

BASNCR

Promoting botanical art in the National Capital Region

HOW TO JOIN:

For membership information contact:

BASNCR, Treasurer

6803 Connecticut Ave.

Chevy Chase, MD 20815

Botanical Art Society
National Capital Region

December 27, 2005

www.basnrcr.org

Volume 2, Issue 2

EXECUTIVE COMMITTEE

President: Marca Woodhams

Vice-President: Kandy Phillips

Secretary-Treasurer: Emily Rowan

Program Coordinator: open

Exhibits Coordinator: Caroline Hottenstein

Newsletter: Barbara Sweeney and Judy Brown

Membership Coordinator/Webmaster: Ann Dorsey

Member-at-large: Margaret Saul



Upcoming General Meeting Dates: All meeting times are Sundays, 1-4 PM

JANUARY 8, 2006

- Good Shepherd Church 818 University Blvd, West, Silver Spring, MD - Judi Moline - Botanical Elements in Early Islamic Art, Snow date meeting: January 15.

APRIL 9, 2006

- Adkins Arboretum - Lee D'Zmura, tour and exhibition. Car-Pools to be arranged as needed

JULY 9, 2006

- U.S. National Arboretum and Kenilworth Aquatic Gardens - Talk and Tour

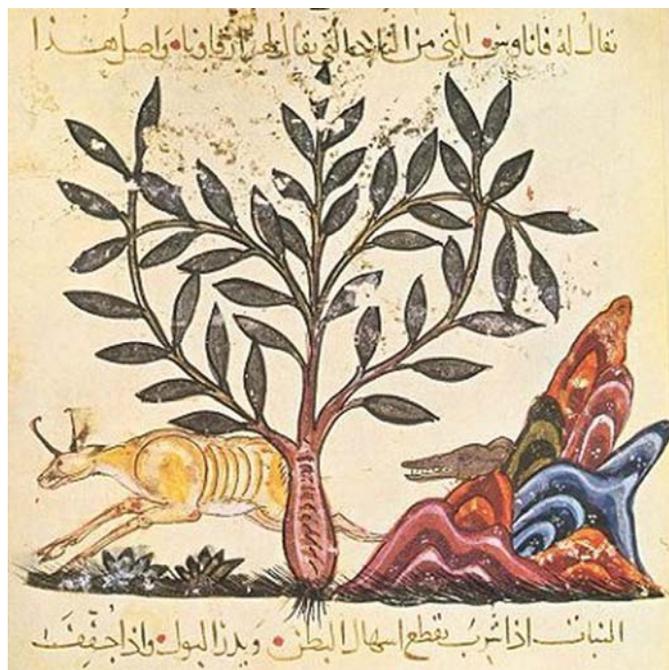
NEWSLETTERS:

We issue four newsletters each year sent in color to paid members. We welcome artwork by members to feature in the newsletter, news about upcoming shows and workshops and news about personal triumphs such as awards or special shows. The deadline for our July newsletter is: June 11, 2006

January Meeting Speaker

On January 8, 2006, member Judi Moline will present a short talk with illustrations of the depiction of botanical elements in early Islamic Art before the 15th C. Her talk focuses on the work of Dioscorides' *De Materia Medica* as copied by the Arabs. Dioscorides wrote his *De Materia Medica* in about 64 AD as a classification of over 600 medicinally used plants. His work remained the cornerstone of Western classification until the 1500's. Without the frequent copies made by the Arabs, it is unlikely that the classification system would have been so widespread for so long.

Judi has a degree in Middle East Studies with a specialization in Islamic Art from American University of Beirut. Her research has been published in European Journals.



An example of the work of Dioscorides, *De Materia Medica*

October 2005 Meeting Report



An example of a note card utilizing dried Pineapple sage. Card made by Judy Brown 2005

Robin Walker, from the National Wildlife Federation, spoke to the group about both the history and the technique of flower pressing. Robin got her B.S. in Business from Virginia Commonwealth University, and has had her own pressed flower business for many years. Robin listed

for us the items needed to press flowers and gave detailed instructions on how to get best results. She made a wide variety of pressed flowers available, along with glue, note card paper and envelopes so that the group could have first hand experience in making a pressed flower design. We had a great time examining the variety of plant materials Robin provided and observing the abundant creativity of our colleagues.

Artists' Challenge

The Artists' Challenge for our October meeting was 'Seeds, nuts and berries'. Marca Woodhams, Alice Tangerini, Caroline Hottenstein, Kandy Phillips, Diane Salman, Judy Brown, and Betsy Farr all presented art pieces and shared information about them with the group.

The new challenge is evergreens. Bring your work to share at our January meeting. Happy Painting!

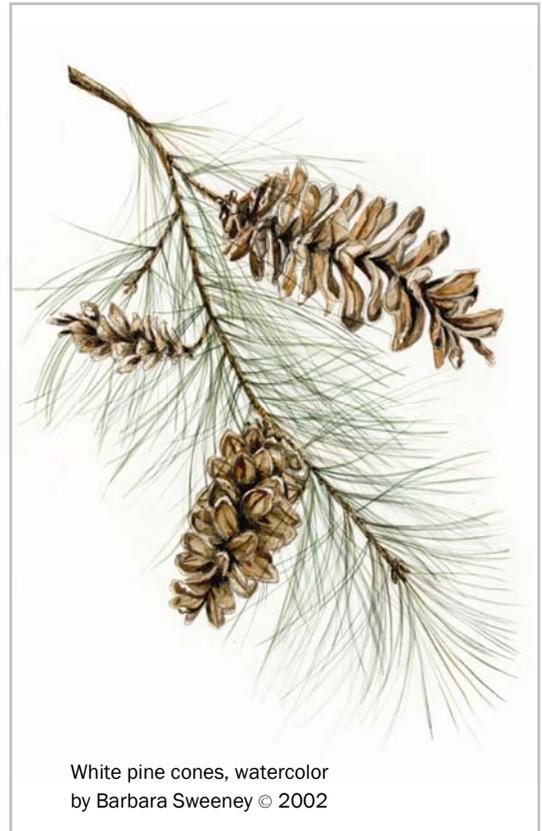


Grape Leaves and Berries, by Barbara Sweeney © 2005

Sex Life of Pine Trees

Conifer sporophyte

Since the artists' challenge this quarter is evergreens, you might be thinking about painting a lovely branch of pine complete with those interesting cones. The botanist part of your artistry enhanced if you understand a bit about the sex life of pines.



White pine cones, watercolor by Barbara Sweeney © 2002

Tiny spores (male microspores) develop in the smaller cones at the lower half of the tree. The small spores develop into pollen. When the pollen cones open they are responsible for those sneeze-producing clouds of yellow pollen floating in the air.

Larger spores (female macrospores) develop in the larger cones found on the upper branches of the tree. The scales inside the cones separate and release winged seeds to travel on the wind.

The male and female cones on a single pine open at different times to limit self-pollination and increase diversity.

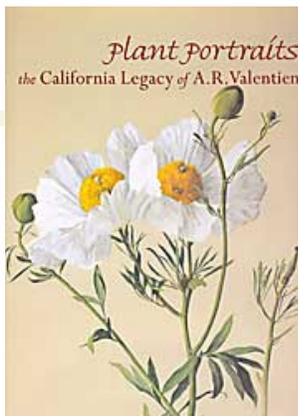
Art Competition

Adkins Arboretum is having an art competition, February 13 – March 24, 2006 with a reception on Saturday, February 25. The theme is discovering the Native Landscapes of the Mid-Atlantic. The competition is open to all original two or three-dimensional work and will be juried from slides or CD by Linda Bills. Up to three images may be submitted before **January 17, 2006** with a SASE for their return. There is no fee. Images should be labeled, indicating the top, artist name, title, medium, and dimensions. The maximum size is max. 6,' excluding outdoor sculpture. Installation of sculpture will be February 6 and 7. Selected artists will be notified January 24 and work must be delivered ready to hang by February 8. Adkins reserves the right to refuse any work that doesn't match image submitted. Submitting artists may be considered for future exhibits. Leon Andrus Award, 1st place \$200, 2d place \$100. For more information and a registration form call: 410-634-2847, ext. 0

Book Corner

Plant Portraits: The California Legacy of A.R. Valentien published by the Oakland Museum of California. It's a lovely book of many, many California plants painted by Valentien in the early 1900s. — *Sharon Butrymowicz*

Purchase information can be found at <http://www.irvinemuseum.org/bookstore.html> (if you have a favorite book let us know and we will mention it in book corner).



BUGS



BEASTS



BOTANICALS

Bugs, Beasts and Botanicals Workshop with Mindy Lighthipe

In September, an eager bunch gathered at the Brookside School of Art and Illustration at McCrillis Garden to study with artist Mindy Lighthipe. The three-day workshop was a complete sell out.



Illustration by Judy Brown © 2005 completed in Mindy Lighthipe's workshop

Mindy brought in butterfly and beetle specimens from her Costa Rican collection for the participants to use. We learned how to mount specimens and something about the natural history of butterflies.

Mindy provided a variety of drawings and painting experiences, including experimenting with color pencil on drafting vellum, gouache and watercolor. Mindy generously shared many of her painting techniques, information about the paint and brushes she prefers and even gave out dabs of paint from her own pallet to try.

It was a fascinating three-day workshop with much collegiality, intense work and laughter.

Mindy will return in July 21-23, 2006 to give another workshop. This time it will be held in one of the large classrooms at Brookside Gardens and will coincide with the Brookside Gardens Butterfly Show, "Wings of Fancy". Watch for the announcement and sign up early as this will probably be another quick sell out.

Congratulations to Kandy Phillips, Winner of the ASBA Silent Auction Artist's Grant



Our Vice President was recently awarded a grant to study the medieval techniques for making pigments from historic materials and then producing an illumination using these paints. She plans to use minerals and vegetative materials. She has started by grinding lapis and malachite stones, various earth colors, and made a yellow from saffron and another green from exposing copper to vinegar fumes to produce verdigris. She is making ink from both walnuts and oak galls that she collected. Kandy is focusing on the less toxic colors and avoiding lead white, and others such as orpiment and mercury compounds.

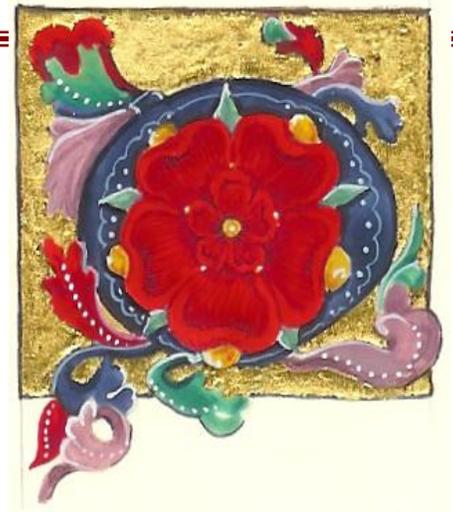
In the spring Kandy plans to make indigo which is often substituted for costly lapis. She will explore the production of madder lakes, and various extracts from flower blooms, including an important green from iris. All these colors were used in the painting of illuminations found in Breviaries, Books of Hours, Antiphonals, Herbals where color fastness as we understand it was not so vital.

Kandy has a longstanding interest in manuscripts beginning at the age of 13 with a visit to NYC with a church group. One of the highlights was a trip to the Cloisters. She was enthralled with the atmosphere and the art of the place. In the 80's she discovered calligraphy and met several calligraphers who gave her vellum to paint on after seeing her miniature watercolors. Kandy paints in the spirit of illuminators using a linear style rather than the traditional washes, and this style is suited to the demands of vellum. She also works small. Marie Angel's book, "Painting for Calligraphers" had a huge impact on her because it provided resources for materials, bibliography, and examples of contemporary artists' work in this style.

Living in the rural South however, did not provide many opportunities for an artist with a penchant for Medieval chant and art. Kandy would visit a good friend in Wis-

consin regularly, a calligrapher who had studied with some of the well known calligraphers such as Reggie Ezell. Her friend taught her everything she had learned about illumination.

Kandy has thought about painting illuminations in a more historical way by using dry ground pigments for over 20 years. Developing the Botanical Illumination course for the Botanic Art School re-kindled her long held passion for this art form. She began to think that she was missing my true calling. So the grant opportunity became a "Why not; what's the worst that can happen? They say NO? She was very surprised when I learned that a grant had been awarded to me!"



Kandy Phillips did both of the illuminations in this article. They were painted with gold leaf and hand ground mineral pigments on 1940's vellum.

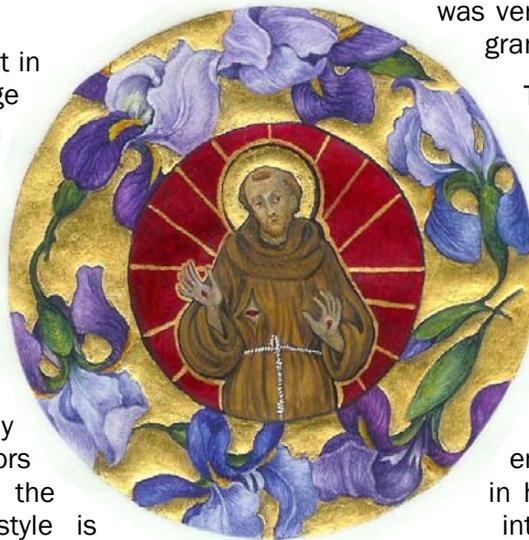


Illustration by Kandy Phillips

There have also been a few other factors at work. The exhibit at the National Gallery of Art with the accompanying lectures have been a terrific resource and motivational force and the new Shirley Sherwood book with its inclusion of manuscripts as they compare to contemporary botanical art was inspiring. Kandy credits Margaret Saul for encouragement at a very low point in her life, and for seeing what truly interests and inspires her in art.

Next year, Kandy will be teaching a Botanical Illumination course for the Brookside School of Botanical Art and Illustration. She urges anyone who is contemplating taking this course to visit the National Gallery exhibit Masterpieces in Miniature, Italian Manuscript Illumination from the J. Paul Getty Museum". The exhibit closes on Jan 2, 2006.

Exhibit Opportunities for Members

Prospectus for Exhibit at THE ATHENAEUM, 201 Prince Street, Alexandria, Virginia

Dates: Our show will hang from Jun 11 – July 30, 2006

Show Title: The Art of Seeing – Botanical Art and Illustration

Venue: The Athenaeum is an exciting place to show. The space has high ceilings, is well lighted, and has a large open space for a reception and planned activities related to the exhibit. There is room to exhibit 60 – 70 pieces.

Show Purpose:

- Educate the public about the various techniques and formats of botanical illustration and how they relate to the history of botanical illustration.
- Inform the public about BASNCR and its mission.
- Encourage others to join our group.
- Sell our beautiful artwork.

Jurors: Margaret Saul, Caroline Hottenstein, Kandy Phillips

Eligibility: Any BASNCR member with current dues paid.

Subject: Any botanical subject, including flora, seeds, berries, fruit. Birds, insects that are pollinators or related to host plants.

Media: Any 2-dimensional media, including but not limited to watercolor, oil acrylic, color pencil, gouache, pen and ink, graphite, etching, woodblock. Only original works will hang in the show. We will be able to sell reproductions and cards at a separate display.

Size: No size limitation

Submission: One to seven works may be submitted for judging including original work, slides, quality prints, or high resolution DPI print. The entry fee is \$3.00 per work. Include with entry artist's name, title of work, medium, size of image (HxW), size of framed work (HxW). If the title includes Latin identification, please provide.

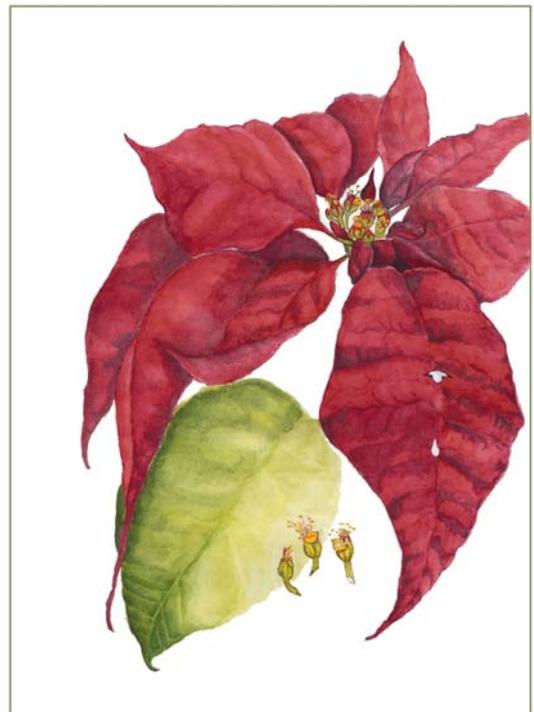
Deadline: April 1, 2006 If you would like work considered anytime before this, contact Caroline Hottenstein. All slides, prints etc will be returned if a SASE is provided. A bio and artist's statement needs to be sent and will be placed in a collective binder at the exhibit.

Presentation: All works must be presented in quality matting and framing. No metal frames. Accepted work must be ready-to-hang with screw-eyes or D-rings and wire. Glass or Plexiglas is acceptable. Any questions or help needed for framing, contact Caroline Hottenstein.

Delivery: Work is to be delivered to the Athenaeum during the week before the opening. Specific times will be announced later. Please label the back of each artwork with artist's name, title, medium, address and phone.

Sales: All works should be for sale, however, a limited number of pieces will be accepted for exhibit only and not for sale. The Athenaeum collects 30% of all sales, and pays within 30 days. Artists are responsible for picking up work after the show and seeing that sold works are delivered to the client. The will insure the art while it is hanging. After judging, a drawing will be held to choose the art for the invitation!! The invitations will be sent out from the Athenaeum and a set of invitations will be available for us to send as well.

Questions: Please call Caroline Hottenstein



Poinsettia by Emily Rowan

Winter Schedule for Brookside School of Botanical Art and Illustration



Illustration by Emily Rowan

FEBRUARY

Three day master class with Margaret Saul at the Lewis Ginter Botanical Gardens, Richmond VA.
 Fri 17 - Sun 19 (Presidents Day Weekend)

Brookside Gardens School of Botanical Art & Illustration Half-day Workshops - Open to all Registrants receive a materials list one week prior to the class.
 (*Some botanical drawing and painting experience is beneficial)

For further information -
 (1) School pages - Brookside Gardens Program & Events Guide, "Spring/summer X-perience"
 (2) Registration information please phone School Manager, Ellen Bennett 301-962-1470
 (3) www.brooksidegardens.org (School pages)
 (4) Email: School Director: margaretsaul@botanicartist.com

"Orchid Flowers*"
Marcia DeWitt
 Tue 7, 10-2pm
 Bring your own subject material. If you wish to paint please bring sketches of your subject.

MARCH

"Daffodils*"
Liz Stafford
 Sun 5, 10-2pm
 Bring your own subject material. If you wish to paint please bring sketches of your subject.

"Tulips*"
Marcia DeWitt
 Thu 23, 10-2pm
 Bring your own subject material. If you wish to paint please bring sketches of your subject.

"Step In" - Free tuition.
 Introducing botanical drawing & painting with an overview of the school program Margaret Saul
 Thu 23, 6:30-9:30pm OR Fri 24, 10-1pm Art materials are supplied for a \$10 materials fee paid at class



Illustration by Emily Rowan

"Start Drawing & Painting"
 (3 classes, total of 8hrs)
Margaret Saul
 Begins Thu 30, Daytime or evening.
 Have some fun learning to draw, mix colors and paint!

Elective:
"Color Pencil I"
Merri Nelson
 Begins Thu 30, 10-1pm
 Prerequisite - Ability to draw and have a basic understanding of color

APRIL

"Exhibition Art"
Margaret Saul
 Tues 25, 10-2pm
 Studio session - individual guidance for works in progress. Fine tune your art, pricing.

Electives:
"Color Pencil I"
Merri Nelson
 Sun 23 and 30, 9:30-4pm
 Prerequisite - Ability to draw and have a basic understanding of color

"Pen & Ink I"
Margaret Saul
 Begins Fri 28, 10-1pm
 Prerequisite - Ability to draw in detail.

Half-day Workshop
"Spring Gems*"
Liz Stafford
 Sat 29, 10-2pm
 Bring your own subject material to draw in detail then apply quick coloring techniques.

Winter Flower Fixes

Winter is a tough time for botanical artists. It's often dark and nothing is blooming. We haunt flower shops and the conservatory at Brookside for our floral fixes. The New York Botanical Garden has printed a flowering schedule that should gladden your heart. Happy Painting!



January
Winter Jasmine

Photo courtesy of: www.evergreengardenworks.com



February
Wintersweet
Chinese Witch Hazel



Photo courtesy of:
www.rydersranch.ca/February.html



March
White Forsythia
Red Maple
Silver Maple
European Alder
Cornelian Cherry
Buttercup Winter Hazel
Chinese Winter Hazel

Photo courtesy of:
www.arhomeandgarden.org/.../corneliancherry.jpg

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MEMBERSHIP FORM (PLEASE PRINT)



Yes, I would like to become a member of BASNCR. I am enclosing a check for \$20 made out to Emily Rowan, Treasurer, BASNCR.

Name _____

Address _____

City, State Zip _____

Home Phone _____

Work Phone _____

Other Phone _____

Email _____

BASNCR dues provide membership benefits from October to September of each fiscal year. Dues are not prorated for entry mid-fiscal year. Member names will only be used for BASNCR communications.

Programming Interests:

- Trips to botanical gardens, arboretums
- Speakers on botanical art subjects
- Art marketing
- Native flora
- Focus on framing and presentation
- Collecting botanical art
- Reproduction processes for the artist
- Trips to special exhibits/ collections of botanical work
- Your** ideas and suggestions are warmly welcomed: _____

Please send your completed form with dues to:
BASNCR Treasurer
Emily Rowan
6803 Connecticut Avenue
Chevy Chase, MD 20815

Seeking your slides!

The **BASNCR** needs to develop a slide library in order to apply to galleries for group exhibit opportunities. Our exhibit chair invites each member to send in 2–4 slides of your work to be stored in a permanent slide library. All copyrights will remain with the artist. On each slide please print your Name, Title of the work, Media, Size of original, and your copyright (name, the copyright symbol and the date you created the work.) Please send your slides to

Caroline Hottenstein
P.O. Box 7905,
McLean VA 22106



MEMBERSHIP UPDATE

We have 30 members and numerous friends who attend our meetings. We invite you to join us. We will have a new brochure developed in time for distribution at our next meeting. We hope members and friends will take them to distribute to workshop and class members. :

Membership in BASNCR includes:

- Show venues
- Outstanding exhibit opportunities
- Educational workshops
- Field trips
- Expert speakers
- Volunteer opportunities
- Quarterly newsletter
- Your work in the Member Slide Library

Please Bring a Friend to the Next Meeting!

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MEETING

Sunday January 8th, 2006

Good Shepherd Church,

Silver Spring, MD

1 - 4