates us from other floral artists. Understanding what we are trying to portray through paint, graphite, ink, whatever, makes our work richer and, honestly, makes us love it all the more. Knowing how a bee pollinates an iris only enhances our fascination. Developing an intimate relationship with our plant subject is the stuff of which we dream and *The Science Behind Flowers* will encourage and assist in that discovery, making what we do even more magical. - reviewed by Robin A. Jess

Rocky Mountain Society of Botanical Artists

The bright spot of this year of cancellations for RMSBA is the exhibition organized to honor the botanical discoveries of the Long Expedition of 1819-1820. The exhibition, *From Platte to Peak: A celebration of the plants collected by Edwin James in the Summer of 1820*, went ahead as scheduled. Forty pieces were selected for the show. Martha Narey’s monthly blog posts described the expedition route so our members could follow along as the scientists moved from the Platte River east of (now) Denver to Pikes Peak in the southern Rocky Mountains. Many plants considered common today were collected on this trip, including *Aquilegia coerulea* (Colorado’s state flower), *Gaillardia pinnatifida*, *Pinus flexilis*, and *Populus angustifolia*. Expedition botanist, Edwin James, collected over 400 specimens during the expedition, which took 20 years to catalog.

The exhibition opened on September 4, 2020, at the Garden of the Gods Visitor and Nature Center in Colorado Springs, Colorado. Despite cancelling most of its programs this year, the Visitor Center was eager to host this exhibition due to its local appeal.

With many of the planned lectures about the Long Expedition canceled, RMSBA prepared printed educational materials to accompany the show. Posters were designed by Martha Narey and Patti Hearn to describe the journey and its scientists. Patti created original ink portraits of four of the scientists on the expedition. RMSBA President Carol Till was interviewed for four spots on the local morning TV program that was filmed at the exhibition.

After its close on October 30, 2020, the illustrations will move to the Betty Ford Alpine Gardens in Vail, Colorado, on view from November 17, 2020, to April 17, 2021. - submitted by Carol Till



ABOVE, TOP Jessica Barreto of KOAA News 5 interviews Carol Till. Photo by Christina Haywood. **ABOVE, LEFT** *Solanum elaeagnifolium*, silverleaf nightshade, watercolor, ©2020, Patricia Whalen **ABOVE, RIGHT** *Sedum lanceolatum*, spearleaf stonecrop, watercolor pencil and colored pencil, ©2020, Jan Boyd Haring



North Carolina Artists

Our members reflect fondly on our last circle meeting in January of 2020, now waiting for the Covid-19 restrictions to be lifted allowing us to once again get together in person to discuss our united passion: Botanical Art. Several from our group joined together in a “Social Distancing Trading Card Exchange.” Interested members contacted our president, Mary Knierim, who did a random drawing to select to whom the cards would be mailed. By the designated date, participants mailed their completed 2-1/2 x 3-1/2 in trading cards and everyone waited, anticipating receiving something wonderful in the mail. The group enjoyed this process so much that plans are being made to celebrate the upcoming seasons with shared trading cards. - submitted by Dale Pittard



TOP ROW Mary Knierim, Pamela Stubbs Dempsey, Judy Lutter, Kathy Schermer-Gramm, Dale Pittard, Roberta Vandalen, Linda Koffenberger, Claire Steece-Julich, Diane Rainey **BOTTOM ROW** Sam Causon, Brenda McAdams, Donna Worcesters, Maryann Roper, Melissa Hill, Sherry Graham, Lisa Holmsen, Mari de Moya **NOT INCLUDED** Linda Bowerman

Botanical Artists Guild of Southern California

After 36 incredible years, James P. Folsom (“Jim” to all of us), is retiring from The Huntington Library, Art Museum, and Botanical Gardens in San Marino, California.



Jim Folsom

On paper, his official title was formidable: the Marge and Sherm Telleen/Marion and Earle Jorgensen Director of the Botanical Gardens. In person, Jim is an effervescent, enthusiastic botanist, an ardent supporter of botanical art, and a friend of all things that grow and of those who grow them.

Those who know Jim insist he has never met a plant he didn't like—his botanical and horticultural interests are wide-ranging. His insatiable curiosity and expertise extend to include bread-making, art, history, photography, and more.

Jim's early endorsement of botanical art at The Huntington was invaluable for the relationship that has developed with the Botanical Artists Guild of Southern California (BAGSC) and ASBA. BAGSC sponsors workshops at a variety of excellent venues, and The Huntington quickly became a favorite for local botanical art instructors as well as artists from across the US and around the world.

Jim was enthusiastic about each instructor and workshop, and keenly interested in teaching methods. He welcomed us, took photos, provided specimens, and checked on our progress. He was on call for our botanical questions, which usually became fascinating mini-botany lectures.

Botanical art workshops expanded into us hosting the ASBA 2008 conference and the 2015 Weird, Wild & Wonderful Symposium held in conjunction with *Weird, Wild, & Wonderful: The New York Botanical Garden Second Triennial Exhibition*.

Jim has a rare talent for creating synergy between people and organizations. His creativity in supporting the conference and symposium was no exception; both were elevated by his recommendations of staff and colleagues, his generosity, time, and ability to take things in stride (like a small earthquake and city-wide power outage during the symposium!).

Reed-Turner Woodland Botanical Artists' Circle



Our members were saddened by the death of member Barbara Reed Turner (*at left*), age 100, in April. She is the namesake of Reed-Turner Woodland Preserve, a natural treasure of woodland, ravine, sedge meadow, creek, pond, wildflowers, and wildlife. Barbara grew up in the area and later donated her family's land as a nature preserve. Our circle holds its meetings in her former home, which serves as a field house.

During the spring months, at the beginning of the Illinois Shelter-in-Place order, members participated in an original art exchange. We published a list of interested members and each person prepared a work of art to send to the next in line. The program was well received as members looked forward to receiving something special in their mailboxes.

In addition, a virtual gallery exhibition has been ongoing with members sending current artwork, completed or in-progress, to co-president Lyndsay Murphree, who posts the submissions for all members to share. Of particular interest one month was work by members from their previous careers/lives.

Zoom has proven successful technology for holding monthly meetings. Business has included pursuing ideas for future workshops, sharing book titles, noting places nearby to observe native plants, recommending certain tools and pencils, and presenting and discussing members' work. The August meeting featured a tutorial by member Irena Gintilas on the iNaturalist app. Earlier in the year, while in-person meetings were still being held, member Doris Gilbert gave a presentation on the construction and use of display boards.

The Circle's website is currently under re-development; however, we've developed a sizeable following on Facebook. Membership has grown to 40 this year. With this increase we are challenged with ways to encourage new members to become active in committees and leadership activities. 📧

- submitted by Beverly Behrens

Jim has been a sought-after instructor. During the 2015 symposium, a lucky group went on a field trip with him to the Los Angeles Flower District—the country's largest wholesale floral district. He has taught timely workshops for us on the botany of upcoming ASBA exhibition subjects, among other topics. Through Jim we came to know the wonderful garden staff—expert resources for workshops and guides for the gardens.

Jim addressed the mounting challenges to gardens and museums through collaboration. An example is enthusiastic support of the New York Botanical Garden Triennial exhibitions. Another was the 2017 *Visual Voyages* seminar, co-sponsored by BAGSC and The Huntington and held in conjunction with The Huntington's exhibition *Visual Voyages*, part of the Getty's *Pacific Standard Time: LA/LA* initiative, which led to a rotating display of BAGSC botanical art on a wall of the Brody Botanical Center. BAGSC members have painted specifically for quarterly exhibitions on “the gold wall” ever since.

Jim planted the seed of creating an endowment to ensure botanical art at The Huntington continues into the future, leading to the establishment of the Tania N. Norris Endowment for Botanical Art and Illustration. He is a patron of plants, people, and botanical art and purchased diverse botanical artworks for the Brody Botanical Center.

He will stop to explain anything botanical to anyone interested. Many meetings included spontaneous trips at a dead run to a gallery or hidden corner of the garden to examine a treasure. (No exaggeration. Jim walks faster than most people jog. If you are ever scheduled for a meeting with Jim, wear sensible shoes.)

Jim and his wife Deb (also a botanist) will divide their time between home and roaming the countryside in their Airstream. We hope to join them in their adventures through Jim's writing. He has been a generous friend, an inspirational leader, incredible resource, and supporter of botanical art, ASBA, and BAGSC. Thank you! We will miss you, Jim!

We wish Jim and Deb safe travels and wonderful adventures. Throughout the botanical art community, we extend them an open invitation whenever they land in our part of the planet. 📧 - submitted by Deborah Shaw



Fuchsia regia, Brinco de princesa, and *Bombus pauloensis* (inset), Mamangava, 13 x 11 in, watercolor on paper, ©2020, Cristina Maria Klas

Botanical Illustration Center of Paraná

The Botanical Illustration Center of Paraná (CIBP) is a nonprofit association, founded in Curitiba, Brazil, in 2000 by a group of local botanical artists. Today, 20 years later, consolidated and with great importance in the Brazilian artistic context, CIBP continues with the firm purpose of keeping alive the tradition of botanical art, an artistic form as beautiful as it is special. The CIBP headquarters has ideal space for courses, meetings, and a small, but significant, library.

One of the traditional activities of the group is to publish an annual calendar focused on the native flora of Brazil. This publication has two functions: one financial and the other, social. The informal sale of the calendar provides resources to maintain the association in the months in which no teaching occurs. The calendar's social function seeks to maintain everyone's interest in research and also gives members the opportunity to have at least one image published per year.

The theme of the 2021 calendar is Bee Flora and depicts plants that are pollinated by Brazil's native bees. Unlike previous calendars, our images include the relevant bees. To learn how to depict the bees, we had an online lecture about bees from Rodrigo Gonçalves, a professor at the Federal University of Paraná. He then advised us and provided feedback during our illustration of these insects.

The destabilizing situation caused by Covid-19 means our association is presently closed, without students and therefore without financial revenue. Although the group worked hard to produce the calendar, we are now concerned about how we are going to distribute it. Yet we are trying to keep our spirits high! 📧

- submitted by Fatima Zagonel

The Botanical Artist asks:

What led you to focus on botanical art and what keeps you involved?



Jackie Isard, United Kingdom: “I discovered botanical art after doing a garden design course when I realized I had an avid interest in plants. Watercolor was my choice of media and six years later I'm still hooked! Facebook botanical groups kept me interested and keen to learn more. Once I started teaching I realized I just loved that too. It's the best career I've ever entered into and one I will continue until I cannot paint any more.”



Pavlína Kourková, Czech Republic: “I was led mainly by my love for nature and by the wish to share the joy of discovering its beauties with other people. For me it is primarily the celebration of plants. I am also aware that the role of nature is nowadays often underestimated, despite the fact that the plants play a vital and irreplaceable role in our lives. I hope that the botanical art can help to shift awareness back to nature.”

Mary Crabtree, Johnstown, CO: “A career in science and years of gardening made studying and illustrating plants a perfect fit for me. Botanical art keeps me growing and learning about observation, botany, art techniques, and the natural environment. It has given me a passion for creating illustrations that depict the beauty and complexity I see in the botanical world so I can share it with others.”



Donnett Vanek, Frazier Park, CA: “I was a textile designer before turning to Botanical Art. I often designed botanicals, which led me to closer observation of flowers and their structure. I became immersed in depicting plants in my artwork. I am especially interested in California wildflowers and pollinators. Through my work, I hope to encourage people to consider the important role that native plants play in the ecology of our landscape. There's always something new to discover in plants!”



Eunike Nugroho, Indonesia: “I found my passion for botanical art after my encounter with the UK societies. When I returned to Indonesia, I did not have peer groups so it was hard to keep myself focused. Later, I founded the IDSBA. To me, having a supportive community, getting involved in one, even taking a role pushed me further because it gave me responsibilities and pushed me to learn more. By helping others, I keep learning and stay passionate.”



Eileen Reimer, Lynden, WA: “My husband is ‘mirror-reading’ me and suggests that exercise, relationships, and creativity make me the happiest. The ornamental tree business we own is easily compatible, and has been my route into the world of botanical art. Meeting plants people, making mistakes, and learning from peers and teachers keep me involved.” 📧

The Big Picture

The Victoria Waterlily Project

STORY BY Lucy T. Smith

AT THE TIME OF WRITING, I have been a freelance botanical artist at Kew Gardens for just over 20 years. Since arriving from Australia in late 1999, I have added around 600 artworks, in pen and ink and watercolor, to Kew's archives. It is a wonderful position to be in, but around the 10-year mark I started to look for a personal challenge, feeling frustrated at not having worked on a project of my own for so long. It was difficult to take time away from steady paid freelance work, too. I looked around for a plant group that I could delve into and illustrate as an independent project. It had to be something that would capture my imagination and make good use of all the skills I had learned in my years at Kew. Fast-forward to "lockdown 2020," and here I am painting a giant leaf that is one meter in diameter – how did I get here?

The first seeds of inspiration were sown when I encountered Walter Hood Fitch's working drawings and finished lithograph of the giant waterlily, "*Victoria regia*" (*amazonica*). (at left) These plates, drawn from living specimens grown at Kew in 1851, were hung in the Shirley Sherwood Gallery right next door to my pen and ink

plates in 2014. Fitch first drew this beautiful plant for *Curtis's Botanical Magazine* from a single flower carried all the way from Bolivia in 1847. One can only imagine the state that the flower must have been in by the time it reached him. It must therefore have been a delight for him to finally see a fresh flower in Kew's glasshouse when the plants were at last successfully cultivated and blooming. His obvious fascination with the flower and the leaf parts jumped off the page and spoke to me across the years. I knew how he felt. The bulk of my work for Kew was pen and ink illustrations of dead, pressed, and pickled herbarium specimens. As much as I loved bringing dead plants back to life, the occasional commissions for *Curtis's* that took me into Kew's glasshouses to draw from living plants were a highlight. I wondered – had anyone attempted to capture the world's largest waterlilies in the same way that Fitch had so painstakingly done more than 160 years ago? The answer appeared to be no.

Every year Kew's horticultural staff grow the two *Victoria* species, *V. amazonica* and *V. cruziana*, in the Waterlily House and the Princess of Wales Conservatory pond. Through discussions with them and Carlos Magdalena (the waterlilies' propagator) I learned about their intriguing life cycle. Native to the South American continent, their flowers open over two nights, closing

for a day in between, changing sex and color – all to capture and utilize their beetle pollinator. I dared to ask: would it be possible for me to study the flowers at night, after hours, and even cut them for study? The surprising answer was yes!

My goal was to capture the flowers the moment they reached their perfect form on each night of flowering – first at stigmatic receptiveness (female) and then at anthesis (male). I began my studies in 2016, with spent flowers that were easily collected during the day. After flowering, the bloom sinks below the water and my first *Victoria amazonica* flower was in this state. Its petals were turning to mush, but the inner parts appeared decent enough to draw. Following Fitch's lead, I made a longitudinal section of the flower and was immediately in awe of the forms, color, and details inside. Over the following summer-flowering seasons of 2017, 2018, and 2019, I was lucky enough to witness the first- and second-night openings of both species. Each occasion required perfect timing, special permission to stay in the glasshouse overnight, and generous help from horticultural staff willing to cut blooms for me in the middle of the night. (I could write a book on the logistical challenges this presented alone!) I drew and painted the flowers both whole and in longitudinal section. Now I have 10 paintings of flowers and buds stacked up and waiting for their final touches.

I don't recall exactly when someone first asked me, "Are you going to paint a life-sized leaf?" My response was probably to laugh. After all, the flowers were my priority. Also, *Victoria* leaves are famously huge. The record size for one is just under three meters.... Perhaps I could paint a "small" one? I purchased a large roll of watercolor paper, then dreamed and thought. I asked for leaves to be cut toward the end of each plant's growing

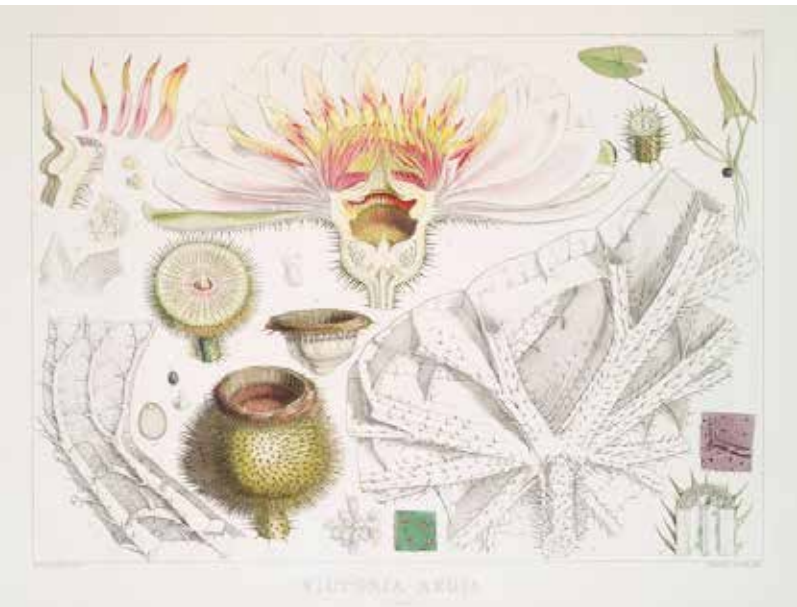
season, when its leaves naturally become smaller. I took photos, measurements, made color studies and drawings. The most attractive leaf was one cut from *Victoria amazonica* in November 2019. Its underside was the most beautiful and interesting to paint, with its violet blade, contrasting green and yellow veins, and dense prickles. I put the idea to one side, to pick up and start when I was less busy. Cue the coronavirus lockdown. By late March 2020, Kew Gardens was closed, all my classes were canceled, and my illustration work was put on hold. Suddenly I knew this was the time to take the leap and begin!

I needed to prepare a board on which to stretch such a large sheet of paper. For this I coated a large sheet of plywood with two layers of varnish. Then I cut a paper roughly to size from the roll and, with the help of my husband and daughter, wet and stretched it. At 120 x 120 cm, we certainly needed two pairs of hands to lift the paper! Once it was dry, I projected the drawing onto the paper. This first drawing had to be done in one sitting, lest the paper move and throw the projection out of projection. Two more days of finessing the drawing and I was ready to paint.

From my small practice studies, I realized that drawing the veins in masking fluid would be quicker than painstakingly painting around them during the initial washes. I worked quickly, getting the masked lines down and first washes on as soon as the mask was dry so I could peel it off as quickly as possible. I did this a section of the leaf at a time, over two long, exhausting days. Setting the board up in my small studio was a challenge. After some experimentation I attached two clamps to my desk, adding a few pieces of wood to create a ledge. The board could thus be propped against the wall, moving the desk back and forth to change the angle.

Since then I have spent more than 60 days working on the painting. I work around the circle, one layer at a time, building up color and detail. Each time I work on a new section, I put all my water jars and palettes safely away before heaving the board up and turning it through

AT LEFT, TOP Fresh from the Waterlily House, and next on the drawing board: the leaf of *Victoria cruziana* **BOTTOM** Lucy Smith with waders on for a closer look at *Victoria* in the Princess of Wales Conservatory pond, Kew, 2018 **ABOVE** A section of the leaf, reproduced here life-size





45 degrees. Every so often I prop it up against my chest of drawers and take a photo of the whole piece with me in it, to assess my progress. Progress initially felt fast, but has since slowed right down now that I am working on all the details, which include hundreds of prickles! Some weeks I have spent seven days straight painting, others I take a break and work on something else. Hopefully by the time this article is published, it may even be complete! Last week I was having one of those bad days when you wonder when you will ever be finished. I took out my painting of the *Victoria amazonica* second-night flower and laid it on top of the leaf painting. I recalled the hot summer night last year when I waited patiently for the beautiful flower to open, and the excitement when it finally did. A few months later, this very leaf was also brought dripping out of the water for me. Seeing them together made me realize how far I had come since first daring to “dream big.” So I sat down and picked up the brush once again. 🖌️



Born in Australia, professional botanical artist and illustrator **Lucy T. Smith** has been based in London since 2000. Her passion for nature and science led her to Kew Gardens, where she became established as one of Kew's freelance botanical artists. Her work has won numerous awards including the Margaret Flockton Award and the Jill Smythies Award, both for scientific botanical illustration, plus two gold medals from the Royal Horticultural Society.

Tips for taking on a big project

Buy a whiteboard! Map out a timeline of what you hope to achieve and when. Have an end goal in sight: an exhibition, a publication, or both. At first I was daunted at the idea that this project might take four years. It has taken even longer, but that is better than never starting at all! Make a list or table on which you can cross off or tick long-term goals. Keep a space for short-term goals, e.g., what you hope to achieve each day of this week; how many days a particular task might take. Cross them off when done. This is the most satisfying, and thus motivating, part.

Talk about it! Give your project a name, refer to it when speaking about it to others or when sharing on social media. This makes it real. By going public, you set up an expectation with yourself and others. Use this, but try to achieve the balance of private and public space that works best for you.

Mix up LOTS of paint for both washes and detail. You do not want to regularly stop and re-mix your colors, as this breaks up precious painting time. It is important to keep your colors consistent over a large area, too.

Keep looking at your piece from a distance. Taking a photograph helps to do this, as the reduced image on your screen will highlight areas that are uneven or unbalanced. It can be difficult to see the big picture when you are working up close for hours at a time.



AT TOP Work in progress: *Victoria amazonica*'s second-night flower
MIDDLE After around 60 days' painting, the *Victoria amazonica* leaf underside is becoming more three-dimensional
BOTTOM Preparing the leaf of *Victoria amazonica* for pressing

One Artist's Approach

Planning, painting, and participating in an Abundant Future

STORY BY *Susan Mintun*

In ASBA's exhibitions program, we strive to challenge our members to learn new things about plants, and to develop cross-disciplinary relationships. With so many people gardening at home and farming at a smaller scale, we thought the timing was right for this topic. The loss of plant diversity in utilitarian crops the world over puts these critical resources at greater risk with each passing year. The genetic diversity inherent in these heirlooms and crop wild relatives is essential for weathering changing climate, disease outbreaks, increasing demand, and myriad other challenges in the coming years. The artworks chosen for this exhibition are examples of the kinds of plants whose genetic diversity can be mined to increase resilience in our utilitarian crops. They have lessons to teach about the evolution and future potential of our botanical heritage.

-Carol Woodin, ASBA Director of Exhibitions

THE BEST THING ABOUT CREATING A PIECE FOR AN EXHIBITION such as *Abundant Future: Cultivating Diversity in Garden, Farm, and Field* is that the process leads you down paths that might not otherwise be traveled. The extent of the exploration may not be immediately evident in the final image, but in subtle ways it influences the artist, and makes both the experience of creating the painting, and the final artwork itself, richer. I suspect that every artist who undertook the challenge of creating a piece for *Abundant Future* now has much they can relate about the plants they chose to portray because, more than simply being inspired by form and color, it required taking an academic interest in both the plant and the ways in which botanical art is relevant to global issues.

In my case this began by revisiting the ethnobotany course I took in graduate school. Course topics included the interrelationships between humans and plants, the history of the domestication of crops for food, medicine, and myriad other uses, and the importance of genetic diversity for maintaining species vigor. It helped me narrow the direction I wanted to take for my painting, and I decided I would focus on a food crop.

The encouragement to seek collaborations with people or institutions involved in sustainable growing sent me on a search to discover what might be happening right in my own corner of the world. I found The Field's Edge Research Farm not one hour from where I live in southeastern Pennsylvania. Owned and operated by Alex Wenger, the farm grows heirloom (and some very unusual) vegetables for restaurants in Pennsylvania, New York, and surrounding areas. When, completely out of the blue, I contacted him and explained what I was working on, he didn't even bat an eye, and graciously invited me to visit. I spent a delightful afternoon with Alex tromping through his fields and learning about the scientific and historical approach they take to growing vegetables. Some of their crops are lesser known species that have been cultivated for hundreds of years and are being rediscovered for their genetic, dietary, and culinary value. At the end of the day I went home with armloads of the most beautiful produce and to ponder my options for my painting.

My visit to The Field's Edge piqued my interest in growing a plant from seed so I could study it through all its phases of growth and development. I started with a few different crops, but finally settled on growing emmer wheat (*Triticum dicoccum*) for two reasons: I had never grown wheat before, so it would be a fun new experience; and its history and importance as a food crop was of particular interest to me from my days in graduate school.

I embarked on an 18-month process that began with finding a source for the seeds, growing the plants, and, along the way studying, sketching, dissecting, photographing, and researching



ABOVE, TOP Growing emmer wheat from seed allowed me to observe all stages of growth.
BOTTOM The tiny silica barbs on the awns help a seed that has fallen to the ground plant itself. Wetting and drying of the awns over a period of days causes them to bend and straighten repeatedly, essentially drilling the seed into the soil, with the barbs ensuring that the seed is ratcheted downward.

the history, morphology, and anatomy of emmer wheat. Emmer wheat, also known as farro in Italy, probably originated in Turkey and was domesticated from natural wild wheat populations. Information sources vary, but it's estimated that emmer was first cultivated between 10,000 and 17,000 years ago. It is the progenitor of modern durum wheats used for pasta. Bread wheat, which has only existed for about 9,000 years, and only by cultivation, arose from hybridizing emmer wheat with other wild grasses. Currently durum and bread wheats account for the vast majority of global wheat production. Emmer wheat is considered an "ancient grain" and is not as widely grown, but production has been going up because of increased interest in underutilized food crops.

A friend and fellow botanical artist introduced me to a dandy, inexpensive microscope made by Celestron that I used for peering at the tiny flowers, ovules, anthers, and immature seeds. I wasn't sure if I would include drawings of these in the final piece, but the pleasure of studying them was reason enough to spend hours hunched over my little microscope. A couple of times, to my great amusement, I even discovered I was not alone, as I observed some wee beastie marching purposefully across my field of view, so small that I would never have seen it without magnification.

Throughout the project my ideas for how I wanted to portray my subject changed constantly. Ultimately, I chose to paint a greatly enlarged (x5) image of a ripening ear. Unlike some artists, I do not work with a limited palette. For every painting the colors I use become somewhat of a moving target. I start by comparing color swatches of all my paints with my subject, placing the swatches right next to the plant to try to ferret out what I see. But as the painting progresses, and I spend more time peering at my subject, I often find my initial analysis was not sufficient, and I start dipping into other colors in my pans. For this piece the colors I started with were Prussian blue, cerulean blue, permanent sap green, perylene green, Naples yellow, quinacridone gold, lemon yellow, raw umber, French ochre, burnt sienna, burnt umber, moon glow, and ultramarine violet. I found all these colors, and then more, at this stage of the plant's development, where the seed hulls are changing from green with a bluish bloom, to purple and golden brown. The remnants of a few clinging anthers, the barbed awns, and just a small strand of a graceful, aging leaf captured a lovely moment in time. At first I planned to include graphite drawings of the floral parts I had studied, but when the watercolor of the stalk was finished, it seemed the piece was complete, and I left well enough alone. That's sometimes how the creative process goes, and that's okay. And if my painting, and the other pieces in the exhibition, inspire viewers to participate in assuring an abundant future, then that can be counted as a success. 🌾

Reference: www.mpg.de/551648/pressRelease20070510



Susan Mintun enjoyed careers in both graphic design and horticulture. Happily retired since 2011, she now applies all those years of experience to her endeavors in botanical art. She works in graphite and watercolor on paper and vellum. Susan finds her biggest challenges are not over-working the painting, and keeping her studio assistant (Seamus T. Cat) from drinking out of her water pot.



Notes and sketches helped keep track of the number and position of the florets on the spike. Colors changed as the plants matured, so color swatches were essential.

At various points during the growing season I dissected individual florets so I could observe their stages of development. This image at below, left, shows the triangular shaped ovary, the fluffy, sticky stigma above it, the very fine translucent filaments and the yellowish anthers. Looking at the anatomy this way informed my understanding of the morphological changes that were occurring externally. For example, the microscopic view of the anthers helped me be certain I was portraying them accurately. The only drawback to the microscope was that the bright illumination washed out the colors, so I had to be careful to note them under natural light. At below right: This stage is called anthesis (the beginning of flowering). In wheat it is marked by the extrusion of the anthers, as shown here. Pollen from the anthers may be shed before emerging, resulting in self-pollination with the flower inside the same floret, or after emerging, and being wind dispersed to another plant.



AT RIGHT, and ABOVE, (DETAIL)
Triticum dicoccum, emmer wheat, 27.5 x 15 in, watercolor on paper, ©2020, Susan Mintun. From the exhibition *Abundant Future: Cultivating Diversity in Garden, Farm, and Field*, The Fourth New York Botanical Garden Triennial



A Study of Browns

Exploring and creating color variations in watercolor

STORY BY Denise Walser-Kolar



IN EVERY WORKSHOP I HAVE EVER TAUGHT, no matter what the subject, I am always asked, “What colors do you use to mix browns?” I mix most of my browns from three primary colors: Daniel Smith quinacridone gold, Winsor & Newton French ultramarine blue, and Winsor & Newton permanent alizarin crimson.

I chose nuts for my demonstration because they include almost every shade of brown—from warm orange browns, to purple browns, to very cool blue-gray browns—all mixed from the same three colors. This was painted on vellum, but the same technique and colors can be used on paper. An article, *Basics of Painting on Vellum*, in the September 2013 issue of *The Botanical Artist*, page 18, explains more on my technique.

After I finish my drawing and before I put paint on my palette, I take my subject out into the sun and look very carefully at all the colors coming through. Under what appears to be a very regular brown, there are often pinks, oranges, greens, purples, or blues coming up through the brown. I try to remember all these colors as I transfer my drawing, lay out my paint, and begin.



My favorite browns are mixed with quinacridone gold, French ultramarine blue, and permanent alizarin crimson. If you look at the top left corner of my palette (*at left*), you can see those three colors mixed together—there is an area with an orange brown, an area of a purple brown, and an area of a more grayish-blue brown, and, in between, many, many other browns. In the lower right corner, is a mixture of Payne’s gray and transparent brown oxide. I use that mix for deepest shadows and for blacks. In the lower left corner is quinacridone pink, quinacridone gold and the oranges mixed from those colors. Along the left side is manganese

blue hue and greens mixed from colors on my palette. Off to the right side is rose of ultramarine. In the upper right corner is my favorite purple mix—French ultramarine blue and permanent alizarin crimson—with a range from reddish purple to bluish purple. I use this purple mix for shadows on browns and greens. You can see I’ve already used it for redrawing my transferred drawing. I tend to mix all my colors with all my other colors (without over mixing—I want a variety of color, not a big puddle of all one color) to get as many choices as possible. That way, when I start painting, I just have to look for the correct color on my palette and not stop and mix color along the way.

Colors used in this painting:

- Winsor & Newton permanent alizarin crimson
- Winsor & Newton French ultramarine blue
- Daniel Smith quinacridone gold
- Daniel Smith quinacridone pink
- Daniel Smith manganese blue hue
- Daniel Smith rose of ultramarine
- Daniel Smith transparent brown oxide
- Schminke Payne’s gray bluish shade

At right, I have mixed a medium shade of brown with the three primary colors. Then painted it over rose of ultramarine, Q. pink, orange, and Q. gold. The brown on the right has no bright color underneath. The bottom is shaded with the purple mix and the very bottom is shaded with the Payne’s gray and brown oxide mix. 📖



Denise Walser-Kolar began her journey into botanical art after receiving a botanical art class from her parents as a birthday gift. She started growing hazelnuts after meeting Phil Rutter, developer of this new hybrid hazel. Denise loves teaching people how to paint on vellum (especially hazelnuts).

Corylus x, Quercus, "Saved from the Squirrels", 4.5 x 7 in, watercolor on vellum, ©2020, Denise Walser-Kolar



After transferring my drawing, I use my purple mix to draw in all the tiny details. You can see on my palette where I have picked up a medium purple (from the red and blue mix). I am also starting to indicate shadows and texture.



When refining my drawing with paint, I avoid all lost edges (a lost edge is where there is a highlight on the edge of something and you can barely tell where the subject ends and the background begins—like on the top of the middle hazelnut) and light areas. I spend a lot of time at this point making sure I understand, and have drawn in, all the details. When it is as good as I can get it, I erase the pencil lines.



Next come tiny washes to remind myself of color (so I don't accidentally paint a green part orange later on). I'm also putting in the bright colors (Q. pink, Q. gold) that I saw coming through the brown areas when I took the nuts outside. The acorn cap has a lot of manganese blue hue coming through the darker areas so I make sure to put that in early.



I use rose of ultramarine as the first layer in my very darkest shadows. Even if the shadows are black in the end, they will be more interesting and have more depth by using other colors underneath. At this point, I have switched from tiny washes to mostly drybrush.



I continue layering color (always protecting my highlights, reflected light, and lost edges) picking up a slightly different color every time I go back to my palette. In very complicated areas like the acorn cap, I look for landmarks and work my way out from that landmark.



I finish the painting by deepening the darkest shadows, adjusting colors, and adding color (and sometimes texture) to the highlights revealed in the sunlight. When adding color to lost edges, I am very careful not to make an outline. Little hairs are added to the hazelnut husk and branch.

She Chose Beauty

Lizzie Sanders, 1950 - 2020

STORY BY Carol Woodin



“She could turn her hand to anything she chose, but she chose beauty: her garden, her plants, her flowers, her painting.” — Lizzie’s sister, Jane Perondini

The botanical art world has lost an irreplaceable talent and friend in the passing of Lizzie Sanders in July of this year. A graduate of Duncan of Jordanstone College of Art, Lizzie spent many years in graphic art and advertising

in Italy and New York, before returning to Scotland and turning to botanical subjects. She had been producing botanical artworks for about 30 years, and developed a close relationship with the Royal Botanic Garden, Edinburgh, which was a 20-minute walk from her home. Over the years she sourced many plants there, and always delighted in learning about the scientific and ecological stories behind them, working in tandem with botanists on staff.

Lizzie had a lifelong love of learning, both within her chosen field and outside of it. That love helped to inform the way she conceived of her artwork and what it was meant to convey. Her paintings were executed with a meticulous drybrush technique and each presented a unique sense of design. Informed by the contemporary world in which she lived, Lizzie’s creativity in composition expanded the very idea of what was possible for those who followed. Jean Emmons comments,

“Instead of ignoring the confining edges of mats, she incorporated them, creating dramatic tension and brilliant negative space. She was drawn to oddly constructed plants, and loved to paint the quieter parts of plants, the attachments between things.” Lizzie was courageous in her choice of subjects as well as in the way she presented them. Her palette was limited to a few colors for each painting, but from it she drew an immense and lively range of color. She was known for her soft, silvery, nuanced greens.



Lizzie Sanders

Alongside that creativity and courage though, she was highly disciplined and directed, so each painting she followed through to its completion adhered to the high standard that she had. Her son Toby described this quality this way: “An ordered and committed mindset, combined with fierce artistic talent, are what drove her to incredible levels of attainment in her botanical painting.” Her daughter Robin holds dear her devotion to family and friends, and how her forward motion was founded in her philosophy of “getting on with it.” Lizzie showed no fear when facing a challenge.

It’s true Lizzie’s art was central to her life, but anyone who knew her quickly learned of her energy, humor, and gift for making adoring friends. Her dry wit was infectious. She was a great companion wherever you happened to be, but especially at an exhibition.

Lizzie also gave of herself, gaining many admiring students over the years. She served as a juror for the Botanical Images Scotia (BISCOT) Awards, on the steering committee of *Botanical Art Worldwide*, and most recently as a juror for the inaugural Botanical Artists in Residency at Oak Spring Garden Foundation. Her awards include three Royal Horticultural Society Gold Medals (2000, 2002, and 2004), the 2004 ASBA Diane Bouchier Artist Award, and the Mary Mendum Memorial Medal for Excellence in 2006.

Lizzie left behind an important body of work that will be studied and appreciated for generations to come. It is found in many collections including those of Dr. Shirley Sherwood, RHS Lindley Library, Highgrove Florilegium, and Hunt Institute for Botanical Documentation. Currently, her work can be seen in the *23rd Annual International* and the upcoming Fourth New York Botanical Garden Triennial, *Abundant Future*.

Remembering Lizzie Sanders

I first met Lizzie when she came to an RHS show in 2000 where she had done a superb series of plants grown at the Royal Botanic Garden Edinburgh which had emanated from the island of Socotra (Yemen). I particularly liked her painting of the leaves of a native begonia. Her sense of design was wonderful and I went on to acquire several more paintings, including a series of studies of the Vanilla orchid.

She portrayed plants scientifically and that meticulous element of her work appealed to me as well as her color skill. She was very much involved with the Royal Botanic Garden Edinburgh where she obtained many of her specimens and she won a number of Best in Show awards in the UK and the USA. She was an important botanical artist and such a lively personality – she will be much missed. — Dr Shirley Sherwood

As familiar with her paintings as one might be, Lizzie’s work often surprises because she enjoyed pushing the boundaries of classical botanical art. In *Weird, Wild and Wonderful*, for example, I can remember standing in front of Lizzie’s painting of rainbow eucalyptus in astonishment. It is nearly abstract but simultaneously scientifically precise.

Although Lizzie was often inspired by the collections and research at RBGE (her very important painting of the Edinburgh potato in the *Abundant Future* exhibition is the epitome of that relationship), she also painted plants she grew in her garden. One of my favorite paintings of Lizzie’s cottage garden plants is a small gem of the diminutive creeping gunnera—*Gunnera magellanica*. This 2018 painting is only 5-1/2 inches square but is a brilliant performance by the Queen of Green. I see at least 15 variations of green in the crinkled, cup-shaped leaves all dynamically and intricately composed.

I think those of us who knew her work before we became friends, were surprised that a woman as focused, organized and precise could be so endlessly fun to be with, even in the most difficult times. Precision and abandon. That is how I remember Lizzie. — Pat Jonas



OPPOSITE PAGE *Still life with quince, cabbage, melon and cucumber (After Cotan)*, 28 x 35 in, watercolor on paper, ©2008, Lizzie Sanders ABOVE, TOP *Nepenthes sp.*, 10 x 8 1/2 in, watercolor on paper, ©2010, Lizzie Sanders, from the *14th Annual International* exhibition. BOTTOM *Eucalyptus deglupta*, rainbow eucalyptus, 10 1/2 x 8 1/2 in, watercolor on paper, ©2013, Lizzie Sanders

A Well-Kept Work Space

A small studio with multiple uses

STORY BY *Inma Medina*



MY STUDIO IS A SMALL BEDROOM in the north corner of my house. Light comes through two large, sunny windows on the west and north. The view takes in only trees, as the house is on a steep hillside. In summer I see blue jays, robins, cardinals, and sometimes goldfinches. This space has many uses. I am an independent fashion consultant and hobby photographer, and I paint in the time between projects. I create patterns for high end fashion companies in New York City. Draping and pattern making takes a lot of space, so I keep my watercolor and photography materials organized in bins that I take out when needed.

The walls are painted a neutral grey to avoid distractions, and are free of shelves because I like to hang my paintings with clips to look at and study them. Eventually I would like a flat file cabinet to hold paper and paintings, but at the moment I use large archival black boxes behind the table. I love the lamp that sits on my table because it allows me to paint at any time, although I prefer the wonderful natural light that comes through the windows.

I prefer to paint flat rather than at an easel, so I adjusted an old dining room table to the height of my waist. I start with wet in wet and move on to drybrush, flipping the paper around to keep the area I'm working on close to my body. I cover the areas I am not working on with paper towels, but am not afraid of mistakes or accidents; I learned how to fix those from one of my online teachers.

Watercolor does not require too many supplies, at least not for me, because everything I use is compact and carefully chosen for quality. I have half-cup Mason jars for water and a

porcelain serving tray for mixing. To mix larger quantities I like small soy sauce dishes. When it comes to paint, I've tried three major brands and settled on Schmincke. I made up my own tin palette with 20 of the most transparent and light fast colors, although I use only about 12 or less. I love mixing rather than using specific shades of a color, and keep a black mix to use for everything. Of my many brushes, those I use most are Rosemary & Co series 323 and Raphael Kolinsky series 8408 and 8404. I have tried synthetics but always go back to sable. For large paintings I have Winsor & Newton's sable One-Stroke.

The Epson SureColor P600 printer in this room is for archival prints that I sell. I use it with UltraChrome pigments on Canson Infinity printmaking rag fine art paper, 310 gsm. The paper I use for watercolors is Canson Moulin Du Roy 300 lb (purchased in bulk) and Arches 300 lb. I am not sure what it will be when I run out of Moulin Du Roy.

The largest area on the southwest wall of the room is kept clean and clear to use for photography and to hang paintings while I work. The studio also holds a professional sewing machine and an iron I use often for work. Three dress forms are tucked in a corner when I am not working on patterns, and in the closet are special garments kept from when I had my own line of clothing. Under my table I keep fabrics and other supplies organized mostly in large bins, but I am not a neat freak by any means.

I do like to keep my view simple to avoid distractions. All my reference photos I keep in my iCloud drive, and I look at them for inspiration or to choose one to paint when the mood strikes. All my photos are taken from my own still life set up with natural light. I take many photos and store them. When I paint from life, subjects are usually smaller because large paintings take longer and the light changes a lot. I make sure it is something I can finish in one day. For larger subjects, I prefer to paint from a photo, starting my drawing as soon as possible before the plant dies. But I am usually lucky choosing plants that last long. I love amaryllis, orchids, and tulips. I occasionally am attracted to vegetables and fruits—those I paint from life. 🌱



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Inma Medina earned a bachelor's degree in fine arts from FIT (Fashion Institute of Technology), State University of New York, in 1991. After working in the fashion industry in New York City for prestigious fashion houses, Inma moved to Connecticut where she started a pattern development company from her home studio. Selected clients include Monse, Jason Wu, Alexander Wang, DVF, and Oscar de la Renta, among many others. Her watercolor journey began in spring 2017 when she started researching to create botanical-themed silk scarves. Her work has been included in ASBA's 22nd and 23rd Annual International exhibitions (2019 and 2020) and in other exhibitions in Connecticut, Missouri, and New York.

1 Inma at work **2** *Hippeastrum* 'Orange Sovereign Amaryllis', amaryllis, 22 x 30 in, watercolor on paper, ©2018, Inma Medina **3** The windows are super bright, lighting up the room in a sunny morning. **4** Working from life on a small test painting. **5** In the spring I can see this beautiful native dogwood in bloom. **6** A visitor. **7** *Strelitzia x reginae*, bird of paradise, 15 x 21 in, watercolor on paper, © 2018, Inma Medina **8** This large oak tree is amazing in winter. All images ©Inma Medina

Devil's Claw and The Margaret Mee

Botanical art icon inspires study of an unloved plant

STORY BY *Susan Tomlinson*
SERIES COORDINATOR *Gillian Rice*



Susan Tomlinson's lifelong interests in art and science were perfect preparation for botanical art, a genre she discovered a few years ago. She holds a bachelor of fine arts degree and a PhD in geosciences (for which she studied fossil turtles in Big Bend National Park). She teaches interdisciplinary courses in science and the humanities at Texas Tech University. Susan is an experienced illustrator in the field and shares her skills in *How to Keep a Naturalist's Notebook* (Stackpole Books, 2010). In 2018, at ASBA's 21st Annual International exhibition, she received the Richmond and Lili Bates Award for Excellence. This year, Susan began serving on ASBA's board of directors. Working on her devil's claw project, she demonstrates her determination not to be defeated. Susan's inspiration for her resoluteness is botanical artist and explorer Margaret Mee.

MY FIRST ENCOUNTER WITH DEVIL'S CLAW was its seedpod, a gnarly thing shaped like a woody Casper the Ghost with big, empty eyes and long, hooked legs (from which devil's claw gets its unfortunate name). It caught on my sneaker when I was out hiking in the desert as a kid. It was scary looking, and the hooks hurt when they dug into my ankle. But a lot of weird plants live in the desert, many that poke you, and when you grow up among them, you scarcely notice these things. So, I peeled it off and went on with my life. Over the years I encountered the seedpod again from time to time, but I didn't give the plant much thought until I decided it would make a good subject for a botanical painting.

At first glance there is nothing particularly remarkable about *Proboscidea*. The leaves are large, but the plant's habit is an uninteresting mound of green, the flower is small and dull in most of the species, and the fruit—arguably the most intriguing part of the plant—is largely hidden by the leaves. And frankly, the smell of *Proboscidea*—something akin to week-old gym socks soaked in vinegar—is overpowering for most would-be explorers and discourages closer inspection.

The fruit is drupaceous, with a fleshy outer part enclosing a woody, skeleton-like inner structure holding the seeds. At the end of the life cycle of the plant, the fleshy part of the fruit dries up and peels away, and the “tail” of the woody part splits to form the distinctive claws. By the time the fruit has morphed into the claw, the plant is long gone. When you find the fruits on the ground, it is as if they have appeared out of nowhere.



Proboscidea is considered by most to be a noxious weed that needs eradicating. But the claws have some economic and cultural value and Native Americans use them for basketry.

Inside The Margaret Mee. Prints by (l) Elaine Searle and (r) Olga Ryabtsova

The fruit, which someone once described to me as looking like an okra that swallowed a mouse, allegedly can be pickled and eaten, though I am scared to try this. But it is probably safe to say that most people are not only unfamiliar with this Southwestern native, they probably wouldn't care even if they did know about it. And that right there is reason enough to bring



Margaret Ursula Mee
Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA.
Photograph by W.H. Hodge

attention to it. We lose the things we don't know and don't value.

I think Margaret Mee would agree. Mee was famous for her decades of work documenting the threatened plant life of the Amazon rain forests. And Mee made her field trips over a period of 32 years, until her death at 79. She

endured malaria and hepatitis, stood down bandits with a pistol, suffered near-starvation, and almost drowned. And yet she kept returning to the forests, on a mission to document the little-known plant life and raise the alarm about losing it. She was a field artist without peer, and she was my inspiration for this project.


As it happens, there are several species of devil's claw in the Trans Pecos region of Texas, but this is a seven-hour drive from my part of the state, and it would take several long visits to document the plants. This kind of thing would not have deterred Margaret Mee though, so in that spirit I bought an old teardrop camper last fall to use as a base camp for botanical art field work.

The camper was sound but basic—just a bed on wheels, really—and so I spent much of last fall and winter renovating her. I built cabinets and a fold-down counter to use for cooking

and sketching, added a built-in stove, hung botanical prints, and installed a solar system to power a radio and a computer. And when I was finished, I christened her “The Margaret Mee.”

Just when I was ready to take the camper out for her first test run, life intervened in the form of the pandemic. The state park where I was planning to stay during my field work shut down, and when it re-opened, it was hard to get a reservation. So I contacted Michael Eason, a botanist and author of *Wildflowers of Texas*, with whom I am collaborating, and he sent me some devil's claw seedpods. As it turns out, the devil's claw gives up its treasure reluctantly—it took two pairs of pliers, a knife, and a lot of blue language to extract the seeds. This was not the first time I have tried to grow *Proboscidea*—last year I managed to grow *P. parviflora* var. *hobokamiana* ‘San Carlos Apache Domesticated’, developed by Native Americans. Germination was hard but I managed to coax to life two species from the seeds Eason sent. And then it followed that they needed protection from hailstorms, windstorms, too little rain, too much rain, freezing weather, and squirrels digging up their roots. But as I write this, *P. louisianica* ssp. *fragrans* (an annual) is bearing fruit and *P. althaeifolia* (a perennial) is being prepared to overwinter in my greenhouse.

Margaret Mee understood that a cultivated plant is not the same as one living in the wild, and that field work is always the best approach for documenting native species. The two specimens I grew here bear that out. Last fall I went down to the Trans Pecos and spent three days sketching *fragrans*. My specimen, as glad as I am that it grew in my backyard for me, is no match for the robustness of the plant I worked on outside of Marfa, Texas.

I won't give up on this project. Of the 15 field trips to the Amazon rain forests that she made, Margaret Mee took her last shortly before she died at the age of 79. That is inspiration enough for me to keep going. 

AT RIGHT *Proboscidea louisianica*, devil's claws, 'The Tumblers', 8 x 12 in, watercolor on paper, ©2019, Susan Tomlinson.

BELOW, LEFT The Margaret Mee. **MIDDLE AND RIGHT** Field work on *Proboscidea*, Marfa, Texas.



Clara Maria Pope

A talented beauty

STORY BY *Martyn Rix*

SERIES COORDINATOR *Jody Williams*

DOES ANYONE WHO SEES THE PRETTY girls peddling their wares in the well known *Cries of London*, imagine that one of them was a great botanical artist? The *Cries* are a set of 13 engravings illustrating the cries called out by sellers of, for example, fresh mackerel, turnips and carrots, cherries, china oranges and “primroses, two bunches a penny, primroses.” They were the work of the successful, raffish and, by all accounts, charming artist Francis Wheatley (1747–1801); one of his models, Clara Maria, became his wife in 1787.



‘Two bunches a penny primroses, two bunches a penny’. Stipple engraving by Luigi Schiavonetti after a painting by Francis Wheatley, from *Cries of London* (1793). Courtesy Josef Lebovic Gallery, Sydney.

Clara Maria was born in London in 1767, the daughter of Jared Leigh (1724–1769), a lawyer and amateur artist who painted seascapes and landscapes in the style of Claude Lorraine. Little is known of her childhood. Before her marriage, Clara Maria is said to have worked as an artist’s model, and even after marriage to Wheatley her life cannot have been easy as he lived extravagantly and ran into debt (for the second time!) in 1793, and then died at the age of 54 leaving her to raise four daughters. Even before her husband’s death, Clara Maria was painting miniatures, and sentimental scenes and she exhibited at the Royal Academy from 1796 onwards, initially miniatures, then a full-length portrait of the Italian soprano Angelica Catalani, and finally, after 1816, concentrating on paintings of flowers.

Accurate paintings of flowers were then regarded as works of art, not dismissed by the art world as mere illustration, and in fact this was a time, in the late eighteenth and early nineteenth centuries, when female botanical artists were in their prime, exhibiting at the Royal Academy in London and the Salon in Paris, teaching botanical painting, and publishing their work in the most prestigious and splendid books. Clara Maria was one of several ladies who made their living by their botanical painting.

Clara Maria married again in 1807, at the age of 40. Her second husband, Alexander Pope (1763–1835) was an Irish actor and miniature painter, who lived in London and had a successful career both at Covent Garden and the Haymarket theatre, playing leading Shakespeare roles.

Had it not been for her association with the publisher Samuel Curtis (1779–1860), little or nothing would be known of Clara Maria’s work. Samuel Curtis (1779–1860) was the first cousin and son-in-law of the botanist William Curtis (1746–1799), author of the superb *Flora Londinensis* and founder of the *Botanical Magazine*, which, after Curtis’s death in 1799 was renamed *Curtis’s Botanical Magazine*. In addition to being the proprietor of the Magazine from 1801 until 1846, he was a nurseryman and part-time publisher. It is said that Curtis saw and was impressed by Clara Maria’s painting, and so asked her to paint flowers for his proposed masterpiece, *The Beauties of Flora*, which appeared in parts between 1806 and 1820. This was a series of paintings of flowers set in front of a landscape, similar in style to the more famous Thornton’s *Temple of Flora*, which had been published between 1799 and 1807 and had become very popular, though it did not save Thornton’s family from near destitution. Curtis’s *The Beauties of Flora* was equally unremunerative at the time, though today it is very rare and sought-after. Ten very large plates were finished, all



ABOVE, TOP *The Flowers of Shakespeare*, c.1835, watercolor on paper, Clara Maria Pope, (1750-1838), Courtesy of the Trustees of Sir John Soane’s Museum, London, photo credit: Bridgeman Images **BOTTOM** A group of camellias from Samuel Curtis, *A Monograph of the genus Camellia* (1819), colored engraving after a painting by Clara Maria Pope.



ABOVE, LEFT *Paeonia* sp., peony, Plate 6 from Eleven original watercolour drawings illustrating species and varieties of the genus *Paeonia* (1821-1822) by Clara Maria Pope (-1838). The Natural History Museum / Alamy Stock Photo **RIGHT** *Paeonia* sp., peony, Plate 8 from 11 original watercolor drawings illustrating species and varieties of the genus *Paeonia* (1821-1822) by Clara Maria Pope (1750-1838), Natural History Museum, London, UK, photo credit: Bridgeman Images

so-called florists’ flowers, printed in stipple, with a landscape background in aquatint by Frederick Christian Lewis, one of the most famous engravers of the nineteenth century. The flowers painted are varieties of *Dahlia* (2 plates), carnations, double anemones, polyanthus, hyacinths, double *Ranunculus asiaticus*, auriculas, pinks and striped tulips (labeled ‘painted by T. Baxter’). There have been suggestions that T. Baxter, who may have been Thomas Baxter, a Worcester porcelain painter, did most of the flowers, but Clara Maria certainly painted the dahlias and there seems no reason why she could not have painted the rest as well.

Almost as large was their next project, the *Monograph on the Genus Camellia* (1819), which contained five large aquatints of *Camellia* varieties, without a background. These *Camellia japonica* varieties are of great historic interest, as they were then recent imports from China, and mainly Chinese traditional varieties. This book is now available in a facsimile reprint by C.W. Traylen (1965).

In 1832 Curtis also published a single plate *Arrangement of Moss Roses in a Chinese vase on a plinth* by Clara Maria, a delicate painting of moss roses arranged in a Chinese blue and white, narrow necked vase, probably painted earlier, in 1819.

It seems as if Curtis may also have been planning a monograph of peonies, bold complex flowers that suited Clara Maria’s style. A few preliminary peony paintings have come onto the art market in recent years and 13 of the finished paintings are now in the Natural History Museum in London, dated between 1821 and 1822.

Clara Maria Pope is often credited with providing paintings for *Curtis’s*

Botanical Magazine, but we have found only one example, plate 3375, showing the red *Tropaeolum majus* var. *atrosanguineum*, published in 1835 from a plant growing at Glazenwood, Samuel Curtis’s nursery in Essex. It is elegantly and accurately drawn, engraved at Swan’s works in Glasgow and hand-colored, as were all *Botanical Magazine* plates until the twentieth century.

In addition to her paintings, Clara Maria seems to have been a popular teacher of botanical painting, counting among her pupils Princess Sophia of Gloucester, granddaughter of Frederick, Prince of Wales.

Clara Maria also seems to have been friendly with the architect Sir John Soane. In 1835 he commissioned from her a watercolor *The Flowers of Shakespeare*, which shows a bust of Shakespeare in Soane’s collection surrounded by all the flowers mentioned in his works. It is now in Sir John Soane’s museum in London. This is her last recorded work. She died on Christmas Eve 1838 in London, aged 71. Though only a few examples of her work have survived, she has remained a well-known name and many of her paintings are still used in modern reproductions, as Wilfrid Blunt said, “She had a sense of the dramatic, and knew how to paint in the grand manner; all I have seen of her work is on a large scale, and is more effective in mass than in detail.”



Botanist **Martyn Rix** is editor of *Curtis’s Botanical Magazine*, started by William Curtis in 1787 and now published by Wiley for the Royal Botanic Gardens, Kew. He is a keen gardener and traveler and has written several books on botanical illustration.

Seongweon Ahn

Possessed by botanical art

STORY BY *Laura Bethmann*

SEONGWEON AHN RETURNED TO ART FOLLOWING a two-decade hiatus. After graduating from college, unsatisfied with the artwork she was producing, she devoted herself to raising her two children.



Seongweon Ahn

Twenty-five years ago, Seongweon graduated from University in South Korea with a major in Oriental painting. Describing the Oriental painting process using Chinese ink and water to create the effects of three-dimensions and perspective to portray subjects, she explains that the concepts of space and composition apply only to Western painting.

In 2017, Seongweon was overcome by severe depression. Following a hospital stay and medication that didn't prove very helpful, her doctor recommended pursuit of an enjoyable activity. Aware that botanical art was being practiced by a group of women in her city, she decided to give it a try and, before she knew it, she was drawing eight hours a day. "I fell into it as if I had been possessed." Creating botanical

art brought a sense of joy and purpose to Seongweon and ultimately alleviated the depression.

When her husband's company reassigned him to the US last year, the family came to reside in New Jersey, where she has created a home studio and gallery. Seongweon draws and paints purchased specimens, as well as plants in her home garden and at the nearby New Jersey Botanical Garden. As someone who reveres plants, she doesn't cut or pick them, instead choosing to employ observation and photography. Because photographic references don't offer enough detailed information, she returns to the plant, observing it in situ as work progresses.

Learning continues with studies of botanical art and technique in exhibition halls and books, such as those by Anna Mason and ASBA member Ann Swan. Currently working with colored pencils and experimenting with various art papers, Seongweon cuts full sheets into preferred sizes. She enjoys the "crunching" of pencils on paper, calling it "a soothing sound." The *Viburnum plicatum* Lamarth that grows in her front garden is an ongoing seasonal series. She finds the transformation of plants over time and seasons fascinating to examine and record, and she correlates this process with humans as they grow, age, and change.

Seongweon's botanical art reflects the fundamental approaches and advantages she learned at her alma mater. Among favorite subjects are fruit and large flowers, including magnolia, rhododendron, and especially peony. She enjoys creating compositions with complex layers of leaves. Her first exhibition in the US was the *23rd Annual International: ASBA and Wave Hill*. Also a member of KBAC (Korean Botanical Arts Cooperative), she exhibits award-winning work in Korea and Taiwan.

Seongweon attributes the occupation of botanical art to healing her of depression. In sharing this experience, she expresses what many artists believe: that art can be a form of medicine. For those who have recognized and benefited from its curative power, the healing is reflected in the beauty of our botanical art. 🌿

RIGHT, TOP *Aesculus turbinata*, Japanese horse chestnut, 36.5 x 51.5 cm, colored pencil, 2019, In the collection of The Ilwoo Foundation Art. **MIDDLE** I only draw with colored pencils. Regardless of the brand, I tend to buy all the pretty colors. **BOTTOM** *Colocasia esculenta*, lime aide taro, 20 1/4 x 14 3/8 in, colored pencil. All images ©Seongweon Ahn



Pandanus dubius, 33 x 33 cm, watercolor on reindeer parchment, ©2016, Mariko Ikeda

LASTING IMPRESSIONS: IMAGES THAT INSPIRE CONTEMPORARY BOTANICAL ARTISTS

SYLVIA PETER on the work of MARIKO IKEDA

I thought of a vegetable submarine when I first saw the dark pandanus seed hovering through Mariko's painting. She perfectly placed it on a square piece of vellum, giving a little larger empty space on the left side where the seed seems to aim. Only a few green leaves emerge from the shimmering black object. They offer enough fresh color to balance the warm brown tones. A natural vertical line in the vellum seems to hit the leaves like a beam of light. Mariko used the vellum not only as a fine background, she followed its offerings to subtly add a further association. The seed itself reveals the storage of energy the tree provides to power the next generation.

In this painting Mariko shows the state of emerging life of pandanus. I have seen a pandanus

tree in a greenhouse in Vienna, Austria. It was not very beautiful. Its meter-long leaves were rough and half dried; you would not want to touch them. Its fruits are beautiful, as we know from Mariko's paintings. But she is not interested only in the pleasing part. She seems to be interested in perceiving the plant as a creature that is very different from us humans.

This painting appeals to me so much because I can feel her understanding of the plant's "way of life." We can see it move in several directions at once. The leaves conquer the air; the seed lies parallel to the floor. The roots head downward, examining the soil. When I met Professor Stefano Mancuso in Firenze, he asked why we botanical artists so rarely include roots. He researches the

intelligence of plants (do read his books!), and opened my eyes to the immense abilities of roots. Mariko shows the very beginning of root growth. You can see their determined invasion of the earth.

When I started my own series of plants with roots, I studied how Mariko has painted them. She made them look three-dimensional by setting a light from the front. Obviously, there is no light underground. When we paint roots, we have to take them out of their substrate (poor things, they suffer because they have receptors for light and avoid it). Neither Mariko nor I have found another way. But she has reassured me to continue looking at the life of plants in an open and curious way: to research their astonishing strategies, and to admire them by painting them. 🌿

ASBA wishes to thank The New York Botanical Garden for most generously providing us with offices and many related services. We are honored to share our vision with this revered institution.

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 ASBA Members  American Society of Botanical Artists  @asba.art

BOTANICAL ART TODAY

THE ART OF THE COVER *by Akiko Enokido*

WHEN I FIRST STEPPED into the world of botanical art, I was simply fond of drawing many attractive plants. My interest gradually changed to expressing the plant's character by researching its botanical background, which led me to *Abundant Future: Cultivating Diversity in Garden, Farm, and Field*, The Fourth New York Botanical Garden Triennial.

Initially I was confused about the theme "Abundant Future." What are heirloom vegetables? I searched for heirloom vegetables that are still grown in Japan and found out about the existence of this pumpkin (Shishigatani kabocha) on the Kyoto city website. I learned this pumpkin is currently cultivated by only two farmers under a preservation initiative and I got permission to visit the farm.

When I went in June, I was able to follow each vine, but soon after, the field was filled with large green leaves. Then the vines became tangled and intertwined, and I had to be careful not to step on the vines as I sketched. In July I arrived at sunrise, which is the only time to observe flowering. The large yellow female flowers were blooming beautifully and were so completely wide open, I could not see the ovary part underneath. When the sun rose higher, the flowers wilted and seemed relieved to finish pollinating, but



were still beautiful, exposing the interesting shape of the ovary.

My first composition plan was to draw just the pumpkin, simple and calm. But as I was painting, I realized that this pumpkin is historically and culturally valued in Kyoto. As I learned more about it, I decided I couldn't shortcut the life story of the pumpkin, even if the composition wasn't what I had initially planned for.

I will be so happy if it gives people an opportunity to learn about this traditional vegetable that has 200 years of history and importance in Japan's plant diversity. ☺



Akiko Enokido's work has been shown in multiple exhibitions, including ASBA International exhibitions and the Hunt Institute for Botanical Documentation. In 2016, she was awarded a Gold Medal at the London Royal Horticultural Society show. Her works are in the botanical collections of the Huntington Library, Art Museum, and Botanical Gardens in California, Oak Spring Garden Foundation in Virginia, National Tropical Botanical Garden in Hawaii, the Royal Botanical Garden Edinburgh, and Royal Botanic Gardens, Kew.

COVER IMAGE AND ABOVE *Cucurbita moschata*, kabocha pumpkin 'Shishigatani', 19 x 18 in, watercolor on paper, ©2020, Akiko Enokido. From the exhibition *Abundant Future: Cultivating Diversity in Garden, Farm, and Field*, The Fourth New York Botanical Garden Triennial