Castilleja occidentalis: Western Indian Paintbrush
and Parnassia fimbriata: Fringed Grass of Parnassus © Rayma Peterson
A NOTE FROM THE EDITOR

It’s summer! What better time to get out in the field to study plants in their natural habitat. To encourage you to do so, this newsletter includes an article (see p. 11) by Rayma Peterson, the artist whose work is featured on the cover. Rayma gets her inspiration directly from the wild, and she generously submitted an article that describes how she goes about creating paintings of wildflowers that combine botanical art with landscape in the tradition of Margaret Mee.

Rayma provided this information about the cover art: “This is an unusual Castilleja as it is a purple variation that is found every so often in the population of the yellow ones on Parker Ridge in Banff. The Castilleja and Parnassia were found growing together on the mountainside. It also contains a magnification of the Parnassia in the left hand corner, showing the fimbriate petals which are quite exquisite.”

Another incentive to go out looking for native plants was provided by Trish Murphy, who gave an amply illustrated talk on the rare plants of Ontario at the BAC AGM, held midsummer’s eve at the Toronto Botanical Garden. Details inside (p. 8).

It was a pleasure for many of us who attended the AGM to meet our President, Sherry Mitchell, for the first time. Sherry flew all the way from Vancouver Island to chair the meeting. She has many excellent ideas for furthering and invigorating botanical art in Canada.

It has been my practice in the past to include all of the AGM reports submitted by our Coordinating Group in the summer newsletter. However, as this is the longest newsletter that I can recall, we are sending the AGM minutes to you as a separate file and only reprinting our new President, Sherry Mitchell’s message in the newsletter (see next page).

The BAC executive encourages you to read through the minutes and reports; transparency within non-profit organizations is important, and this will convince you, I’m sure, that we are a hardworking group of volunteers dedicated to furthering botanical art in Canada.

The large size of this newsletter reflects the many submissions I’ve received from our members. I’d like to thank everyone who submitted articles and encourage all of our members to send in whatever news you have that’s of interest to botanical artists.

- Celia Godkin, BAC Newsletter Editor

INSIDE THIS ISSUE:

BAC NEWS
AGM: June 21 at TBG
President’s Report

Trish Murphy on Ontario’s Rare Endemic Plants

Formation of the Botanical Artists of Southern Alberta

ART EXHIBITIONS

BAC at Todmorden Mills
Oct 31 – Nov 11
The Ireland Newfoundland Trail
Aug 1 – Sep 1
The Hunt Florilegium
Sep 21 – Dec 16

COURSES
Margaret Walsh Best
Margaret Best
Nellie Sue Potter
Kerri Weller

ARTICLES
Habitat Paintings Dutcgh Workshop
3 BAC members exhibit in Bloor West Village

INTRODUCING
Rita-Anne Piquet

CONGRATULATIONS
Pamela Meacher
Margaret Best
Kerri Weller
Celia Godkin
Jessica Hsiung

MEMBERSHIP NEWS

FINANCIAL UPDATE
The BAC bank balance was $8,027.45 on July 22
BAC NEWS

The BAC Annual General Meeting
Thursday, June 21 at 7 pm, Toronto Botanical Garden

Following is my President’s message from our Annual General Meeting. While we had a great turnout for the meeting, geographic logistics make it impossible for a majority of our members to attend. This will hopefully help existing and new members who were not in attendance to see what we have been doing and where we plan to go in the coming year. As always, I welcome comments and suggestions on how we can make BAC better for YOU. We are only as strong as our membership, and while we continue to grow there may be some hiccups along the way. However, our common goal is the promotion of our art; to this end, your support of our upcoming annual exhibition is the starting point. I look forward to receiving entry submissions from the majority of our membership by August 31st!

President’s Message

I’d like to thank everyone for their support over the past year, and especially to Raquel Baranyai, whose wisdom and guidance have made working at a distance so very manageable for me.

There have certainly been challenges over the past year, including declining membership (now happily reversed) and the necessity of cancelling the annual exhibition last fall. However, our Coordinating Group (CG) pulled together in late 2011 and early into 2012, and BAC has since increased its visibility and continues to promote itself nationally in the following ways.

Canada Blooms in March was a great promotion for BAC, and I’d like to thank Liz Tudor and all our volunteers for making it such a success. We handed out our new membership brochure which we produced early in the year, as well as a number of membership applications to interested passers-by. A member binder of members’ images was put together, and while it did not include the entire membership, was well received by the public. We will continue to upgrade and expand on this for the upcoming fall exhibition.

Our next event will be the 2012 exhibition, and I’d like to thank Gail Finlayson for chairing this important committee. The Call For Entries (CFE) was produced in good time and has gone out across the country, to provincial arts organizations as well as online arts sites for the promotion of exhibitions and CFEs.
During this time BAC also put together a workshop for our members. Margaret Best from Calgary, whose schedule allowed her to be in Toronto at the right time, instructed 12 of our members. Margaret went over and above with her support for BAC in this fashion, and I’d like to thank her for giving of her time and expertise. I’d also like to give a huge thank you to Rita-Anne Piquet, who organized the workshop and did an excellent job in finding a great venue and fulfilling all of the necessary tasks required. BAC saw a small profit from this as well, and we are looking at the possibility of hosting another workshop in 2013.

Our BAC Newsletter continues to be a source of information and inclusion for all of our members, and Celia is to be thanked and congratulated for continuing to produce a great online publication. At some point I’d like to look at the possibility of a hard copy form, but for now we continue to receive articles and feedback from our members and produce the newsletter on a quarterly basis.

Our membership has been on the rebound since early this year. There has been considerable interest in the formation of BAC chapters in two areas of the country, and while this has not yet become a reality, the CG has worked to produce a set of guidelines that will allow geographic groups to consider the possibility. Groups in Ottawa (under Kerri Weller) and Calgary (under Margaret Best) have indicated their interest; groups have been formed in both locations, and although they are not quite ready to form actual chapters, the stipulation to become BAC members in each group has seen BAC grow to over 90 members today. My personal goal was to reach a membership of 100 by the end of 2012, and we are well on our way to reaching that goal.

So what’s next?

Our energies are now on the upcoming exhibition in October/November. The entry deadline is one month away, so we are hopeful that increased promotion will yield a record number of entries from both new and existing members as well as a high quality exhibition. With the influx in western members, I would like to see the exhibition move west in 2013, and the CG will be looking at this possibility after the completion of this year’s show.

There has also been a proposition to hang work in the Toronto Botanical Garden library, and Mary Rose Woodbridge and Nellie Sue Potter are coordinating efforts to make this a reality. It would once again raise BAC’s profile and in a perfect location to garner more attention to our art form.

I would like to encourage the membership to continue to bring ideas to the CG – this will make BAC better for them and make BAC more inclusive geographically and more inclusive of the diversity of artistic styles and mediums.

BAC is financially sound, and I would like to see a special project considered over the next year, such as a printed membership directory, colour exhibition catalogue, or AGM conference or workshops and/or speakers during our exhibition. These are only a few ideas – I know that there are many more, and we will consider each and every one.
Thank you again to everyone, to those who support BAC in so many ways and to those who have come out to the meeting tonight. I look forward to continuing to work with all of you over the next year and continuing to promote botanical art throughout Canada.

NEWSLETTER EDITOR, Celia Godkin: I’m picking up the AGM report here, from where Sherry left off. (My remarks are in a box to avoid confusion.)

Sherry thanked Jessica for her dedicated service to BAC in her role as Secretary over the past several years. Jessica has been accepted into the Scientific Illustration Program at Cal Tec. Many congratulations, Jessica, and we wish you all the best in your future endeavors.

Sherry also thanked Gerry Jenkison, who is stepping down as Website Coordinator. Gerry is a past President of BAC and her long time service to BAC warrants special recognition, which I hope to do in a future article. Both Jessica and Gerry received gifts as a token of our appreciation.

Sherry’s report was followed by reports from Raquel Baranyai (Membership), Rita-Anne Piquet (Workshops) and Gail Finlayson (Exhibition Coordinator). The full reports are included in the AGM minutes which will be sent to you as a separate attachment.

The reports were followed by elections, with the following results:
- Acting President, Sherry Mitchell, confirmed as President
- Acting Vice-President, Raquel Baranyai, confirmed as Vice-President
- Val Rabold replaces Jessica Hsiung who has stepped down as Secretary
- Liz Tudor takes over as Membership Coordinator to relieve Raquel of that responsibility

The remaining BAC roles are unchanged. To see what they are, please see the list at the end of this newsletter.

There are still some vacancies to be filled. These are detailed by Sherry on the next page.
Vacancies

1. Treasurer
   - This position was not filled at the AGM and continues to be done by Sherry. There MUST be someone in our membership who could spare a few hours each month to fill this important function for BAC. Please contact Sherry should you be willing to at least start a conversation.
   - Duties: Receive monthly bank statement, deposit cheques, pay invoices, maintain ledger of credits/debits/balance, write regular reports for and attend CG meetings
   - Strengths: good with numbers, ability to balance a chequebook, write cheques and make deposits in a timely manner.

2. Graphic Designer for BAC website
   - This position was not filled at the AGM and continues to be done by Gerry Jenkison, who wished to step back over two months ago. We have had a few suggestions for her replacement within other members’ website providers, and the CG is looking into these. However, if there is a qualified member this of course would be the best solution. Contact Gerry or Sherry if you require more information.
   - Duties: includes posting website updates, posting new and existing member pages, changing content and images, etc.
   - Strengths: comfortable and knowledgeable with computers, expertise with all forms of computer graphics

3. Exhibition Promotion
   - This position is temporary for our upcoming 2012 exhibition.
   - The person taking on this position will work closely with the Exhibition Coordinator to put into place the advertising necessary to promote the exhibition. Someone with fresh ideas and a dedicated amount of time in September and October would be helpful. Contact Sherry or Gail Finlayson if you can help with this critical position.

Group photo of those attending the AGM: Liz Tudor, Mary Rose Woodbridge, Jessica Hsiung, Jean Johnson, Celia Godkin, Sherry Mitchell, Trish Murphy, Nellie Sue Potter, Barb Baniuk, Maeve Hughes, Esther Lovrics, Gerry Jenkison, Rita-Anne Piquet, Lyndel Hill, Judy Thompson, Louise Chenier
PHOTO GALLERY OF THE AGM
Photos taken by Val Rabold (except for the one of Val, which was taken by Celia Godkin)

Sherry Mitchell presenting Lyndel Hill with her door prize

and a better picture of Lyndel

Jean Johnson and Liz Tudor

Celia Godkin

Gerry Jenkison and Barb Baniuk

Our photographer, Val Rabold
**Trish Murphy on Rare, Uncommon and Endemic Plants of Ontario**
by Celia Godkin

After the business part of the AGM meeting our featured speaker, Trish Murphy, showed slides of rare and uncommon plants that are endemic to Ontario. She described them in the context of five different habitats; Carolinian, Tall Grass Prairie, Oak Savanna, Alvar and Great Lakes.

I was fascinated to learn that the apparently barren areas near my home in Eastern Ontario is a habitat known as Alvar, with its own special plant communities which thrive on rock that was scraped clean by glaciations. I’m sure everyone present learned some interesting facts about the natural history of their area.

Trish recommended visiting these places in Ontario to see rare and uncommon native plants:

- Ojibway Prairie Provincial Nature Reserve, Windsor
- Lion’s Valley Park, Upper Middle Road West and Sixteen Mile Creek, Oakville
- Prairie Smoke Trail, Carden Alvar, East side of Dalrymple Rd, just North of 6 (Kirkfield Rd.)
- Dorcas Bay/Pendell Point, Bruce National Park

Here are just two of the many plants that were featured in Trish’s talk:

Trish has been interested in native plants and wild places since she was a small child. She was introduced to botany by her father, RJK Murphy, who was a notable woodsman. Trish is past President of the North American Native Plant Society, has coordinated seed exchanges for them and for the Toronto Wildflower Society, and has propagated and planted thousands of wildflowers in diverse naturalization projects.

For assistance in identification of rare plants, Trish recommends you visit the Natural Heritage Information Centre on the Ministry of Natural Resources website: [http://nhic.mnr.gov.on.ca](http://nhic.mnr.gov.on.ca) where you may download the booklet: *Rare Vascular Plants of Ontario.*
THE FORMATION OF THE BOTANICAL ARTISTS OF SOUTHERN ALBERTA (BASA) by Margaret Best

On a warm summer evening in June, 19 botanical art enthusiasts gathered on short notice in Calgary to discuss the formation of a group that would be affiliated with BAC. It was a remarkable evening that ended with everyone unanimously deciding to join BAC and to move forward in forming BASA (Botanical Artist of Southern Alberta).

For close to 3 years Margaret Best has been teaching regularly scheduled botanical art courses at the Enmax Conservatory (Calgary Zoo). This span of time has witnessed a steady increase in the number of enthusiasts who include a landscape architect, a farmer, nurses, authors, teachers, a lawyer, master gardeners, horticulturists, fine art graduates, a former Olympic diver and just about anyone with a passion for plants. (Our mailing list has over 35 names!). Besides the obvious plant bond and an interest in developing art skills, this caring and sharing group of women found that they really enjoyed the positive ‘karma’ and almost meditative atmosphere that had developed during classes in botanical art. So it made such good sense to formalize the camaraderie and common ground and become linked to other artists in the rest of Canada.

Margaret Best addressing the group about BAC

At the first event, located at Karen Humphrey’s Peartree Studio, we enjoyed Chef Mario’s gourmet pizzas as well as Italian wine and sparkling beverages and then got down to the business of talking about the future, a connection to BAC and potential participation in exhibitions and events. The enthusiasm to move forward was palpable (and for some of those present, a little emotional too!).
Suzanne Sanders has stepped up to the plate as acting president (and key communicator), AJ Pearson acting treasurer and Sandy Stead as acting secretary. Margaret Best will also be present at meetings in an advisory role. The short-term goal is to create the appropriate bylaws with a plan to meet the requirements of forming an official BAC chapter. A vote on the holders of office and finalizing the name is to be held shortly.

Two wonderful locations on the outskirts of Calgary, the new Ralph Klein Park and the Ann and Sandy Cross Conservation Area have kindly co-sponsored 2 upcoming, 3-day workshops for the members of the newly formed group. These events, posted under 3-day weekend workshops with Margaret Best in this newsletter will also be open to non-members in order to keep all of this positive growth moving forward.

Article and photos courtesy of Margaret Best
HABITAT PAINTINGS
by Rayma Peterson

My ecological habitat paintings are my passion and my life. I will travel to a small area and explore it for a while, taking photos all the while on my digital camera. If I see a scene that pops out at me I will sketch it on the spot, sometimes in one of my handmade drawing books. Meanwhile, I will write in my day timer what I’ve seen and identified in the field on that particular day, and write notes on my field sketches. Sometimes I will take a specimen to identify and draw at my campsite. At home I transfer my photos from my camera onto my computer and scan through them, labelling them and transcribing my field notes. It’s good to keep them in chronological order on the computer, as this assists me to be able to remember where I’ve been hiking that day.

There are some special areas that I like to go to: the Rockies and foothills in West Central and South Western Alberta, calcareous springs and wetlands in central Alberta. My purpose is to document the flora and microhabitats in my region of Western Canada. When I go to a specific locale I look for the most representative and often the showier flowers of that area. Then I combine several species in the same composition, to represent the flora in that spot. Every species that goes into a painting is ecologically correct, that is, these plants can be found growing together in a specific microenvironment. Every microhabitat is different, even just a few feet away. The flora is a mosaic, constantly grading into the next region.
It is important to me to indicate the groundcover as well, to show, perhaps, the rotting leaves and needles from the trees above or mosses below, thus giving more ecological information in the painting. First I will draw a sketch onto a fairly large piece of sketch paper, then enlarge the sketch onto a large piece of watercolour paper, usually 22x30”. I sketch first to work out composition problems. Alternately, I draw specimens first, and then transfer them onto tracing paper. I cut the tracing paper drawings out and arrange them in different positions on the watercolour paper. When I’m happy with the composition I transfer the drawings onto the watercolour paper and begin to refine the drawing. Whichever approach I take in composition, I then paint in the main parts, which are identifiable species, then start in on the negative spaces. I paint in large areas of a particular specimen, wet into wet. Then I let those areas dry completely before coming in to layer and glaze. I also use cross hatching, stippling and dry brush. I soften edges with a clean moist brush as I work and toward the end of the painting.

Winsor Newton medium texture paper is especially effective when painting mosses that are found underfoot. It gives mosses a soft look that is very desirable. I like to use it after I’ve painted the main plants so that it doesn’t interfere with my clean edges. I wet the paper of the negative shape with the texture medium, then drop and brush in the colours of the mosses, letting the colours blend on the paper.

My initial inspiration for the habitat paintings is the exquisite “The Large Piece of Turf” by Albrecht Durer, the great German Renaissance master. In it he shows a section of ground with Dandelions and Grasses as he saw it. It was the first ecological painting. I wonder if he cut out a chunk of turf and took it back to his studio to paint it. Margaret Mee was also an ecological painter. She would apparently draw and paint her botanical subject, usually a single plant, then paint the background where the plant has been found growing.
I have combined genres of the traditional botanical painting (i.e. a plant on a white background) with a more comprehensive habitat painting. The work consists of the species, along with undergrowth and white background above that undergrowth. Sometimes the plants fade into the white background to give a feeling of depth. Sometimes I also will include the whole scene along with a complete background and sky. The sky can often give weather effects that may be quite relevant to the climate of the area.

Habitat paintings show not just a single plant taken out of its microenvironment, but groupings of plants that would normally grow together. Value added Botanical Art!

**A NOTE FROM BAC EDITOR, Celia Godkin**

Rayma’s article continues the ecological theme we began in the previous newsletter, which featured an article and cover art by Elaine Funnell. Both artists hail from Western Canada, both paint wild plants and both stretch the envelope of botanical art, Elaine because she includes non-botanical elements (insects) and Rayma because of the inclusion of landscape in a somewhat looser treatment than is usual in traditional botanical art.

Wherever you fall in the debate as to what constitutes botanical art, I’m sure you will agree that both Rayma and Elaine are role models for botanical artists who wish to engage more deeply, scientifically and thoughtfully with the plant kingdom - which I hope would be all of us. It’s so much more comfortable to bring plants indoors, where we can paint them in a controlled environment, rather than face the rigours of working outdoors. But in doing so we forget how much more we can learn about our subjects when we make the effort to encounter them on their own terms, growing where they belong, outdoors in all their natural glory.

**COURSES OF INTEREST**

**Botanical Art Workshop with Margaret Walsh Best**

**Plants of the Ireland Newfoundland Emigrant Trail**

**Garter Lane Art Gallery**

**O’Connell Street, Waterford City, Waterford, Ireland**

August 2012 (Date to be finalized)
Contact: gallery@garterlane.ie

This workshop is offered in conjunction with the gallery exhibition *The Ireland Newfoundland Trail: A Journey of Plants & People*, August 1 - September 1, 2012 (Details page x).

Using watercolour, the focus will be on shape, form and colour in representing some of the plants found nearby which are presented in the various media of the exhibition. The participants will be encouraged to include historical and botanical notes with their painted pieces.

For more information, please view Margaret’s website: [www.margaretwalshbest.com](http://www.margaretwalshbest.com) or contact her at mmbest@nl.rogers.com or info@margaretwalshbest.com tel: 709-753-2643
**ART WORKSHOPS with Margaret Best: various locations.**

**1, 8, 22 August 2012. Evening Botanical Drawing Classes: Peartree Studio, Calgary**
Drawing classes for a variety of botanical subjects. Suited to beginners as a place to start. Excellent regular drawing practice for intermediates and advanced artists. Will be ongoing until the end of November. Further dates to be announced.

**11, 26 August 2012. Saturday Studio Sessions: Peartree Studio, Calgary**
Full day sessions for participants to start or continue with a botanical study in medium of choice. Will be ongoing after 1 October, dates to be announced.

**17, 18, 19 August 2012. 3-day Weekend Workshop: Ralph Klein Park, Calgary**
The topic is *Putting a Light on your Subject*. This workshop will focus on the impact of a direct light source on a botanical subject in terms of highlights, reflected light and shadow. Open to both coloured pencil and watercolour mediums. The participants will be enjoying the benefits of a remarkable art studio at the new Ralph Klein Park, a location dedicated to the preservation of wetlands and clean water systems. The RKP Center is co-sponsoring the event for the members of the newly-formed *Botanical Artists of Southern Alberta*. The event is open to members and non-members.

**26, 27, 28 September 2012 Mixing Natural Green and Painting Leaves Filoli, San Francisco**
A popular 3-day watercolour class that explores how to achieve natural-looking green hues and provides an opportunity to practice techniques designed to help the student add form and texture to a wide range of leaf structures. See [www.filoli.org/education/](http://www.filoli.org/education/) for more details.

**12, 13, 14 October 2012. The Colours and Fruits of Fall: Cross Conservation Center, Calgary**
This 3-day weekend workshop will focus on earth colour pigments in watercolours and all the rich colours that we see in nature in fall. Subject matter will be berries, rose hips, pods and seeds, curling leaves and grasses. CCC is kindly cosponsoring this event for the members of *BASA*. The event is open to both members and non-members.

**2, 3, 4, 5 November 2012 Fabulous Foliage – Watercolour Bermuda Society of Arts, Hamilton, Bermuda**
A 4-day intensive workshop using the incredible variety of shapes and colours of tropical and subtropical leaves of Bermuda. The focus will be on how to capture natural green colour and how to achieve surface texture, vein structure, curling, foreshortening. If you have always wanted to master the art of painting leaves, this is a class not to be missed. Bermuda is a mere 2.5 hour flight from Toronto.

**22-30 April 2013 – Painting in Morocco with talks by Gary Martin, renowned ethno-botanist**
For the details of this incredible botanical art experience see [http://www.quenchtravel.com/destination_morocco.asp](http://www.quenchtravel.com/destination_morocco.asp)

For more info on Margaret’s classes, lectures or trips you may send questions via her website: [www.bestbotanical.com](http://www.bestbotanical.com)

---

**EDITOR’S NOTE:** See the Workshop Report from Val Rabold in our AGM Minutes for a recommendation of Margaret Best’s “invaluable” workshop on composition. There’s also an article by Raquel Baranyai in our last newsletter on the same workshop.
BOTANICAL ART CLASSES with Nellie Sue Potter in Toronto

Nellie Sue Potter teaches botanical art at the Royal Ontario Museum, Swansea Town Hall and the Toronto Botanical Garden. Please visit the BAC website for the spring and summer course listings. [www.botanicalartistsofcanada.org](http://www.botanicalartistsofcanada.org)

---

BOTANICAL ART CLASSES with Kerri Weller in Ottawa

Kerri Weller teaches botanical art at the Nepean Visual Arts Centre in Ottawa. Courses are offered for all levels on Wednesdays, fall, winter and spring. Beginner classes are given in botanical drawing and watercolour basics. Students then advance to classes based on various themes such as orchids, textures and colours.

Please visit Kerri's website [www.kerriweller.com](http://www.kerriweller.com). Scroll down News and Links for course details and course code. To register, visit the City of Ottawa's website.

---

COURSES WITHOUT INSTRUCTION

**COLOURED PENCIL CLUB – TORONTO**

Held on the third Wednesday of the month.
Next two sessions are August 15 and September 19 from 10 am to 5 pm.
Cost: $15 per session.

Location: 2727 Yonge Street, Toronto.
We meet in the Recreation room, PH level.
Underground guest parking is available north side of building.

As artists who enjoy working with coloured pencils, we meet for a one-day session once a month to work at our own leisure sharing information and a love of art in a pleasant penthouse environment. No tutoring provided. Bring your own lunch etc. Kitchen facilities are available.

Please RSVP or
For more information contact:
Luisa @ [luisa.kopchic@rogers.com](mailto:luisa.kopchic@rogers.com) 416-488-3381 or
Mary Rose @ [maryrosew@rogers.com](mailto:maryrosew@rogers.com) 416-443-8098

---

Hanna Levitt working on a drawing

The club enjoying social time over lunch.
DUTCH BOTANICAL ART WORKSHOP by Elisabeth Hulshoff

During March 2012, I participated in a Botanical drawing and painting workshop in the beautiful Hortus Botanicus in Leiden, Holland. The week long course was taught by Anita Walmit Sachs, head of the Art Department and scientific illustrator of the National Herbarium Nederland, University of Leiden. [www.anitawalsmitsachs.nl](http://www.anitawalsmitsachs.nl).

Anita was a tutor of the distance learning program of the Society of Botanical Artists in England and her work was recently published in *The Highgrove Florilegium*, created by The Prince of Wales’s Charitable Foundation. Her work has received recognition and awards from many prestigious art societies.

Anita Walmit Sachs has founded The Dutch Society of Botanical Artists [http://www.botanischkunstenaarsnederland.nl/VBKN.html](http://www.botanischkunstenaarsnederland.nl/VBKN.html) and she’s given many workshops.

In this particular session, we concentrated on pinocchio tulips: *Tulipa greigii*.

After completing tonal drawings, we then painted the subjects with light washes of watercolour and dry brushing techniques.

Critiques at the end of each day gave time to assess and to give recommendations on the classwork.

It was an exciting experience to paint with Anita Walmit Sachs and with the wonderful Dutch Botanical Artists!
EXHIBITION NEWS

DO YOU NEED HELP SUBMITTING JPEGS TO THE BAC JURIED EXHIBITION?

You will by now have received notice that the deadline for submissions has been extended from August 15 to August 31. As you know, to submit to the show, we require that you send jpeg to Sherry. Not all our members are technological adepts and some find the process of turning art into jpegs challenging. Places like Staples and Kwik Kopy may be able to help, and Gerry Jenkinson has used the Digital Design Studio at the Toronto Public Library and found them to be extremely helpful. She provides this information:

The Main Reference Library at Yonge and Bloor (789 Yonge Street) has a Digital Design Studio that may be able to help you turn your artwork into jpgs. Their website is: http://www.torontopubliclibrary.ca/using-the-library/computer-services/dds/
There’s a box close to the bottom of their web page, under “Hours,” that tells you when staff assistance is available. Then call them at 416-395-5577 to make an appointment for one of those times. The Digital Design Studio will help you scan your paintings and will probably even email the jpegs (files) to Sherry for you. They’ll probably also copy them to a CD for you to take home, and they may also email the files to you, if you wish. They charge a small fee.

**BAC EXHIBITION DATES TO REMEMBER**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 31</td>
<td>New! extended deadline for entry</td>
</tr>
<tr>
<td>September 15</td>
<td>Deadline for notification of acceptance</td>
</tr>
<tr>
<td>October 15 - 19</td>
<td>Timeframe for receiving shipped artworks</td>
</tr>
<tr>
<td>October 29</td>
<td>Drop-off time 12:30 - 4:30 pm</td>
</tr>
<tr>
<td>October 30</td>
<td>Installation by gallery staff</td>
</tr>
<tr>
<td>October 31 – November 11</td>
<td>Exhibition open</td>
</tr>
<tr>
<td>November 3</td>
<td>Opening Reception 1 - 4 pm</td>
</tr>
<tr>
<td>November 11</td>
<td>Exhibition closes: Pick up artwork 3 – 4 pm</td>
</tr>
</tbody>
</table>

*The Ireland Newfoundland Trail: A Journey of People & Plants*
An Exhibition at the Garter Lane Art Gallery
Waterford City, County Waterford, Ireland
August 1- September 1, 2012
Curator: Margaret Walsh Best

“*Seeds are, in a sense, suitcases in which people can transport their cultures with them...*”
- Mike Szuberie, American ecologist

*The Ireland Newfoundland Trail: A journey of Plants & People* is a visual arts project related to the voyage of plants from one location to another, in this case from Ireland to Newfoundland. The project will involve an exhibition and related programs by 16 creators of fine art and craft from Ireland and Newfoundland.

Margaret Walsh Best received an Honorary Life Membership from the Art Association of Newfoundland & Labrador in December 2011.

For more information, please view Margaret’s website: [www.margaretwalshbest.com](http://www.margaretwalshbest.com) or contact her at mmbest@nl.rogers.com or info@margaretwalshbest.com tel: 709-753-2643
THE HUNT INSTITUTE PRESENTS

Portraits of a Garden, Brooklyn Botanic Garden Florilegium

September 21 – December 16, 2012


This exhibition showcases 48 American botanical artists who are revitalizing the centuries-old tradition of the florilegium by creating a lasting archive of watercolors and drawings of the plants growing at the Brooklyn Botanic Garden (BBG). This selection of original artwork, on loan from the BBG’s permanent collection, will be displayed with a sampling of historical printed volumes representative of the florilegium tradition from the Hunt Institute’s Library collection.

By the 17th century, the introduction of rare and exotic plants through voyages of exploration created an interest in cultivating these new plants for the garden. This was accompanied by the development of many new varieties of common garden plants. Botanical gardens, initially developed in the 16th century to supply plants for medicinal use and to educate physicians, apothecaries and botanists, expanded their collections to include these plant introductions for scientific and horticultural study. Royalty and the landed gentry also desired these new plants for inclusion in their extensive estate gardens. Often, artists were commissioned to paint or draw a visual record, or florilegium, of a plant collection from an expedition or a specific garden. Some of these artworks were part of an owner’s cabinet of curiosities, incorporated into the collections of natural history museums and herbaria or published as hand-colored engravings. The garden flower-book, often arranged by the flowering season and with little accompanying text, became a popular genre in literature that continued through the early 19th century.
In the late 20th century, there was a resurgence of interest in the florilegium tradition by botanical artists, botanical and horticultural librarians and horticulturists at botanical and country estate gardens in England, the United States and Australia. As the numbers of some plant species dwindle around the world, it becomes imperative to create a scientific and historical record of the plants of our time. These paintings are used for scientific study and for exhibitions that introduce the public to the importance of botanical art, gardens and herbaria.

The Brooklyn Botanic Garden (BBG) Florilegium, established in 2000, was modeled after the florilegium formed five years earlier at Chelsea Physic Garden, London. Talented botanical artists are invited to join the Brooklyn Botanic Garden Florilegium Society and produce a determined number of paintings of plants from the garden for the archive. The society artists are revitalizing the popular 17th–19th-century tradition of illustrating the plants available at a specific time and growing in a specific place.

**Artist demonstrations**

During Céilidh Weekend (Carnegie Mellon University’s homecoming), October 6 and 7, from 1 to 4 pm, there will be demonstrations of watercolor techniques used in botanical art by four regional artists who are dedicated to painting from nature and sharing their knowledge through teaching.

For further information, contact the Hunt Institute at 412-268-2434 or check their website: [http://huntbot.andrew.cmu.edu/HIBD/Exhibitions](http://huntbot.andrew.cmu.edu/HIBD/Exhibitions)

---

**BAC MEMBERS PARTICIPATE IN ANNUAL GARDEN TOUR OF BLOOR WEST VILLAGE by Liz Tudor**

On Sunday, June 10th, 2012 the Horticultural Societies of Parkdale & Toronto, held their Annual Garden Tour in the Bloor West Village area of Toronto. This event is an opportunity for the public to visit private gardens in different areas of Toronto.

The Society invited Hort member Liz Tudor to put on an art display as an added feature of the tour. Liz was joined by fellow BAC members Trish Murphy and Raquel Baranyai. They showed their art in the garden of St. Paul’s Church and used this opportunity to tell the public about BAC and hand out Todmorden invitations and the BAC brochure. Liz would encourage other BAC members to participate in similar events. She says "they are fun and add so much to your own art experience!"

This Fall, Liz hopes to exhibit drawings, such as the one shown here, in the Evergreen Garlic Festival.
INTRODUCING RITA-ANNE PIQUET

The Seed of an Idea

Rita-Anne Piquet came to explore painting and drawing from a botanical perspective fairly recently. Having worked in several genres of painting over the span of her art career, this particular aspect began when she was Artist-in-Residence at the Masterworks Foundation in Bermuda seven years ago. Although the body of work she created there reflected the landscape and unique architecture of the island, the seed of developing a series of paintings of flowers was planted. It wasn’t until a short few years ago that she began to seriously pursue the subject.

Introduced to botanical art by friend and fellow BAC member, Valerie Rabold, she enrolled in a class at the Royal Ontario Museum, with Nellie Sue Potter. She continued to develop her skills through workshops, studying books and distance learning manuals. She was also prompted to explore painting in the classical realist style at the Academy of Realist Art in Toronto. What has resulted is a personal interpretation of botanical art, offering contemporary portrayals in oils.

For Rita-Anne, the exploration of plants as a subject matter spoke of the fragility and strength of nature. The process of the painting has a meditative quality, both for her, and she hopes, for the viewer. Her preference for species tends toward the large, lush, tropical and even flamboyant varieties.

Rita-Anne has served on BAC’s Coordinating Group. She was responsible for coordinating the 2010 exhibition reception and arranging the workshops with Kerri Weller in 2010 and Margaret Best earlier this year. She is an elected member of the Society of Canadian Artists, has participated in numerous solo and group exhibitions and received grants from both the Ontario Arts Council and the Canada Council for the Arts. This summer she will be offering workshops in beginner’s level botanical drawing at the Artist’s Garden Co-op in Toronto.

She can be reached at rpiquet@gillakin.com

Her complete body of work can be viewed at http://ritaanne-piquet.fineartamerica.com

< Tulip Twirl: Parrot Tulips © Rita-Anne Piquet
CONGRATULATIONS TO OUR MEMBERS

Pamela Meacher has been awarded the Kent Farndale Patron of the Arts Award for 2012. She is now also on the board of the Scugog Arts Council and Vice chair of the Public Acquisitions Board for Scugog. Eight of her faerie/botanical watercolour works have been featured in the magazine of Art, Architecture and Design called ARABELLA, summer issue. She has been published in the American Society of Botanical Artists monthly magazine, where they gave her a whole page and related her work to the Victorian Arts and Crafts movement.

Margaret Best and Kerri Weller have both had paintings accepted into the 15th International Botanical Art Exhibition of the American Society of Botanical Artists & Horticultural Society of New York. The exhibition opens September 14 and runs till November at The Horticultural Society of New York, 148 West 37th Street, New York, NY.

This is Kerri’s story of her oil painting of parrot tulips that has been accepted into the show:

I did this painting after my father died. These were his gorgeous parrot tulips which arrived every spring in his garden for as long as I can remember. After my parents house was put up for sale, these tulip bulbs “vanished” from the garden. With much digging, I found the last 3 remaining bulbs which I brought back to Ottawa. Amazingly the trio came up the following spring! It’s really a painting about the joy and richness of my father’s life and love of gardening as he journeyed to life’s conclusion and then with one last breath passed into the next world.

“A graceful dance from late youth to old age” was a comment left in the guest book at the Plant Portraits Exhibition, Shenkman Arts Centre, Ottawa where it was just on display through March and April.

The Royal Canadian Mint recently released a new coin designed by Celia Godkin in the “Maple Leaf with Crystal Raindrop” series. This is the fifth coin designed by Celia in this series. The full set may be viewed at www.celiagodkin.com/index.php/gallery/coin-designs. Three more coins designed by Celia are planned for release next year.

Just in case you missed it in the AGM report, our warmest congratulations go to Jessica Hsiung on her acceptance into the Scientific Illustration program at Cal Tec. Jessica has been the BAC secretary for the past couple of years and we will miss her cheerful and willing service in that capacity. We wish you all the best, Jessica, in your future studies.
NEW BAC MEMBERS AND MEMBERSHIP NEWS

We have the pleasure to announce a long list of new members that have joined since April.

We offer a big “Thank You” to Margaret Best, from Calgary, who has referred so many of her students, and Sherry Mitchell, who has been talking about BAC with many botanical artists in the West.

Our warmest welcome to:

Sharon Lloyd, Suzanne Sanders, Sandra Stead, Frances Jamieson, Ann Honke, Yvonne Gaudet, Nina Kilpatrick, Sara-Jane Gruetzner, Susan Bruce, Margaret Watson, Patricia Steeves, A.J. Pearson, Patricia Alderson, Janet Campbell, Sharyn Honeywell, all from Calgary, AB, and Jannis Alan Hare from Banff. Judi Pedder from Comox, Carolyn Hamley from Richmond, Marion Oley and Marney Ward from Victoria and Jane Morrison from Vancouver, BC. Diane Ronan, Judie Thompson, Mary Jane Lovering and Susan Filshie from Toronto. Lyndel Hill and Sheila Brown from Toronto, and Robert W. Anderson from Ottawa, three former members who have rejoined. And from Ontario: Maeve Hughes from Markham, Suzanne Smith from Mississauga, Jade Brown from London, and Stephanie Keeley-Bunting from Oakville.

This has been the biggest growth spurt during the eight years I have been in charge of Membership.

And last but not least, my sincere thanks to member and friend Elizabeth Tudor, who volunteered at the AGM to take care of our members. You will be in good hands!

Should you have any concerns at all about BAC, please don’t hesitate to address your new Membership Coordinator, Elizabeth Tudor at liztca@yahoo.ca. Or you may contact me, Raquel Baranyai, in my role as Communications Coordinator, raquelbaranyai@sympatico.ca or our President, Sherry Mitchell, serendipitystudio@shaw.ca. Sherry is more focused at this point with the general position of BAC, its wonderfully increased membership, and an important exhibition coming soon.

At the same time, please remember that we all have other activities and endeavours, and volunteer our time to BAC to the best of our ability. Sometimes life interferes and we may fall temporarily short on our commitments, but we are an honest and dedicated group who feel strongly about our organization! Please be understanding and we will reply to you in kind.

- Raquel Baranyai, BAC Vice-President

MEMBERSHIP REWARDS: BOOK DRAW RESULTS

The Door Prize at the 2012 AGM was won by Lyndel Hill. Our membership is spread all the way across this huge country of ours, and we don’t expect those of you living at a distance to attend the AGM. We therefore decided to offer a second and third draw to new members and those renewing their dues by June 30, who all together made a group of 34 members. The winners are Jane Morrison from Vancouver and Sharyn Honeywell from Calgary. Jane won Contemporary Botanical Illustration: Challenging Colour and Texture with the Eden Project, by Rosie Martin and Meriel Thurstan. Sharyn won Today's Botanical Artists, by Libby Kyer and Cora Marcus. Congratulations to all three winners!
# Events Calendar 2012

<table>
<thead>
<tr>
<th>Date/Time</th>
<th>Event</th>
<th>Location</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 1, 8, 22</td>
<td>Classes: Evening Botanical Drawing Classes Margaret Best</td>
<td>Peartree Studio, Calgary</td>
<td><a href="http://www.bestbotanical.com">www.bestbotanical.com</a></td>
</tr>
<tr>
<td>Aug 11, 26</td>
<td>Classes: Saturday Studio Sessions. Margaret Best</td>
<td>Peartree Studio, Calgary</td>
<td><a href="http://www.bestbotanical.com">www.bestbotanical.com</a></td>
</tr>
<tr>
<td>Aug 17-19</td>
<td>Course: Putting a Light on Your Subject. Margaret Best</td>
<td>Ralph Klein Park</td>
<td><a href="http://www.bestbotanical.com">www.bestbotanical.com</a></td>
</tr>
<tr>
<td>Aug (date to be confirmed)</td>
<td>Workshop: Plants of the Ireland Newfoundland Emigrant Trail – Intermediate/advanced. Margaret Walsh Best</td>
<td>Garter Lane Art Gallery O’Connell Street, Waterford City, Waterford, Ireland</td>
<td><a href="mailto:gallery@garterlane.ie">gallery@garterlane.ie</a>&lt;br&gt;Margaret Walsh Best&lt;br&gt;T: 709 753-2643&lt;br&gt;E: <a href="mailto:mmbest@nl.rogers.com">mmbest@nl.rogers.com</a>&lt;br&gt;www.margaretwalshbest.com</td>
</tr>
<tr>
<td>Aug 1-Sept 1</td>
<td>Exhibition: Plants of the Ireland Newfoundland Emigrant Trail Curator: Margaret Walsh Best</td>
<td>Garter Lane Art Gallery O’Connell Street, Waterford City, Waterford, Ireland</td>
<td><a href="http://www.garterlane.ie">www.garterlane.ie</a></td>
</tr>
<tr>
<td>Aug 31</td>
<td>Deadline for entry to the BAC Exhibition</td>
<td>Sherry Mitchell 1147 Wedgewood Close Qualicum Beach, BC V9K 1C6</td>
<td>Sherry Mitchell&lt;br&gt;<a href="mailto:serendipitystudio@shaw.ca">serendipitystudio@shaw.ca</a></td>
</tr>
<tr>
<td>Sep 26 - 28</td>
<td>Course: Mixing Natural Green and Painting Leaves Margaret Best</td>
<td>Filoli, San Francisco</td>
<td><a href="http://www.filoli.org/education">www.filoli.org/education</a></td>
</tr>
<tr>
<td>Oct 12-14</td>
<td>Class: The Colours and Fruits of Fall Margaret Best</td>
<td>Cross Conservation Centre, Calgary</td>
<td><a href="http://www.bestbotanical.com">www.bestbotanical.com</a></td>
</tr>
<tr>
<td>Nov 2 - 5</td>
<td>Course: Fabulous Foliage - Watercolour Margaret Best</td>
<td>Bermuda Society of Arts, Hamilton, Bermuda</td>
<td><a href="http://www.bestbotanical.com">www.bestbotanical.com</a></td>
</tr>
<tr>
<td>Oct 31 - Nov 12</td>
<td>Show: 2012 BAC Exhibition Opening Reception</td>
<td>Papermill Gallery, Todmorden Mills Heritage Site, 67 Pottery Road, Toronto</td>
<td><a href="http://www.botanicalartistsofcanada.org">www.botanicalartistsofcanada.org</a></td>
</tr>
<tr>
<td></td>
<td>Nov 3, 1 - 4 pm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### BAC Coordinating Group

- **President:** Sherry Mitchell
- **Vice-President:** Raquel Baranyai
- **Secretary:** Val Rabold
- **Treasurer:** Vacant
- **Membership Coordinator:** Liz Tudor
- **Outreach Coordinator:** Jean Johnson
- **Events:** Mary Rose Woodbridge
- **Member at Large:** Mary Rose Woodbridge
- **Communications Coordinator:** Raquel Baranyai

### Annual Event Team

- **Exhibition Coordinator:** Gail Finlayson
- **Exhibition Sales Coordinator:** Val Rabold
- **Exhibitions Promotion:** Vacant
- **Workshop Coordinator:** Rita-Anne Piquet
- **CD Compiler:** Sherry Mitchell
- **Graphic Designer:** Vacant
- **Publicity Coordinator:** Liz Tudor
- **Shipping Coordinators:** Under review
Please give your serious consideration to filling the vacant positions of Treasurer, Graphic Designer for the BAC website and Exhibitions Promotion. These positions can be done from any location. We welcome volunteers from across Canada to assist with events, exhibitions and public outreach.

To join BAC please send a cheque (made out to BAC) for $30.00, or $50.00 if you wish to have a webpage gallery, to: Raquel Baranyai, BAC Membership & Communications, 203 Shaughnessy Blvd #403, Toronto ON, M2J 1J9.

For more information contact Raquel Baranyai at raquelbaranyai@sympatico.ca or see the membership information at www.botanicalartistsofcanada.org.

HOW TO JOIN THE MEMBERS GALLERY

Send the following, via email to Gerry Jenkison, Website Coordinator at gerry@jenkisonnetwork.com
☐ Up to three jpegs of your work, 72 dpi, maximum size 700 pixels
☐ The common and, if you have it, Latin name for the work
☐ A biography, maximum 500 words, in a Word file (WordPerfect’s okay, too)
Gerry will acknowledge receipt of your files and send them off to our web designer to build your gallery. And please don’t forget to visit our Events page, where you’ll find news of upcoming workshops and exhibitions.

THE BAC NEWSLETTER:

Four newsletters are published each year. Deadline for the next newsletter is September 15, 2012. Please send submissions to Celia Godkin, Newsletter Editor: cellagodkin@ripnet.com.

Disclaimer: Please note that BAC cannot vouch for the accuracy of news items and information submitted to the newsletter. We try to promote courses and events that might be of interest to BAC members even if they are not sponsored or organized by BAC.