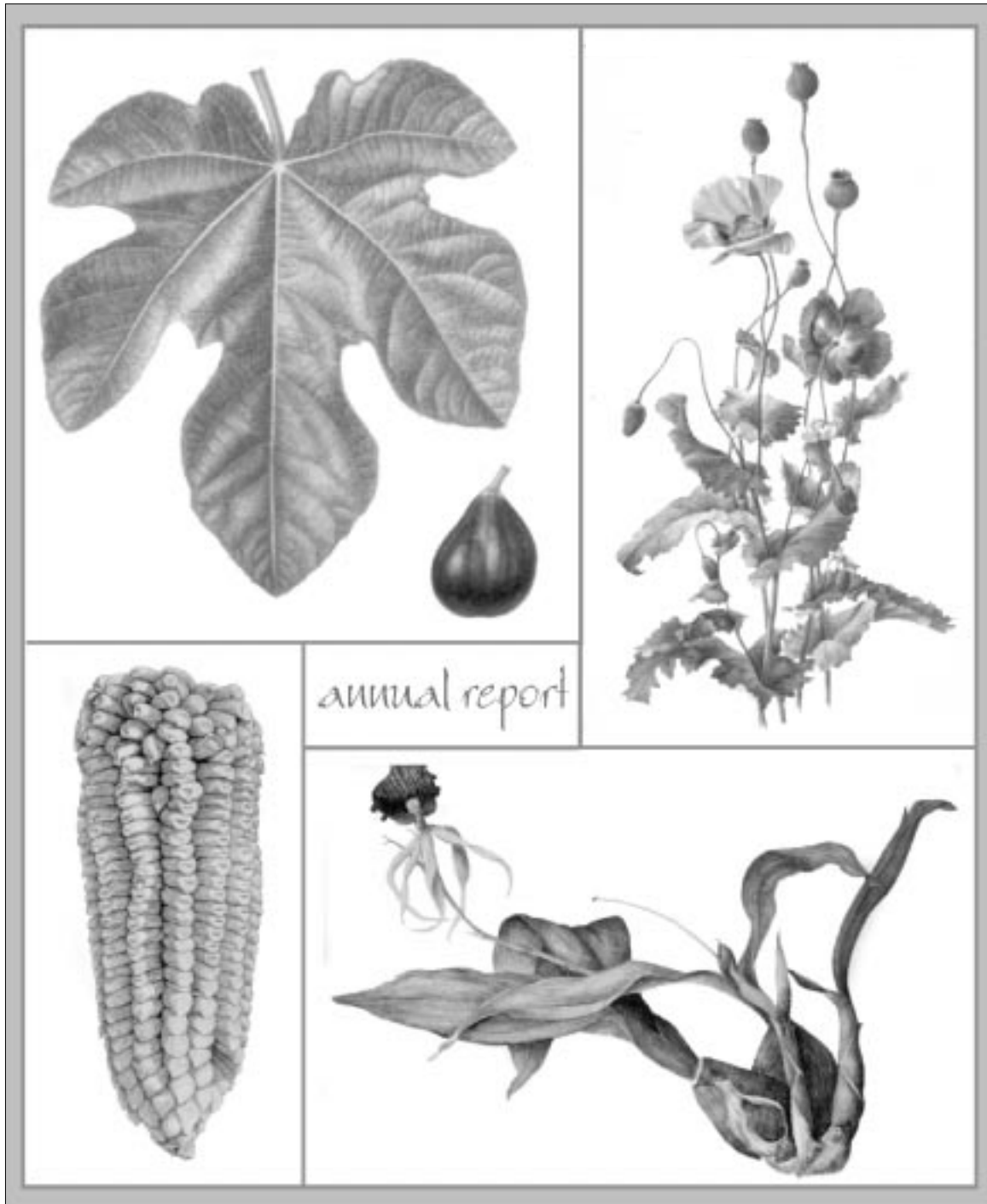


# THE BOTANICAL

# Artist

NUMBER 18 WINTER ISSUE - FEBRUARY 2001 ISSN 1523-5165



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ASBA Annual  
Report

Board Member  
Biographies

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Unveils New  
Collection

Think About  
Three Days  
In October

Board Selects  
New  
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for Business

## A Brief Portfolio of Participant Award Winners in 2000

***Ficus carica***, "Edible Fig," Watercolor, Louise Smith, Gregory Daniels/Artist Mercantile Award,  
The ASBA/The Horticultural Society of New York 3<sup>rd</sup> Annual Exhibit

***Papaver somniferum***, Jessica Tcherepnine, Best in Show,

The ASBA/The Horticultural Society of New York 3<sup>rd</sup> Annual Exhibit

"Orchid," Watercolor, Renata Collins, Best of Representational Art, Best in Show, Taos Fall Arts Festival

***Zea mays***, "Multicolor Flint Corn," Colored Pencil, Timothy Angell, Ursus Books & Prints Awards,

The ASBA/The Horticultural Society of New York 3<sup>rd</sup> Annual Exhibit

### The American Society of Botanical Artists

*The Botanical Artist* ©, ISSN 1523-5165, published four times a year, is the official newsletter of the American Society of Botanical Artists, Inc., a non-profit organization dedicated to promoting botanical art and to encouraging further development and appreciation of this continuing artistic tradition.

#### Participants Information

Annual participation, open to individuals and institutions worldwide: \$40 individual, \$50 international, \$55 institution. Send check or money order only, payable to "ASBA," to: Participants, ASBA, 47 Fifth Avenue, New York, NY 10003. You may telephone toll free 1.866.691.9080 for a participant brochure. Participants receive four issues per year: February (including the Annual Report), May (including the Participants Directory), August and November. Opportunities include web-site posting, gallery and linking; exhibiting; meeting botanical artists, illustrators and collectors at the annual meetings and regional events; and having work published in the newsletter.

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## LETTERS TO THE EDITOR

I finally got around to reading one of my piled-up magazines and encountered an article that was disturbing to me because of its disparaging tone about botanical art and botanical artists. I've written a letter to the editor of the magazine and suggest you might consider doing the same if the little paragraph sets your teeth on edge the way it did mine.

This appeared in the column, *Mole*, in the October 2000 issue (Issue 55) of *Gardens Illustrated Magazine*, a British publication, and I quote:

"In the 17<sup>th</sup> century, it was the custom of great landowners to commission florilegia. Botanical illustrators would execute paintings of every plant on a gentleman's estate, resulting in a rich artistic legacy. Now Prince Charles wants to produce a Highgrove florilegium. This is a brilliant idea for the employment of botanical artists but one wonders how they will be selected. If you study paintings exhibited at RHS Vincent Square shows, or by the Society of Botanical Artists, you will see that they are a somewhat mixed bag. Some are inspired, but lack accuracy; others portray correct detail, but lack inspiration. Grandfather Mole, who is convinced that painting (Continued on page 14)

#### The World is Looking at the ASBA Website at

<http://Huntbot.andrew.cmu.edu/ASBA/ASBotArtists.html>

If you wish to have your work posted on the ASBA web gallery, please submit 3 slides or .jpg files of your artwork, a four to five line bio, your URL (web address) and any other appropriate information to: Beverly Duncan, ASBA, PO Box 115, Ashfield, MA 01330, or e-mail her at [BKD13@aol.com](mailto:BKD13@aol.com).

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## The Annual Report - A Look Back at the ASBA's Year 2000

The turn of the century has been a good year for the ASBA. We've continued to pursue our mission of service to the public, and service to botanical artists. Let's look at the principal developments in brief:

### Education:

*For the Public: The Art in Science*

**Curriculum**, developed for use in primary and secondary schools, began a period of re-assessment, using feedback from teachers who have used the guides, as well as from participants interested in the project. Patricia Kernan continues to spearhead the full development of this tool, which provides detailed science curricula as well as guides for art in conjunction with science.

*For Participants: An* anonymous benefactor gifted the ASBA with \$50,000 and the Board used the funds to endow educational programs. Using the income from this grant, the ASBA has developed a matching grant program for participants/chapters that are presenting educational workshops. Under the program, workshop sponsors may apply for matching grants up to \$1000, to help defray the costs of meeting places, educators and materials. Patricia Kernan, VP of Education, has developed guidelines for applications for grants. She states, "We will start by supporting two or three events per year, but hope eventually to triple that number." Patricia cites this program as significant progress to reaching the ASBA goal of funding and supporting regional participant activities.

### Exhibitions:

The ASBA presented 3 juried exhibits in 2000. **Flora 2000** was exhibited at

Longwood Gardens in Kennet Square, Pennsylvania and opened to excellent reviews. The **ASBA Invitational Exhibit 2000**, exhibited at lovely Sonnenberg Gardens, Canandaigua, New York, presented the work of 15 stellar artists, and resulted in a published catalog. And the ASBA and The Horticultural Society of

New York once again co-sponsored their **III Annual International Juried Botanical Art Exhibition**, in New York City, with the exhibit then traveling to other sites on the eastern seaboard. It received excellent reviews, and was covered in *The Wallstreet Journal* and the *Daily News*.

Regional participants developed exhibits around the country. The Rocky Mountain Chapter presented **Spring Blooms in the Rockies**, in Denver,

Colorado, which attracted over 6,000 visitors, and the **ASBA Regional Juried Exhibit, Second Annual Botanical Show**, at SUNY Farmingdale Campus was very well received.

### Communication:

The *Botanical Artist* and the ASBA website continue to grow to meet participants needs. As well as increasing frequency of the newsletter to 4 times per year, in response to participants requests, the newsletter has benefited from technological progress, and is now printed "direct to plate," resulting in greater quality of reproductions of illustrations and photographs. Participants contributed articles of interest and note, and

a lively discussion regarding the definition of botanical art was entered into in the *Letters to the Editor* feature.

The website continues to expand, providing electronic exhibition space, and information for participants from around the nation, around the globe. Over 45 artists are featured in the participants gallery, and the website provides links to participants websites in addition to calendars of events and activities.

### Annual Meeting and Conference:

Workshops, tours, lectures and social opportunities packed the agenda for the 6<sup>th</sup> Annual Meeting and Conference in Denver, Colorado, the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> of October. Noted participants from around the country taught workshops, and lectures were offered on subjects as wide-ranging as rare alpine native species to the computer as medium.

During the annual meeting, participants heard reports from committee chairs on exhibits, education, development and publications. Participants

expressed support for the chapter program, and the Rocky Mountain Society of Botanical Artists became the first chapter of the ASBA. Programs

and services for participants on a regional basis were discussed, and goals for the coming year developed. The Board restated their commitment to supporting the development of ASBA exhibits and activities nationwide, and plans were made to facili- (Continued on page 4)



*Tulipa, "Daydream" by Carol Woodin won the Daniel Smith Art Supplies Award at the ASBA/Hort Exhibit in New York.*



*Participants Susan Rubin, Maria McCormick and Kathy Imel (Conference Steering Committee Chair), carefully observing specimens during "No Color...No Kidding!" workshop in graphite. Eleanor Wunderlich kindly stepped as instructor for Martha Kemp, who was unable to attend.*

(Continued from page 3) tate regional exhibits and workshops.

Proceeds from the Silent Auction, raffle, and conference fees reached record gains, ensuring that the ASBA will be able to continue to work for botanical art in 2001. The Board voted to restructure dues for participants, making the calendar year the dues period, in hopes of simplifying the renewal process and making it more cost-effective.

At the banquet following the Silent Auction, the ASBA award for Excellence in Botanical Art was presented to Timothy Angell, and the award for Service to Botanical Art was presented to Anne-Marie Evans.

The conference closed with the First Annual Miniature Art Show, which drew over 80 artworks. The RMSBA presented monetary awards for *Best in Show* to Jean Emmons, and *Runner-up Best in Show* to Elisabeth de Boor (awards determined by vote of the participants).

The 7<sup>th</sup> Annual Meeting and Conference will be in Pittsburgh, at the Hunt Institute, October 25<sup>th</sup> through the 27<sup>th</sup>, 2001, and will coincide with the opening of the Hunt's 10<sup>th</sup> International Exhibition of Botanical Art and Illustration.

#### Organizational Strides:

The Internal Revenue Service, following a five-year conditional period, granted the ASBA full status as a non-profit. This means that the IRS recognized the activities of the ASBA in service to the public and to artists involved in botanical art. The ASBA participants worked hard on many fronts to achieve IRS approval, and the designation will help insure that our work continues.

After years of managing the ASBA out of the homes of its presidents or board members, a permanent office was secured at the Salmagundi Club in New York City, with transfer of files and historical materials completed by the end of the year. A board member's generous grant of \$15,000 enabled the ASBA to purchase furnishings and computers for the office. The ASBA presence in the Salmagundi Club provides participants with 5<sup>th</sup> Avenue gallery space for exhibits, as well as proximity to offices of other national and international artists' organizations.

#### In Summary:

Continuing the traditions of botanical art, the ASBA looks forward to 2001. ASBA programs will address education of the public, introducing them to the beauty and service to science that is botanical art. And we will continue to support the artists involved in creating a contemporary body of work to rival the masters.



## Treasurer's Report, Fiscal Year 2000

The accompanying financial statement for the year 2000 gives us much to be proud of. We ended the year with an increase of over \$50,000 in our assets, and we now have a surplus of over \$100,000.

All of this happened in a year which saw us move our headquarters to New York City; our annual meeting and conference "out West" in Denver, CO, which raised a record amount of revenues from the Silent Auction, Raffle, and workshop fees (netting over \$13,000); and stellar exhibitions of participants' artwork, which raised over \$5,000 of income.

This financial success could not have happened without the support of our participants, and especially our directors and officers, who contributed time and money to our organization. In a special gift, one of our directors supplied the money for our move, including the duplication of costs that always happen when leaving one place and moving to another.

We look forward to a strong 2001. With your continued support, we can move forward with programs to help artists and to educate the public in the glories of botanical art.

ASBA, Inc. Annual Report for Years Ended December 31, 2000-1999		
I: General Fund	2000	1999
<b>Income:</b>		
Participants' Fees	\$20,580	\$28,713
Contributions from Directors:		
Regular annual contributions	\$14,174	
Special moving expense grant	\$15,125	\$8,545
Contributions Other	\$51,145	\$22,585
Annual Meeting proceeds net:		
Silent Auction	\$5,649	
Raffle	\$1,570	
Participant's fees	\$6,108	
Prior year adjustments	\$584	-
Net Proceeds from Exhibitions	\$5,450	\$4,276
Interest	\$2,994	\$600
Travel Fund	-	\$2,077
Miscellaneous	\$311	\$25
<b>Total Income:</b>	<b>\$123,690</b>	<b>\$66,821</b>
<b>Expenses:</b>		
Administrator's salary and taxes	\$28,765	\$21,949
Professional fees	\$2,984	\$5,464
Printing and design	\$8,914	\$6,675
Postage and mailing	\$6,684	\$4,497
Insurance	\$2,365	\$2,897
Telephone	\$2,422	\$1,458
Supplies	\$442	\$2,218
Rent	\$4,500	\$1,500
School project	\$1,000	\$507
Travel	\$924	-
Annual Meeting costs	-	\$1,071
New York office costs, Rent	\$2,861	
Membership dues	\$1,000	
Computer, software, furnishings	\$7,893	
Salary	\$2,250	
Miscellaneous	\$14,004	-
	-	\$113
<b>Total Expenses</b>	<b>\$73,004</b>	<b>\$48,349</b>
<b>Excess of Income over Expense</b>	<b>\$50,686</b>	<b>\$18,472</b>
<b>II: Founder's Fund</b>		
Contributions	\$1,550	\$525
Interest	\$400	\$219
<b>Net Increase in Fund</b>	<b>\$1,950</b>	<b>\$744</b>
<b>III: Reconciliation of Cash Balance:</b>		
Cash in Banks - January 1	\$53,783	\$36,498
Increase in General Fund	\$50,686	\$18,472
Increase in Founder/s Fund	\$1,950	\$744
Increase/(Decrease) in Accounts Payable	\$3,589	(\$1,065)
(Increase) in non-cash assets	(\$640)	(\$866)
<b>Cash in Banks - December 31*</b>	<b>\$109,368</b>	<b>\$53,783</b>
<small>*Includes approximately \$500 in marketable securities as of 12/31/00</small>		

## Some Important Introductions

Ellen Peterson

The ASBA now has 23 board members who have accepted responsibility for our financial and organizational health. Their activities are as diverse as they are. They volunteer time and donate money. Some work on the day-to-day business of the ASBA. Our treasurer, Julius Brown, and our secretary, Chris Davis, spend many hours on their tasks. Others work to plan for the future of the ASBA, to locate and nominate new board members, and to establish our policies on education and exhibitions. Some board members give tremendous amounts of time organizing shows, which bring us renown as well as income. Others organize fundraisers such as the Silent Auction at the annual meeting, or coordinate with a professional grant writer, retained by the ASBA, to seek funds for our initiatives. One board member obtained a bequest of \$50,000, the income from which enables us to provide financial help to ASBA participants presenting classes and workshops.

Board committees and their membership are as follows: **By-Laws**; Roy L. Taylor, Ph.D. and Eleanor Wunderlich: **Development**, Catherine Watters: **Education**, Patricia Kernan, Chair: **Executive**; Julius Brown, Treasurer; Christina Davis, Secretary; Kate Nessler; Ellen Petersen, Chair: **Exhibits**; Robin Jess, Chair and Carol Woodin: **Finance**; Julius Brown: **Nominating**; Martha Kemp, Chair; Francesca Anderson; Polly Penny and Eleanor Wunderlich: **Planning** Carol Hamilton, Chair; Francesca Anderson and Jessica Tcherepnine: **Publications**; Marguerite Buck, Chair, and Mary Bauschelt.

I'm proud to be part of such an involved and enthusiastic group. The board members have written brief autobiographies, to let you know a bit about them. In this edition and future editions, we'll run those bios as space permits. Take a moment to learn about the people who represent your interests on the board.

**Priscilla Baldwin** was born in Johannesburg, South Africa, but grew up in the US, on the east coast and in Texas. After she married, she lived in Hawaii for 25 years, and now lives with her husband in Evergreen, Colorado. Priscilla pursues her interests with passion, and her first love was competition skeet. She served on both the Hawaiian and Colorado state teams on many occasions, and is a six-time All-American.

When she retired from shooting, she took up the art of botanical painting (with the same fervor she devoted to sport!), something she had wanted to pursue seriously and now had time for. She studied at the Denver Botanic Gardens, receiving a Certificate in Botanical Art and Illustration. She also studied extensively with Katie Lee, and at workshops throughout the US. Priscilla is founder of the highly successful "Garage Class Series," workshops in botanical art at her garage "studio" in her home in Evergreen. She is also the founder of the School of Natural History Art at the Arizona-Sonora Desert Museum, located outside of Tucson, AZ. Her artwork is exhibited at the Carson Gallery in Denver, Colorado, and is included in the collection of the Hunt Institute of Botanical Documentation in Pittsburgh.

**Mary Bauschelt** graduated from the University of Wisconsin-Madison with a degree in horticulture in 1978. She has been the Horticulturist for the University of Wisconsin Botany Department Greenhouses and Botanical Garden since 1981. After obtaining a certificate of Botanical Art and Illustration in 1996 from the Morton Arboretum, she has been active in the ASBA. In 1998, she mounted a Midwest Regional Exhibition

at Olbrich Gardens in Madison, Wisconsin.

Christina Davis has been an artist all her life, and "found" botanical illustration in 1994. She paints with a group named Art Botanica, and exhibits widely. She currently serves as the secretary of the ASBA, and resides in Nine Mile Falls, Washington.

**Carol E. Hamilton** is an artist who has been specializing in botanical art and illustration since 1987. A native of New York, she has been a member of ASBA from its inception, and is also president of the Greater New York Chapter of the Guild of Natural Science Illustrators.



Board member Carol Hamilton is also president of the Greater New York Chapter of the Guild of Natural Science Illustrators.

The traditional and historical approach she brings to her work reveals her academic training in art history and theatre design, received at New York University. She began her professional career as a theatrical costume designer, primarily for opera - work that also

demands an extensive knowledge of the visual past. Her botanical work has been exhibited extensively, including the Denver Botanic Gardens, the New York Botanical Garden, the Missouri Botanical Garden, the New York Horticultural Society and Longwood Gardens.

**Robin Jess** is a freelance botanical illustrator who worked in the New York Botanical Gardens for fifteen years and established the Certificate Program in Botanical Illustration there. She has served the ASBA on the board as Vice-president of Exhibitions during the last year. Following a five-year hiatus from professional activity, in which she painted and parented, Robin is once again making inroads into her chosen work as botanical artist and educator. Her works are widely published (Continued on page 6)

(Continued from page 5) and collected, and the New Jersey license plate bears her artwork, bringing botanical art to the public in a unique and widespread way. She will pass the baton of VP of Exhibitions to other volunteers this year, but will continue on the board.

**Martha Kemp** explains, "I am a relative newcomer to the world of botanical art, having been introduced to it through a class ten years ago. As an art form, the detail and realism just 'clicked' with me, and I've been working hard to make up for lost years." Her medium of choice is graphite pencil, and it has become her specialty. Royal Horticultural Society medals reinforce her focus, with a Silver-Gilt in 1993, a Gold in 1995, and a Gold in 1997. Since the practice of botanical art is such a solitary pursuit, the ASBA has provided an important forum in which to meet other botanical artists, to network with them, and to learn from them. Martha lives and works in California.

**Roy L. Taylor, Ph.D.**, has served as a Director of the ASBA for the past 3 years. During that time, Roy has retired as Director Emeritus of the Rancho Santa Ana Botanic Garden. He and his wife moved to a new home in Lantzville, British Columbia, on Vancouver Island, Canada.

Roy is an avid collector of art, specifically botanical art, since his university days in Calgary, Alberta, where he had many close associates in the Alberta Art School. He also supported and initiated art exhibitions when associated with the University of British Columbia Botanical Garden, Vancouver, and the Chicago Horticultural Society of Glencoe, Illinois.

### **British Participants May Submit Dues in Pounds**

As you know, the ASBA has reluctantly closed its office in the UK. However, we do value our UK participants and urge you to continue your role in the ASBA. To make things a little simpler during your renewal, Jessica Tcherepnine has kindly volunteered to manage all of our UK participants' annual dues submissions. Please send your cheques in pounds addressed to Jessica Tcherepnine, c/o ASBA, 47 Fifth Avenue, New York, NY, 10003. She'll take care of the necessary currency conversions.

**Jessica Tcherepnine** came to the US in 1968. She left her job at Christie's when she was offered her first solo show in London in 1982. She is a self-taught botanical artist and has had one-man shows in London (including at Kew Gardens), Paris, Palu Beach and New York.



*Curcubita maxima*, "Squash," Watercolour, © by founding Board member Jessica Tcherepnine.

Jessica is the recipient of two Gold medals from the Royal Horticultural Society in England, and her works are included in the permanent collection of the Hunt Institute of Botanical Documentation in Pittsburgh; the British Museum (Natural History), London, the RHS Lindley Library, London: the Shirley Sherwood Collection; and in private collections in the US, Europe and the Middle East.

A founding Director of the ASBA, Jessica has been responsible for recruiting new members from the UK, New Zealand, Australia and Russia. She is also a director of The Horticultural Society of New York, and a member of the Chelsea Physic Gardens Florilegium Society.

**Catherine M. Watters** was born and raised in Paris, where her love of art and flowers began. She has been a botanical artist for the past fourteen years. Catherine has illustrated 2 books, *Rare Lilies of California* in 1996, and *Pruning* in 1998.



*Calochortus clavatus*, © 1996 Catherine M. Watters

Catherine teaches painting, both from her studio and at Filoli in Woodside, California, stating that her "goal is to teach my students to express themselves by developing their drawing and painting skills through close observation of the flowers and plants around them. They will emerge with a new understanding and appreciation for nature." Catherine's works have been exhibited widely, including Strybing Arboretum, San Francisco; Filoli; and the Oakland Museum, along with gallery exhibits. She resides and works in Orinda, CA.

**"I don't mind being miserable  
as long as  
I'm painting well."**

*Grace Hartigan*

# The Second Bloom, As Brilliant as the First: Dr. Sherwood Publishes New Collection Compendium

Carol Woodin

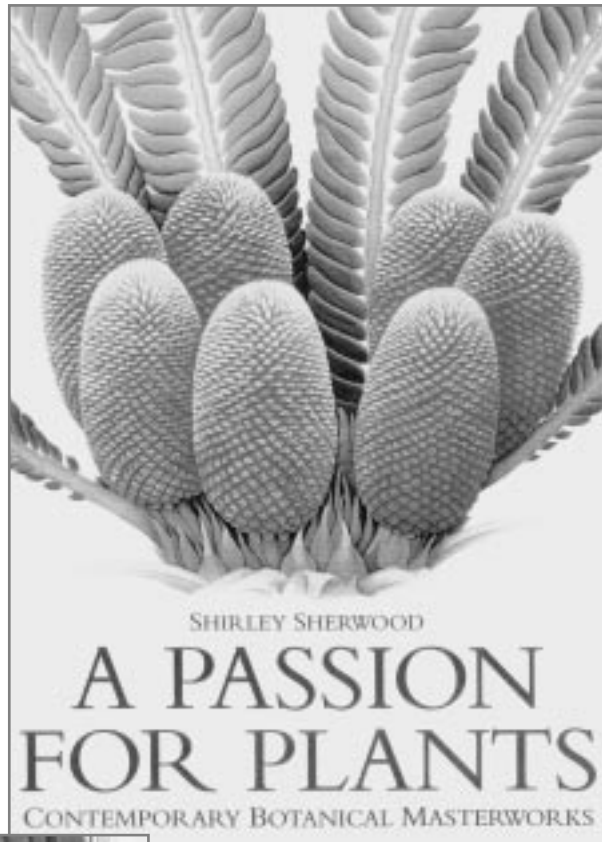
There are few ASBA participants who can say they don't own at least one copy of Shirley Sherwood's first botanical art book, *Contemporary Botanical Artists, the Shirley Sherwood Collection*. An erudite enumeration of Dr. Sherwood's expedition through the world of contemporary botanical art, it has become an indispensable tool for anyone working in the field. My own well-worn copy of the book illustrates just how many times I've reached for it to examine a painting closely, to research artist information, or to revel in it as an aesthetic treasure trove.

This spring, we'll be able to expand our libraries with the world's pre-eminent botanical art patron's new book, *A Passion for Plants: Contemporary Botanical Masterworks*. Dr. Sherwood's breadth of knowledge, keen eye for observation, and high standard of artwork reproduction make it a given that the work will be historically significant, articulate, and beautiful. Published by Cassell and printed in Italy, this edition features more than 200 artworks by over 80 artists living in 20 countries around the world. Victoria Matthews, botanist, author, and a former editor of Curtis's Botanical Magazine, has served as scientific editor. It will be available in large format hardcover.

The artworks contained in *A Passion for Plants: Contemporary Botanical Masterworks* have been assembled from Dr. Sherwood's recent acquisitions to her formidable personal collection (now numbering over 400 works by 180 artists from 25 countries) and are paired with personal observations about each individual artwork and artist.

She has included many detail reproductions to enable clear study of the artist's style.

In a recent article about *A Passion for Plants...* in her magazine, *Orient-Express*, Dr. Sherwood describes the journey botanical art has taken and some conclusions she has drawn from it.



Dr. Sherwood pictured with one of the artworks in her published collections.

amazed at my enthusiasm for today's work. The last decade, however, has seen a renaissance in this sphere and I believe that the work currently emanating from artists all over the world can be compared with that of the greatest botanical

painters of the past. I am quite deliberately making a substantial claim for contemporary artists, which I hope to justify by presenting their paintings side-by-side with centuries-old works in exhibitions at the Marciana Library in Venice this year and, in 2002, at Oxford's Ashmolean Museum. In my new book *A Passion for Plants: Contemporary Botanical Masterworks* I have chosen 10

pairs of paintings by Old and New Masters, some of which show almost uncanny likenesses, as well as wide differences in style when painting similar subjects."

Dr. Sherwood also discusses the qualities to which she responds within each individual work in her collection. "Botanical art has been described as the meeting place between the arts and the sciences, and perhaps because of my training as a scientist, its rigour and precision appeal to me as well as its beauty. I have enjoyed collecting the whole gamut of works from precise line drawings to dramatic and romantic portrayals of plants. Each of my acquisitions has a disciplined underpinning of botanical correctness, the "bones" that come from intense observation, married to a wealth of background

(Continued on page 14)

# ASBA PARTICIPANT WORKSHOPS

Saturday, March 24; 10 AM - 4 PM

## **White and Black Stipple Workshop**

**Instructor:** Marlene Hill Donnelly, Illustrator, Field Museum of Natural History

The Morton Arboretum, Lisle, Illinois

**Fee:** \$115 (Morton Arboretum members \$90)

Bring out the expressive form and contour of plants to full advantage with this dramatic technique based upon Marlene's years of experimentation. Working from live plants and using both white and black pigments, you will explore qualities of light, pattern and structure that will bring your illustration to life with both style and accuracy.

**Contact:** 630.719.2468 for more information or to register.

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Saturday, April 28

## **Botanical Illustration in Watercolor**

**Instructor:** Robin Jess

Cape May, New Jersey

**Fee:** \$30

In conjunction with the exhibition *A Victorian Art Form: Botanical Illustrations* by Robin A. Jess, Robin is offering a one-day workshop in botanical illustration, to be held during Cape May's Spring Festival.

**Contact:** To register, call 609.884.5404. For more information, e-mail Robin at [rjess5928@aol.com](mailto:rjess5928@aol.com).

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May 1 - 4, 2001, 9 AM - 3 PM daily

## **Slipper Orchids in Watercolor**

**Instructor:** William Keith Harrison

The Morton Arboretum, Lisle, Illinois

**Fee:** \$600 (Morton Arboretum members \$500)

Join Wm. Keith Harrison for a four-day workshop exploring his method of accurately sketching, rendering, and painting slipper orchids in watercolor. Along with traditional media, you will use a computer with an image-editing program to aid with composition, tones, color, and preparation for printing.

Wm. Keith Harrison is a freelance natural science illustrator, whose illustrations appear in museum and nature center exhibits, books, posters, scientific journals, and newsletters. His works have received many professional awards. He works primarily in watercolor, gouache, or pen & ink. Among other projects, he is currently illustrating a monograph on the reindeer lichens (genus *Cladonia*) for the Smithsonian Institution.

**Contact:** Call 630.719.2468 for more information or to register.

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June 28 - July 2, 2001

## **Plant Morphology for Botanical Artists**

Los Angeles Arboretum, in Arcadia, California

**Instructor:** Dick Rauh

**Fee:** \$300 for Arboretum members; \$340 for non-members.

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Dick Rauh, the well-known illustrator and teacher, and former president of the Guild of Natural Science Illustrators, will teach a 5-day workshop that examines the enormous variety of form and structural adaptation of flowering plants. The course, with lectures, demos, and hands-on exercises, is intended to help artists enhance the accuracy and integrity of their botanical drawings and painting.

**Contact:** Jill Berry, Program Manager, The Arboretum of Los Angeles, 626.821.4624, [Jill.Berry@arboretum.org](mailto:Jill.Berry@arboretum.org).

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July 6 through 8, Friday at 7 - 9 PM; Saturday at 9:00 AM - 4:00 PM, and Sunday at 1:00 - 5:00 PM, 2001

## **Field to Finish**

**Instructor:** Merri Nelson, Freelance Illustrator

The Morton Arboretum, Lisle, Illinois

**Fee:** \$160 (Morton Arboretum members \$130)

Learn how to create field sketches that are useful reference tools. Merri's techniques help you determine the important information to include in your field sketch so you can refer back to it when working on your final rendering. You will complete a final illustration in this weekend workshop, from field sketch to finished piece. A must for all artists! Bring your portfolio for a Friday night portfolio sharing and slide show. Dress for the weather.

**Contact:** 630.719.2468 for more information or to register.

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5 Mondays, July 9 - August 6; 7 - 9:30 PM

## **Advanced Colored Pencil Techniques**

**Instructor:** Rhonda Nass, Freelance Illustrator

**Fee:** \$275 (Morton Arboretum members \$225)

The Morton Arboretum, Lisle, Illinois

Build your colored pencil skills and breathe life into your colored pencil illustrations by learning techniques that emphasize observation, composition, and color layering, with renowned illustrator Rhonda Nass. Rhonda's breathtaking illustrations have appeared in many places, including the botany textbook, *Biology of Plants*, and in the book, *Gifts from the Earth: A Basketmaker's Field Guide to Midwest Botanicals*.

**Contact:** 630.7192468 for more information or to register

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September 13 - 17, 2001

## **Pen and Ink Illustration**

Los Angeles Arboretum, in Arcadia, California

**Instructor:** Carol Ann Morley

**Fee:** \$300 for Arboretum members; \$340 for non-members.

This course will teach you the fundamentals of pen and ink techniques, including how to achieve different strokes and how to create tonal depth using line, stipple and crosshatch techniques. The workshop emphasizes the accuracy of plant drawing and the aesthetic qualities of creating an ink drawing that has visual depth and a balance of light and dark tonal values.

Carol Ann Morley, founder of the Botanical Art and Illustration Certificate program at the New York Botanical Garden, is currently an instructor there and at the University of New Hampshire.

**Contact:** Jill Berry, Program Manager, The Arboretum of Los Angeles, 626.821.4624. [Jill.Berry@arboretum.org](mailto:Jill.Berry@arboretum.org).

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(Continued on page 10)

# Three Very Special Days in October

It's time to pull out your Daytimer and reserve three days in October - October 25<sup>th</sup> thru the 27<sup>th</sup>, 2001. That's when the ASBA will gather for our 7<sup>th</sup> Annual Meeting and Conference, in Pittsburgh, Pennsylvania. Not only will you be able to meet and greet your peers in the crisp autumn air, but you'll also have the good fortune of being able to see the Hunt Institute's 10<sup>th</sup> *International Exhibition of Botanical Art & Illustration* in a special preview available only to ASBA participants. This exhibit, 10 years in preparation, features the best contemporary botanical art to be found.

The Hunt Institute, a research division of Carnegie Mellon University, is located in the Hunt Library building. The Art Department holdings include over 30,000 original paintings (mostly 20<sup>th</sup> century watercolors), drawings and original prints dating from the Renaissance to the present.

These holdings constitute one of the world's largest collections of botanical art and illustration. The department serves as an international center for the study of botanical art and illustration, acting as a repository for botanical artworks, providing access to information on artists working with plant themes and worldwide holdings of

botanical art, and organizing and staging exhibitions.

Check out the preliminary schedule:

## **Thursday 25 October 2001 -**

Afternoon board meeting will be held

the artists' luncheon and colloquium. Afterwards, members are invited to return to the International Exhibition and to see additional displays of artworks from the Institute's collection. A selection of videos, mostly from the Guild of



*The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, is located in the Hunt Library building, and houses over 30,000 prints, drawings and watercolors..*

at the Holiday Inn at University Center. From 6 to 8:30 in the evening the Hunt

Institute's preview reception of the 10<sup>th</sup> *International Exhibition of Botanical Art & Illustration* will welcome participants and their registered guests. A light buffet will be available, and participants will have the luxury of uncrowded, unhurried perusal of some of the best contemporary botanical art in the world.

## **Friday 26 October 2001 -**

Registration and a continental breakfast and portfolio display will be held in

Carnegie Mellon University's University Center, followed by the general business meeting. Participants will then attend

Natural Science Illustrators, will be shown during the afternoon at the Hunt Institute. This evening, the banquet will be held in CMU's University Center, preceded by a wine and cheese reception and an opportunity to view and bid on the Silent Auction items.

## **Saturday 27 October 2002 -**

Tours are planned for the two Frank Lloyd Wright houses near Pittsburgh: Fallingwater and Kentuck Knob. A second option of lunch and transportation to the Phipps Conservatory and Carnegie museums is available. The Hunt Institute gallery will be open during the day Saturday and Sunday. A talk by Anne Marie Evans closes the evening at nearby Chatham College.

The days are filled with activities, and the evenings well planned. Hotel information for the immediate area is as follows:

**The Holiday Inn at University Center**, 100 Lytton Avenue, is the nearest hotel, located in the University of Pittsburgh area. Airport transportation arrives at the hotel, and it is just a (Continued on page 12)



*This painting is from the Torner Collection of Sesse and Mocino Biological Illustrations, which consists of almost 2,000 botanical and zoological illustrations (watercolor drawings and sketches) made during the Spanish royal expedition of 1787-1803 to New Spain. The Hunt Institute is scanning this collection to make it available on CD.*

(Continued from page 8)

September 18-19, 2001

### **Carbon Dust**

Los Angeles Arboretum, in Arcadia, California

**Instructor: Carol Ann Morley**

**Fee:** \$140 for Arboretum members; \$170 for non-members.

Carbon dust rendering allows the artist to achieve photographic realism; a rich depth of tone results from delicately and slowly building layer upon layer. The workshop teaches the carbon dust technique, allowing you to create fine detail and hard edges using tools and techniques as demonstrated step-by-step in class.

Carol Ann Morley is noted for her wonderful carbon dust paintings. Her work has been in numerous publications and shows, and is in private and public collections including The Hunt Institute for Botanical Documentation and the Shirley Shrew Collection in England.

**Contact:** Jill Berry, Program Manager, The Arboretum of Los Angeles, 626.821.4624  
[Jill.Berry@arboretum.org](mailto:Jill.Berry@arboretum.org)

October 29 to November 2, 2001, 10:00 AM to 4:00 PM

### **Botanical Watercolor with Anne Marie Evans**

Chatham College, Pittsburgh, Pennsylvania

**Instructor: Anne Marie Evans**

**Fee:** \$500, \$100 payable to Chatham College for reservation, balance due 31 August 2001.

Limited to 18 students, this course introduces the systematic observation of a plant, drawing, and finally painting a finished plate. Observational activity includes study of the plant's structure, posture, and leaf margins. Students then begin a 5-step procedure to produce a fully realized portrait. Anne Marie Evans maintains a tight rein on individual progress, insisting that each stage is perfected before the next is tackled.

Ms. Evans is Director of the Diploma Course in Botanical Painting at the Chelsea Physic Garden, England, a Fellow of the Linnaean Society, Honorary Director of the American Society of Botanical Artists, and Founder President of the Leicestershire Society of Botanical Illustrators.

The course will be taught at Chatham College during the opening week of the Hunt Institute's 10<sup>th</sup> International Exhibition of Botanical Art and Illustration, and immediately following the annual meeting of the American Society of Botanical Artists at Carnegie Mellon University. The course is offered by the Landscape Studies Program and Chatham College Arboretum in cooperation with the Hunt Institute for Botanical Documentation.

**Contact:** Continuing Education, ATTN: Ms. Julie Small, Chatham College, Woodland Road, Pittsburgh, PA 15232, PH: 412.365.1817.



*Anemone* by Damodar Lal Gurjar, currently on display at The Hunt Institute.

# The Hunt Exhibit *Gifts of Winter* - A Personal View

Amie Valore-Caplan

As botanical artists, we know that inspiration for our work can be found in any season. Winter, however, poses a challenge because we must look more carefully to find interesting subjects. Unlike the flashy colors of spring, summer, and fall that seem to leap at us, calling for us to capture their flair and beauty, the subjects of winter are subtler in their demand for attention.

Plenty of fascinating subjects await the observant eye, as evidenced by Hunt Institute for Botanical Documentation's present exhibit, *Gifts of Winter*. The brittle frailness of decaying branches and leaves provides stark contrast to the bright red fruits of holly or rose hips, or the harbinger of spring, the crocus. This exhibit showcases works from the collection as well as works on loan from two contemporary artists. A splendid exhibition of classic works is interspersed with these new paintings.

The quiet, climate controlled room in an unassuming wing at the top of the Hunt library hosts this collection. Heavy golden velvet draperies block the bright

window light and the collection seems at home among the wooden panels and parquet floor.

Poinsettia, holly, evergreen, and mistletoe would be expected in a show of this nature and there are indeed several beautiful examples of each. Under glass were several texts from the 1800's and early 1900's opened to illustrations of holly and poinsettia. Particularly delightful were the whimsical



*Pinus; Americana, palustris/ Miller Gard. Dic.*, gouache by Georg Dionysius Ehret



*Wasp Nest, egg tempera by Richard Carroll*

illustrations from Cicely Mary Barker's *The Book of the Flower Fairies* (1927). Holly and snowdrop fairies were nicely costumed as their respective plants while they "supervised" the real ones.

One marvels at the detail of Kate Nessler's pine branch and at the same time, pays homage to Georg Dionysius Ehret's stunning example of a similar theme completed some two centuries earlier. The delicate stippling and crosshatching of the

1945 engraving of mistletoe by Kiyoshi Hasegawa seems to fade away as tender pairs of leaves and globe like berries

branch outward. So unlike the gaudy artificial globes of mistletoe that tend to be present as Christmas decorations, this piece would surely inspire passionate kissing.

Leaves, pinecones, and acorns were in abundance in the show. Anne Ophelia Dowden's groupings of leaves and of holly are both wonderful examples of her flair for interesting composition and mastery of color. Mieko Ishikawa's *Japanese Fagaceous Fruits and Acorns* was twenty pieces of perfection occupying a single page. As a result of her precise portrayal of lighting and the intricate detail of the caps, each acorn appeared to pop off of the page. Her sharp, measured signature only added to the visual impact of this controlled, dynamic piece.

Two of the featured artists, Charles Pitcher and Richard Carroll had substantive bodies of work on (Continued on page 12)

## Pittsburgh Regional Botanical Artists Seek Second Chapter Designation from ASBA

Ann Payne

A group of ASBA botanical artists and enthusiasts met at Pittsburgh's Hunt Botanical Institute on February 9, 2001, to discuss forming the second national ASBA chapter. Those present identified ways a regional chapter would improve their lives. An improved art market, more workshops and exhibits, opportunities to meet with other artists, and many other benefits surfaced. A letter from Libby Kyer, past-president of the Rocky Mountain Chapter, describing their activities, inspired the group. The vote was unanimous. The Pittsburgh group has petitioned the ASBA for chapter status.

Cathy Burstein of Pittsburgh and Ann Payne, Morgantown, WV, were elected acting co-chairs. Dr. Cyl Maljan serves as Secretary/Treasurer. Committees formed to design programs, draft bylaws, design a communications system, and brainstorm a vision and a name for the new group. And already, members look forward to helping host the 2001 ASBA Conference in Pittsburgh.

The new group hopes to serve the larger tri-state region of western Pennsylvania, West Virginia and Ohio. Botanical artists in the region are encouraged to contact Ann at 304.292.7673 or [Paynestake@aol.com](mailto:Paynestake@aol.com); or Cathy 412.561.5707 or [cb6d@andrew.cmu.edu](mailto:cb6d@andrew.cmu.edu).

### October... continued

(Continued from page 9) 20-minute walk to the Hunt Library. The American Society of Botanical Artists and the Hunt Institute have reserved rooms for participants at \$109. The toll-free number is 1.800.864.8287 to "reserve a room in the ASBA (or Hunt Institute) artists' block of rooms." Contact Sue Moser, Senior Sales Manager, 412.682.6200, x6116.

**The University Club** at 123 University Place, telephone 412.621.1890, is one block from the Holiday Inn and charges \$92. This is a large renovated building that caters to visitors working at academic institutions. You must specify that you will be participating in a Carnegie Mellon University event.

In the spring edition of *The Botanical Artist*, we'll provide registration forms and more details of events and activities for participants. But you know well, as a working artist, if you don't block out the time now, you won't have the opportunity to attend in October. So reserve the dates, update your portfolio, and we'll give you *all* of the details in just 3 more months.



### Personal View... continued

(Continued from page 11) display. Pitcher's large watercolors of trees are life-size croppings that give insight into the tangle of branches so often seen on walks in the wood. It seemed to me like botanic illustration on location and with reverence to the spirit of nature. Carroll's photo realistic studies of winter objects in egg tempera gave an eerie window into the death and decay so omnipresent during winter. His leaves and hunks of bark with various agents of decay - fungi and the ravages of time - capture the rich detail of winter's bleakness.

It was truly inspiring to look so closely at the craftsmanship, careful detail, and painstaking strokes that collectively capture biology in such an eloquent manner. The collection spans more than 300 years' worth of tributes to winter themes. The catalog (\$16, available from the Institute) is a treasure, but not nearly as wonderful as the opportunity to examine the originals. It arranges the works from the show along with poetry and other writings fitting to the subject matter. The artist biographies in the appendix are fascinating to read and give insight into the characters behind these master works.

*The Gifts of Winter* ran from October 30, 2000 through February 28, 2001 at the Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, Pennsylvania. Phone: 412-268-2434. Website: [huntbot.andrew.cmu.edu](http://huntbot.andrew.cmu.edu).



*Gallica regalis*, Redouté

# ASBA Selects New Executive Director

Ellen Peterson

The move to the New York City office is complete. Michele Meyer, having been with the ASBA since our beginning, stepped down from her post as Executive Director at the end of the year. We owe a great debt of gratitude to Michele for her years of passionate involvement with the ASBA. She has been made our first Honorary Lifetime Member, and we hope that she remains active - and also that she gets some time to paint!

In the beginning of December, Katherine Yvinskas started work for the ASBA on a three-month trial basis. Some of you have spoken to her or corresponded with her. Katherine's primary tasks in this trial period have been to set up the computer and to update the membership database. She will be sending out membership renewal forms for 2001 later this month. Unfortunately, Katherine is unable to give us the time needed to fully assume her position as Executive Director of the ASBA and she will leave us at the end of February. We thank her for all her hard work on our behalf, and wish her well.

Fortunately for the ASBA, indefatigable volunteer Carol Bolt has agreed to step down from her position as Vice-president of Development in order to assume the paid post of Executive Director. Carol has given us a tremendous amount of work in setting up the new office and is familiar with all aspects of the ASBA. She has experience in non-profit organizations and is a passionate

advocate of botanical art. We extend a warm welcome to Carol in this new role.

After graduating High School in Falls Church, Virginia, Carol attended The Los Angeles Art Center of Design, and graduated from Chouinard, The California Institute for the Arts. In California, she worked in advertising design, and as an artist for Title Nine Math Project for the LA County School District.

On moving to New York, she worked for Vogue/Butterick, and then formed a design company with her husband.

Living in Long Island, Carol started showing her artwork at some local galleries, and gradually began teaching painting in her own studio. Currently, she continues to teach in her studio, doing some graphic design on the computer, teaching at The Horticultural Society of New York (having designed/produced their newsletter for about 5 years) and teaching at the 92<sup>nd</sup> Street Y. Her work has been exhibited in St. Louis, San Francisco, New York, Chatham, Massachusetts and Vero Beach, Florida. Carol has also illustrated several books, and designed and painted point-of-purchase packaging for Lauren and Cacheral.

In her "spare" time, Carol has served extensively on many non-profit boards, as member and in a variety of officer positions. She has spent countless hours organizing The New York Horticultural Society of New York/ASBA juried shows, now in their fourth year. She also serves on the board of the ASBA.

Carol has a vision for the ASBA, to continue its growth, and to support participants' activities. She tells us, "One thing I want to do is find out what our participants are doing, what are they involved in. I want to provide a detailed catalogue of activities: of classes and workshops offered by participants, including those taught from individual artists' studios; publications in process; educational outreach activities to elementary and secondary schools; and exhibits which display participants work around the nation." Carol believes that such a catalogue would be a valuable reference to participants and to the public who are looking for botanical art, exhibits and services. Participants should plan to update their references in the catalogue on a regular basis, she points out, so that listings will always be current. The catalogue will be made available to participants and the public, online and by phone inquiry to the office. A brief listing - perhaps to include participants' names, class/activity title, and contact information - will appear twice a year in *The Botanical Artist*.

Carol's professional experience and broad range of knowledge of all activities in the ASBA will prove to be a great support to the organization and our participants' goals in the years to come.

*Inquiries and business concerning the ASBA should be directed to Carol Bolt, 47 Fifth Avenue, New York, NY 20001. You may call ASBA headquarters in New York, toll free, 1.866.691.9080. When planning to visit the office, please call for an appointment first.*

## Remember, Dues Are Due In January, For *All* Participants

As we announced in the last edition, at the annual meeting, your Board of Directors voted to change the manner in which dues are billed and collected. Rather than stagger the billing, so that each participant is billed on her/his anniversary date, we now bill everyone as of January 1 for a full calendar year. We hope that the new billing procedures will make it easier for you to renew, and that collection will be far easier than it has been, allowing our executive director to address pressing organizational matters. Please renew promptly, so that we do

not have to spend time and postage on reminders.

We understand that a number of participants may have paid their dues late in 2000. If our new policy causes anyone undue financial hardship, we will be happy to reduce the dues for 2001. Simply pay one half of a year, and enclose a note with your payment.

As usual, we encourage everyone to help defray our operating costs by including a donation, no matter how small it may be, in addition to the regular dues. We are a tax-exempt organization, so that all dues are fully tax deductible!

(Continued from page 2) died with Cezanne, came up with a novel idea: 'Why not take photographs? They would definitely have used cameras in the sixteen hundreds if they'd been invented. What's more,' he said, jabbing my velvet waistcoat with his pipe stem, 'they'd be a damn sight cheaper than paintings.' "

Ironically, the same issue contains an extensive article on the Leonhart Fuchs herbal, and states: "the finely illustrated herbal compiled and commissioned by Leonhart Fuchs in the 16<sup>th</sup> century remains one of the treasures of botanical illustration." Hello? Hello?

The address information, in case you feel moved to write, is: Rosie Atkins, Editor, *Gardens Illustrated Magazine*, John Brown Publishing Ltd., The New Boathouse, 136-142 Bramley Road, London W10 6SR, England. They also have an e-mail address: gardens@johnbrown.co.uk

Thank you for taking the time to read this and reflect on it.

Warmest regards,  
Martha Kemp  
Healdsburg, California

(Continued from page 7) knowledge. Artists usually fall in love with the plant they are drawing and this shows in their work."

Historically, the genre of botanical art has depended upon the collaboration between artist, scientist, and patron. Without the patron, most of us could not continue to work. The patron encourages, influences, and coaxes us into moving beyond ourselves. Dr. Sherwood has done all this and more. If contemporary artwork can be compared to the great artists of the past, certainly Dr. Sherwood can stand with the great art patrons of the past. Her personal efforts on behalf of the genre have been immeasurable. She has served as a catalyst in the current renaissance in botanical art, and has been its tireless advocate. This book is another substantial contribution to these efforts.

It will be joined, as was *Contemporary Botanical Artists: The Shirley Sherwood Collection*, by exhibitions at some of the world's most prestigious museums and galleries. The collection will premier in July of this year at the above-mentioned Marciana Library, the magnificent room at the top of the Sansovino building on the Piazzetta in Venice.

*Information on how and where to purchase this much-anticipated volume will be provided in the May issue of The Botanical Artist.*

## CyberCorner

Libby Kyer

Wandering about the Net can be a rewarding and entertaining pastime. I've tried not to be addicted to the network, but some days, with the amazing sites available, I find it's just smarter to grab a cup of tea, put the stereo on low, and settle in for the long haul. Take a look at the sites listed here. I think you'll find them beautiful, useful, informative, and educational. Enjoy.

[http://www.ursusbooks.com/print\\_botanical.cfm](http://www.ursusbooks.com/print_botanical.cfm) takes you to Ursus Books' beautiful website. Synopses of books and samples of the illustrations they contain provide information for ordering, and the site is, quite simply, lovely to look at.

<http://botany.miningco.com/science/botany/library/weekly/aa091697.htm> and [handcraftedphotos.com/e-cards/Botanical%20Art%20Postcards%202.htm](http://handcraftedphotos.com/e-cards/Botanical%20Art%20Postcards%202.htm) takes you to handcraftedphotos.com's free postcard service. A variety of botanical postcards available to spice up your e-mail.

Head to <http://botany.miningco.com/science/botany/library/weekly/aa091697.htm> for Brian Jess's article *Better Than a Camera*. In addition, you'll find links to other great sites, including *Botanical Illustration as an Instrument of Science*, Robin Orttung's thoughtful treatise.

<http://www.asahi-net.or.jp/~ar2h-yb/index.htm> takes you

to the delightful site of Chiro Yabe. With earnest English translations, this site is beautiful and beautifully done, with charming butterfly animation throughout.

<http://members.tripod.co.uk/theafricangarden/page25.html> takes you to Botanical Art By Edwina Pickard. Over the past two years Edwina has been painting *Crocsmia* from the National Collection with a view to exhibiting them at the Royal Horticultural Society's Lindley Library. View the collection in detail here.

<http://www.taosfineart.com/Renate%20Intro.htm> displays the biography and works of ASBA participant Renate Collins. Easy to maneuver in, this site is well done, and the gallery well worth a second wander.

<http://www.cheekwood.org/> connects you with the Cheekwood Botanical Gardens and Museum of art in Nashville, TN. The site nicely combines the botanical and art collections contained at the facility. Check out classes and exhibits offered in the future.

<http://huntbot.andrew.cmu.edu/HIBD/> is the home page for the Hunt Institute. The site itself is beautifully illustrated from their collection, and you can ramble about and discover all the services, exhibits, collections, and research being conducted. This is a very well designed site, and is fast and easy to navigate.

# CALLS FOR ENTRIES

The American Society of Botanical Artists and  
The Horticultural Society of New York  
present

**The Fourth Annual International Juried Botanical Art Exhibition**, to be held at The Horticultural Society of New York, 128 West 58<sup>th</sup> Street, New York, NY 10019, Wednesday, September 19<sup>th</sup> through Friday October 2001

**Benefit Preview:** Wednesday, September 19, 2001, 5PM - 6PM, \$100

**Public Reception:** Wednesday, September 19, 2001, 6PM - 8 PM

**Eligibility:** Open to all current ASBA participants, worldwide.

**Venues:** The show will be traveling to other locations. All accepted artwork will be expected to travel to all the locations on the tour of the exhibition. We are currently negotiating with other venues. It is possible that your paintings may be traveling for a year. In anticipation of doing a full-color catalog, if you are accepted, you will be asked to furnish us with a 4" x 5" full color transparency for use in producing the catalog. We are seeking financing for the catalog. Your transparency will be returned to you.

**Jurors:** Evelyn Kraus, Ursus Books and Prints, and Jutta Buck, Rare Prints and Drawings.

**Media, Frames, Presentation and Size:**

Section 1: Paintings, two-dimensional original botanical art, no larger than 36" x 30" framed. Section 2: Drawings, two-dimensional original botanical drawings, no larger than 36" x 30" framed.

Accepted artwork must have white or off-white matting. Since the exhibition will travel, work must be under Plexiglas, not glass. In these particular venues, the artwork is often hung close together, so it is desirable to keep the frames as uniform as possible. The frame should be a simple "L" frame, in maple, clear coat - or Ramin Satinwood, clear

coat. This is a light-colored wood frame. Darker woods tend to emphasize the frame and detract from the artwork.

**Your work will not be hung if you use anything other than the frame described.**

Work must be wired, with eyelets, ready for hanging. If you need assistance, there are several good, inexpensive framers in New York that will frame, box and deliver your artwork to The Horticultural Society. Please contact Carol Bolt for information on these framers. *It is not mandatory to use these suppliers.* This list is offered only as help.

Since all works accepted for the show will travel, artwork must be wrapped in bubble wrap and shipped in a box that can be reused for shipping to the other locations. If using a wooden crate, screws not nails must be used. *It is not mandatory to use a wooden crate.* Please label the back of your work, label the bubble wrap and label the box clearly using an 8 1/2 sheet of paper on each, with your name, address, phone number, e-mail or fax (if you have them) and the title of the piece. No Styrofoam "peanuts." **Work shipped with Styrofoam "peanuts" will not be unpacked, and will be returned immediately.**

Artists are responsible for cost of shipping and insurance to and from the NY Horticultural Society. Work should be shipped via UPS or FedEx. A prepaid, return-shipping order from the artist must be included for the return of the artwork. Insurance for and cost of shipping between venues will be paid by the venues. International entrants return shipping will be worked out individually with each artist.

**Awards:** The Horticultural Society of New York is offering a "Best of Show" award of \$250. This award can only be won once in a lifetime. There will be other awards.

**Works Must Be for Sale**, and may not be removed until the close at the last venue of the exhibition's tour. A contribution of 40% (20% to NY Horticultural Society

and 20% to ASBA) of the selling price will be retained. If a piece is accepted, it is the artist's responsibility to be sure the painting is available. If, after being accepted, the painting is withdrawn before the show, the artist will not be allowed to show in this exhibit for the following two years.

**Submission:** 1-3 slides, labeled with artist's name, artwork title, medium, framed size, and an arrow pointing up, to indicate the top, (arrow on the right-hand side of the slide frame).

**Deadline for Receipt of Slides:** May 1, 2001.

**If Accepted:** Artwork must be at The Horticultural Society by Wednesday, August 15, 2001.

**Notification:** Acceptances and rejections will be sent out by May 25, 2001. If you include an e-mail address, you will be notified by e-mail. This is especially helpful with international entrants.

The ASBA retains the right to reject any work when received, if it does not meet the quality standard as shown in the slide, or if the presentation (framing) is inadequate.

**Fee:** U.S. \$25 entry fee, checks made out to ASBA, to accompany 1-3 slides and SASE.

**Address for Submission:** Send check for U.S. \$25, payable to the ASBA, slides and an SASE (a Self Addressed Stamped Envelope) to: ASBA Exhibition, C/O Evelyn Kraus, Ursus Books and Prints, 981 Madison Avenue, New York, NY 10021. Even if you are being notified by e-mail, an SASE is needed to return your slides if your work is not accepted. For international entrants there is an international coupon you can buy for the SASE

**For Shipping:** The phone number for The Horticultural Society is 212.757.0915.

**Slide Retention:** Slides of accepted work will be retained in the ASBA slide registry and may be used (Continued on page 16)

# The Orchid Thief: A Tale of Beauty and Obsession

by Susan Orlean

Review by Susan Emblad Rubin

Unlike any other plant species, the family Orchidaceae has engendered a passion and frenzy that has sustained itself over the better part of two centuries. Even the tulip mania that flourished in Europe was quite a civilized pursuit compared with the wild and dangerous quest for orchids. Victorians coined the term "Orchidelirium" to describe the scramble of discovery that sent hired hunters to uncharted territories around the world in search of unnamed varieties of orchids.

Orchid seekers perished in Philippine swamps and in the jungles of Madagascar. They were eaten by Indian tigers and consumed by plagues and fevers and cannibals. Orchid seekers, usually subsidized by wealthy collectors, were armed adventurers, ready to kill or be killed in their hunt for a new variety of *Cattleya* or *Paphiopedilum*.

Although the height of Orchidelirium raged in the last half of the 19<sup>th</sup> Century, writer Susan Orlean came to understand that the underlying passion never died, and there are orchid enthusiasts still today who will not be stopped in their hunger for elusive orchids, even if it means a little larceny.

With a seasoned journalist's eye for the unusual and ear for the unbelievable, Orlean teams with our guide, John Laroche, the Orchid Thief himself, to take us into South Florida's Fakahatchee Swamp and the insular world of the orchid community. Laroche is a character too peculiar to have been invented. He is a self-educated expert on tropical fish, lapidary, Ice Age fossils, and, of course, orchids. At the age of thirty-five he lives with his father in a run-down cottage, smokes incessantly, and mutters ill-tempered invective through his toothless scowl. And yet, he is oddly compelling and irrefutably charismatic.

Laroche's grandiose scheme to pilfer the rare ghost orchids *Polyrrhiza lindenii*, from the State Preserve swamp, clone them and flood the worldwide orchid market has landed him, and his Seminole co-conspirators, in jail. From this propitious starting point, we are treated to a non-stop romp through the history of South Florida and the orchid world.

We learn of scandalous land schemes and the robust flora that threatens to reclaim man-made progress at every turn. We delve into the enthralling history of the orchid and its devoted followers spanning a hundred years, from the Victorian grower Frederick Sander, who maintained sixty

greenhouses and twenty three hunters circling the globe, to contemporary collectors such as the man who housed 3000 rare orchids on the roof of his Manhattan townhouse.

We return always to John Laroche, whose unlikely passion for orchids draws us ever deeper into his world. Along with the writer, we begin to view Laroche less as a societal anomaly and more as a connoisseur, as we see the beauty of the orchids through his eyes.

It is in this shift that the strength of the book shines. It is not just that "collector feeling", as Laroche says, "that I can't just have something-I have to have it and learn about it and grow it and sell it and master it and have a million of it." It is also the transient beauty of a living thing that overtakes us. As Somerset Maugham posits in *Cakes and Ale*, "Beauty is an ecstasy; it is as simple as hunger. . . Beauty is perfect, and perfection (such is human nature) holds our attention but for a little while. . . But who wants to be satisfied? It is only to the dullard that enough is as good as a feast." Even

Orleans, a journalist with no particular interest in orchids, finds herself repeatedly hip-deep in the Fakahatchee hoping to catch a glimpse of a ghost orchid in bloom. It is never enough.

On every page, this compelling true tale reads like a novel. Orleans has a gift for descriptive prose that brings the reader into the story, and makes this book one you will be unable to put down.



Calls for Entries... continued

(Continued from page 15) for promotion of the exhibition.

Contact Person: Carol Bolt. 212.995.5090, e-mail: [cbolt@nyc.rr.com](mailto:cbolt@nyc.rr.com) or write: Carol Bolt, C/O American Society of Botanical Artists, The Salmagundi Club, 47 Fifth Avenue, New York, NY 10003

## Reminder for 2002

ASBA/Johnson & Johnson Juried Exhibition  
New Brunswick, New Jersey

Johnson & Johnson World Headquarters in New Brunswick, New Jersey will host an ASBA juried exhibition in the spring of 2002. Watch for the Call for Entries in the next newsletter.

# ASBA EXHIBITS 2001

26 April through 31 July 2001, The Hunt Institute

Illustrations by Robin A. Jess

## Enduring Perfection: Paintings by Damodar Lal Gurjar

The Hunt Institute will display watercolors by Damodar Lal Gurjar of Jaipur, India. Gurjar is influenced by the traditional school of painting from the desert state of Rajasthan, but his technique is a blend of the traditional and contemporary. Certainly he is one of India's leading artists of natural-history themes and a master at super-realism and depicting textures in his subjects.

Born in 1958 and educated at Rajasthan School of Arts, Gurjar has made his career as a freelance artist painting numerous private commissions in watercolor, gouache and tempera. One-person exhibitions have been held at Ranthambor School of Art in Sawai Madhopur (1990) and the Crafts Museum in New Delhi (1994). In 1999 Gurjar received a State Award from the Rajasthan Lalit Kala Academy and an All India Award by the Department of Environment. His work is almost unknown outside of India.

Funds are solicited for a 44-page color catalogue, which will be the Hunt Institute's fourth catalogue devoted to art from India. Donors of \$50 or more may have their names published up front in the catalogue. For further information, contact James White, e-mail: [jw3u@andrew.cmu.edu](mailto:jw3u@andrew.cmu.edu).

Now through May 9, 2001, Cape May, New Jersey

## A Victorian Art Form: Botanical



*Poppies on display in Hunt's Gurjar Exhibit*

This exhibition of forty watercolor illustrations of New Jersey's Pinelands flora is being presented at the Carriage House Gallery at the Emlen Physick Estate in Cape May, New Jersey now through May 9, 2001. Robin's illustrations for the Pinelands Preservation Alliance were created primarily in 1992 with support from the Geraldine R. Dodge Foundation



*Illustration Hemerocalis, Watercolor, 22" x 26 1/2" (framed), © Edith Williams 2000*

and the New Jersey State Council on the Arts/Department of State. The collection has been touring the state since 1993, and has been shown at most of the major museums in New Jersey including The Noyes Museum, The Newark Museum, The Liberty Science Center, New Jersey Center for Visual Arts, The State Museum in Trenton and others. New Jersey's Pine Barrens were designated a "biosphere reserve" in 1983 by the United Nations Educational, Scientific and Cultural Organization. Robin's exhibition has helped to focus attention on preserving this fascinating and unique area.

Cape May is famous for its National Historic District filled with all manner of Victorian homes and buildings, so the connection between botanical illustration and the Victorian period is highlighted. Cape May is also known as the "bed and breakfast capital of the United States." In conjunction with the exhibition, Robin is offering a one-day workshop in botanical

illustration, to be held during Cape May's Spring Festival on Saturday, April 28. To register, call 609.884 5404. For more information, e-mail Robin at [rjess5928@aol.com](mailto:rjess5928@aol.com).

May 15, 2001, New York City

## Gifts From Nature Opens at New York Botanical Garden

Participant Edith Williams will open her solo show *Gifts From Nature, Flowers in Watercolor* at the New York Botanical Garden, Watson Building, Bronx, New York, 10458-5126,

beginning May 15. The Artist's

Reception is May 20 (Continued on page 18)

(Continued from page 17 ) from 2 to 4 PM. The show will include original watercolor paintings of house and garden flowers. Edith received the Botanical Art and Illustration Certificate from the New York Botanical Garden in June 2000 and this is her first solo exhibition. For further information, please call 718.817.8700. Gallery hours are Tuesday through Sunday, 10 AM to 6 PM daily.

May 22-25, 2001

### Participant Pauline Dean Presents Artworks at Chelsea Show 2001,

Pauline Dean, who has been the UK Representative of the ASBA until the end of last year, is again having an exhibit and sales presence at the famous Chelsea Flower Show, May 22-25, 2001. Pauline specialises in botanically accurate watercolour paintings and also works in pen and ink. Her works are published in various Royal Horticultural Society (RHS) publications including *The New Plantsman*; *New Dictionary of Gardening*; *Wisley Handbook of Irises*; *The Garden Magazine*; *Fruit Past and Present*, and many others. In addition, her works are held in public and private collections, and may be seen on television. Pauline holds six Gold Medals given by the Royal Horticultural Society.

Her stand, EA 17 on Eastern Avenue, will feature a selection of her original artwork and greetings cards for sale. This is a golden opportunity to see her current original artworks, and ASBA participants are invited to visit her stand. Her works for sale may also be seen online at Gordon Craig's website, and at **[Botanicart.com](http://Botanicart.com)**.

October 28th, 2001 to 28 February 2002

The Hunt Institute for Botanical Documentation at Carnegie Mellon University

### 10th International Exhibition of

### Botanical Art & Illustration

In preparation since 1988 when the Institute staged its last International, this show will contain over 100 artworks by over 80 artists from England, Brazil, Italy, Belgium, New Zealand, France, Ireland, and the U.S., including loans from the Japan Association of Botanical Illustration, Jenny Phillips' Botanical Art



Mixed Spring Flowers, ©Pauline Dean

School of Melbourne, and individuals throughout the world. Selections from the full exhibition will be included in a travel show that will be circulated to museums, schools, botanic gardens and other institutions in North America.

A full-color, illustrated catalogue with biographical data, portraits of the artists, and reproductions of the artworks will be on sale at the Institute. Collectively, the catalogues from the earlier shows and the present one contain the most comprehensive record available of 20<sup>th</sup> century botanical artists and illustrators - the number of individuals represented now totals over 900. The works included in this exhibition prove that in the world of art the infinite variety of plant forms and colors still holds special fascination and offers undiminished challenge and delight.

Open to the public free of charge, the exhibition will be on display on the 5<sup>th</sup> floor of the Hunt Library building from

9 AM to noon and 1 to 5 PM, Monday through Friday and Sunday 1 to 4 PM. The Institute will be closed 22-23 November and from 24 December 2001, through 1 January 2002. For further information, contact the Institute at 412.268.2440.



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### The ASBA Issues a Call for Exhibitions Nationwide

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At last October's ASBA Conference in Denver, there was much discussion, energy and enthusiasm expressed for holding exhibitions across the country. Although there is a Vice-president for Exhibitions on the ASBA Board, that position's description is not solely to arrange exhibitions for the organization. The role of the vice-president is to provide assistance, consistency, clarification, support and guidance for those who are organizing international, national, regional or local exhibitions. The vice-president is a volunteer; a working artist with obligations, just like you, and can not reasonably be expected to research and coordinate exhibitions full time. Those who have held this position have done research, planned and implemented major exhibitions, often in their own region.

However, for the ASBA's exhibition schedule to be full, rewarding and geographically diverse, it is of utmost importance that participants from across the nation identify themselves as interested and willing to work on an exhibition in their region. The ASBA has published exhibition guidelines, which provide a comprehensive how-to guide for developing an exhibition. We will be happy to send you a set. We can provide sample forms and help you work out lots of nitty-gritty details. Please contact Robin Jess at **[rjess5928@aol.com](mailto:rjess5928@aol.com)** so that we can work together on forwarding this incredibly important function of the ASBA.

## Update on the Open Salmagundi Show

Unfortunately, the ASBA will not be presenting an Open Exhibition at the Salmagundi Club this summer as had been planned. The response was not adequate to finance the show, even with underwriting help from the ASBA. Thank you to the many participants who did send in their reservations - we know you are disappointed, too.



Painting used by *The Wall Street Journal*, by Changsuk Park, *Hyacinthus* sp., "Hyacinth," Watercolor, 12" x 15". Park's work was featured in the 2000 ASBA exhibit at The Horticultural Society of New York, in New York City.

## Vice-president for Exhibits Position Available

Due to family needs and work demands, Robin A. Jess will be stepping down from the official role of Vice-president for Exhibits. Robin will coordinate the 2002 Johnson & Johnson Juried Exhibition and hopes to organize other exhibitions in the future. She will continue to serve on the ASBA Board and would welcome the opportunity to speak with anyone interested in coordinating an exhibition. A new Exhibitions Committee is being formed, and a new vice-president is being sought. If you are interested in serving the ASBA in this capacity, please contact Martha Kemp at [mkemp@earthlink.net](mailto:mkemp@earthlink.net) or Robin Jess at [rjess5928@aol.com](mailto:rjess5928@aol.com).

1/4 page: \$100/edition

Ad Policy, *The Botanical Artist*

*The Botanical Artist* is a quarterly newsletter, published to serve the goals of the participants of the American Society of Botanical Artists. Participants are artists whose primary focus is creating art that is scientifically accurate with esthetic merit, portraying botanical subjects. Advertisers with products or services for the artist; i.e. equipment, materials, grounds, computer programs, print services, professional photographers, etc., will find advertising in *The Botanical Artist* reaches a tightly focused consumer group. Advertisers with products or services relative to botanical subjects, such as botanical motif stationery,

1/8 page: \$50/edition

1/16 page: \$25/edition

household goods, books or educational supplies, will also find a receptive consumer group.

Botanical artists are frequent travelers, and services and goods directed to the national and international traveler will find a receptive population.

TBA is mailed 4 times per year to over 850 participants, and distributed individually to an additional 200 interested individuals and/or organizations and institutions.

If you have questions about our ad policy, or to place an ad, please e-mail Libby Kyer at [lkyer@atglobal.net](mailto:lkyer@atglobal.net), or phone the ASBA office at 1.866.691.9080. The ASBA reserves the right to refuse any advertising at any time. Our policy and rates are subject to review and alteration at any time.

## Deadlines for Submittal of Articles and Information for *The Botanical Artist*, 2001

February Edition: 16 February 2001

May Edition: 11 May 2001

August Edition: 10 August 2001

November Edition: 9 November 2001

### Guidelines for Submittals:

Articles, calls for entries, exhibit notices and other items of interest to the organization's participants may be submitted for inclusion in *The Botanical Artist*.

**Text submissions** should be submitted via e-mail in .doc or .txt format, or faxed or mailed in typed format if electronic files are unavailable.

**Photos and illustrations** should be submitted via e-mail or mailed diskette in .jpg, .tif or .gif format, or copies of originals may be mailed to the editor. Please include photo/illustration credits and copyright information with all material. Please do not submit original photos or illustrations to the editor, as they will not be returned.

Submissions are published at the editor's discretion on a space-available basis, and are subject to editing.

**American Society of Botanical Artists**

47 Fifth Avenue

New York, NY 10003

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