



Newsletter Fall 2005

COOLING COLOURS

As the nights grow cooler, I must face the fact that this idyllic hot and glorious summer is drawing to a close. Wasn't it amazing? I hope you too had a good chance to enjoy some leisure, some travel and of course, some painting time. Some days, I found we were just too hot to do much of anything except take a dip in the lake and then retreat to a cool spot either under a tree, an umbrella or in air conditioned comfort.

My botanical painting efforts, therefore, were limited, but I did take some good images on my digital camera. I particularly love water lilies. There was a beautiful batch growing in our bay, and one day, camera safely strapped to my hand, I ventured out in the water, and took some shots on "close up zoom" in bright sunshine.

For my birthday, this summer, my family gave me a Photo printer. It was something I had wanted to help me with my art and painting. My very first print was an enlargement of a lovely white water lily. Much to my delight, the 8x10 enlargement was of excellent quality and a good reference for painting, since those water blooms are very difficult to use as subject matter.

I intend to spend a few days with my camera and printer, to capture some of the wonderful fall wild- and garden flowers in natural sunlight, before the frost comes. Then on winter days, if I don't have a real specimen to paint, I can use some of those enlarged images to inspire me. I love the oranges, golds and rusts, muted greens, deep burgundies and maroons of autumn foliage. They are wonderful colours and fun to reproduce on my watercolour palette.

BAC has an interesting fall and winter season to look forward to. Some workshops already scheduled, and planning is in the works for others. Please note that we still require a volunteer to take on the very important Exhibitions Portfolio. If you know of locations for an art show, please let us know. Our major initiative this year is to study the feasibility of developing a web site for our organization. Already some research is being done, so we will keep you informed about our discoveries. Meanwhile enjoy the cooler, but lovely days of Autumn and do find time to paint flowers, plants or foliage in those special colours.

Lynda Bryden

BAC COORDINATING COMMITTEE

Chair: Lynda Bryden
Vice Chair and Workshops: Emily Luks
Secretary: Margit Sampogna
Treasurer: Donna Greenstein
Membership and Communications: Raquel Baranyai
Exhibitions: (vacant)
Member without portfolio: Tasira Strimban

CANADA BLOOMS AGAIN

It's time to start your painting for Canada Blooms Botanical Art exhibition. See page 4

December 16, 2005: Deadline for receipt of slide submissions
February 06, 2006: Notification of results
March 2, 2006: Artwork due at Metro Toronto Convention Centre
March 8 - 12, 2006: Exhibition

FORGOTTEN?

For those who have not yet renewed your membership, this is the last call (and last newsletter)!

Please send a cheque for \$30 made out to BAC to Raquel Baranyai:
203 Shaughnessy Blvd #403
Toronto ON M2J 1J9
Tel: 416-498-9279
raquelbaranyai@sympatico.ca

More information about upcoming BAC events over the next few months will be emailed to you as arrangements are finalized

NEW SHOW AT THE HUNT

HUNT INSTITUTE PRESENTS *INSPIRATION AND TRANSLATION: BOTANICAL AND HORTICULTURAL LITHOGRAPHS OF JOSEPH PRESTELE AND SONS*.
September 11 to December 22, 2005

Joseph Prestele (1796–1867) was a flower painter and a master of lithography, the technique of engraving on stone. Skilled in painting and botany, he produced work of aesthetic and scientific value. His three sons, Joseph Jr. (1824–1880s), Gottlieb (1827–1892) and William Henry (1838–1895), followed in his artistic, but not all in his religious, footsteps.

The exhibition will include original watercolors, lithographic prints (including nurseryman plates), account books and other ephemera from the local collection of Marcelee Konish (a descendant of the Prestele family), William Henry's pomological watercolors from the National Agricultural Library, artworks and books from the Hunt Institute collection, a lithographic stone from the Smithsonian Institution, and a lithographic print of the Inspirationists' journey to America from the Amana Heritage Society.

The exhibition will be on display on the fifth floor of the Hunt Library building at Carnegie Mellon University. Hours: Monday–Friday, 9 a.m.–noon and 1 p.m.–5 p.m.; Sunday, 1 p.m.–4 p.m. Call 412-268-2434.



A nurseryman plate of "The Roxbury Russet," unsigned, hand-colored, chalk-style lithograph attributed to Joseph and Gottlieb Prestele. Collection of Marcelee Konish.

□ 2005 Marcelee Konish, All Rights Reserved

CARBON DUST ANYONE?

BAC is planning a Carbon Dust workshop under the leadership of David Mazierski. This will take place, hopefully, in November or December. Anyone interested in attending can put his or her name on the list. Email or phone Raquel Baranyai raquelbaranyai@sympatico.ca or 416-498-9279

HUNT INSTITUTE REQUESTS SUPPORT FOR JAPANESE EXHIBITION CATALOGUE

The Hunt Institute for Botanical Documentation will present the exhibition *Furyu: Contemporary Botanical Watercolors from Japan*, including 42 works from 23 March to 30 June 2006.

Nowadays most museums and galleries have fallen on hard times, and the Hunt Institute is no exception. They consider an exhibition catalogue to be an important record of an exhibition. Without it, authoritative essays are not written; artworks eventually are returned to their respective boxes or owners, and all remains only a pleasant memory, which quickly fades. You can help in producing the spring catalogue. For a donation of US \$100, you can have your names listed in the front of the catalogue. Gifts can also be made in memory of a loved one. Donors will receive a complimentary copy of the catalogue upon publication and an invitation to the preview reception. Donations in any amount can be sent by 1 December 2005 to the Hunt Institute for Botanical Documentation, Attention: James White, Carnegie Mellon University, Pittsburgh, PA 15213-3890.

Art Supplies and Your Health

by Gerry Jenkison

Worrying about the toxicity of art materials I use has never kept me up at night. When my scientist friend reminds me that some paints contain heavy metals such as cadmium, cobalt, and titanium, I just shrug my shoulders. Surely my little tubes of watercolour are fairly harmless, although I do think of my oil sticks and chalk pastels as just a bit more hazardous. Am I too dismissive of potential health effects? After reading my way through an informative and, I think, balanced web site, I've decided to be more careful about *all* the art materials I use.

The source of my new perspective is ***True Art Information*** from **Steven Saitzyk**, an Adjunct Professor at the Art Center College of Design in Pasadena and a consultant to artists and industry. Extracts are reproduced below, but I encourage you to visit the site and read the entire text (type or paste the following into your browser: [http://www.trueart.info/art hardware.htm](http://www.trueart.info/art%20hardware.htm)).

"You would be outraged if someone brought into your home industrial solvents, chemicals containing high concentrations of heavy metals, and coal-tar derivatives - in other words, materials known to cause nerve damage, emotional disorders, and cancer. Yet, as an artist, you commonly bring such materials into your living and working environment, and then proceed to bathe your hands in them, breath their dusts or vapors, or ingest them, allowing these toxic materials to contaminate your body and your environment.

"Unfortunately, there is a long history of artists poisoning themselves. Over the years it has become so commonplace for artists to damage their health with their materials that the stereotype of an artist's personality consists of chronic depression, irritability, aberrant behavior, frequent colds or flu like symptoms, low back pain, and headaches. These characteristics are the symptoms of low-level poisoning, as well as of psychological stress.

"However, most art dealers, historians, and collectors tend to attribute these aberrations to creative genius. Van Gogh is a prime example.... One of the symptoms of lead poisoning, from which he was certainly suffering, is the swelling of the retina of the eye, which is said to give the illusion that objects have halos around them.

"The toxic nature of materials is certainly better understood today (although it was not unknown in Van Gogh's time), primarily among chemists, medical doctors, a few government agencies, and those who have been injured. Unfortunately, this understanding has not been effectively communicated to artists or to art institutions.

"Artists are using many more hazardous materials in more unusual ways than ever before. Just a few examples are the use of plastic resins in cast resin sculpture; such solvents as hexane, benzene, and toluene in graphic arts materials ... and heavy metals and carcinogens, which are inhaled during airbrushing of watercolors, acrylics, and oil paints....

"Naivete and poor product labeling combine to cause this situation. When it comes to hazards, most artists have either adopted a fatalistic attitude or believe that the manufacturer or some benevolent organization is protecting them from hazardous materials. The truth is that, in practical terms, there are no institutions actively protecting you. I feel that the professional artist should not rely on either legislation or improved labeling....

"... Your only real defence is through self-education about methods of personal protection and a fundamental change in attitude to one that treats all materials as hazardous or potentially hazardous.

"The single best way to protect yourself is simply to treat all artists' materials as hazardous.

"It is also important to keep some perspective about the relative danger involved in the use of artists' materials. I would suggest a high degree of concern accompanied by common sense."

Time to start painting for Canada Blooms

Margit Koritar, BAC member and organizer of the annual botanical exhibition at Canada Blooms, is inviting artists to submit original works of botanical art for the sixth in early March 2006. As Margit says, "Canada Blooms is the perfect venue for those with a passion for flowers. It provides an opportunity for both the gardener and the artist to share their passion with the public".

"Our annual exhibit has become a major attraction at Canada Blooms and many of the visitors come from great distances just to view our paintings. It takes years to build up a following and I think we have achieved it. Our clientele is ready to buy and they are looking for just the right painting to add to their collection. As many of you are aware the objective of the exhibit is to show excellent work not only from accomplished artists but beginners as well. So don't be shy."

For the first time the jurors will be awarding First, Second and Third Prizes (\$100, \$75 and \$50). Also Robin Jess will be returning to run a workshop on March 4 and 5.

margit@nexicom.net

Events Calendar

Date	Event	Details	Contact
2005			
Sept 11 to Dec 22	<i>Inspiration and Translation: Botanical and Horticultural Lithographs of Joseph Prestele and sons</i>	Hunt Institute, Pittsburgh	412-268-2434
Oct 4	Leslie Staple's Toronto District School Board courses begin	See page 6	
Oct 13	Leslie Staple's Botanical Art courses begin	University of Toronto Continuing education	www.learn.utoronto.ca , or 416-978-2400
Oct 21 -23	Pamela Stagg Master Class in Squashes and Gourds	Toronto Botanical Gardens \$160 - \$180	See page 6 www.torontobotanicalgarden.ca
Oct 29 -30	Celia Godkin "Botany for Artists"	In Toronto \$170	For full details on Celia's courses see page 5
Dec 16	Deadline for receipt of slide submissions for Canada Blooms Botanical Exhibition		Margit Koritar margit@nexicom.net

Fall Courses with Celia Godkin B.Sc. M.Sc. A.O.C.A.

Celia has over twenty years of teaching experience in studio arts. She was Associate Professor in Biomedical Communications at the University of Toronto from 1987- 2004. She now lives in semi-retirement in Eastern Ontario, where she writes and illustrates children's picture books.

BOTANICAL DRAWING AT ST.LAWRENCE COLLEGE BROCKVILLE

Mondays 6 – 9 pm, September 12 – December 5; Cost \$221.40 plus material fee of \$10
 Registration/information: (613) 345-0660 (press 60) or 1-888-622-8880 www.sl.on.ca

BOTANICAL DRAWING AT THE EXPERIMENTAL FARM, OTTAWA

Two weekends: November 12/13 and November 19/20, 10 am – 5 pm; Cost \$250
 Registration/information: (613) 230-3276 thefarm@cyberus.ca www.friendsofthefarm.ca

BOTANICAL WATERCOLOUR AT THE EXPERIMENTAL FARM, OTTAWA

Two weekends: November 26/27 and December 3/4, 10 am – 5 pm; Cost \$250
 Registration/information: (613) 230-3276 thefarm@cyberus.ca www.friendsofthefarm.ca

BOTANY FOR ARTISTS IN TORONTO

**A weekend workshop at Patricia Bermiller's studio: 318 St. Clement's Ave.
 10 am – 5 pm, October 29/30: Cost: \$170**

Botanical art requires that plants be rendered with scientific accuracy. Too often the aspiring botanical artist focuses on art technique at the expense of the scientific understanding needed to depict their subjects accurately. This workshop is designed to help rectify this lack.

There will be a talk on Saturday morning accompanied by handouts on basic botany as it applies to the botanical artist. On Sunday morning there will be a slide show on the history of botanical art. The remaining time (about 10 hours) will be spent dissecting and drawing three flowers of varying levels of complexity to enhance our understanding of flower structure.

Directions to the studio, details of course content and a list of art supplies will be sent to you on receipt of cheque. Space is limited, so register early to avoid disappointment and please confirm your attendance by phone (613) 275-7204 or e-mail celiagodkin@ripnet.com as snail mail is slow! Thanks.

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 PLEASE REGISTER ME IN BOTANY FOR ARTISTS:

NAMETELEPHONE

E - MAILFAX

STREET ADDRESS

CITYPOST CODE

I enclose a cheque for \$ 160 made out to Celia Godkin
 Mail to: 10 James Street, Mod. 6, Comp. 12, Frankville. ON K0E 1H0

Master Class in Squash and Gourds with Pamela Stagg

The Toronto Botanical Garden Program Guide reports a Pamela Stagg Master Class from Friday October 21 to Sunday October 23, 2005, 10am to 4pm. The fee is \$180 for the public and \$160 for members. [PG05F19] www.torontobotanicalgarden.ca

Courses with Leslie Staple

University of Toronto, School of Continuing Education

Registration – www.learn.utoronto.ca, or 416-978-2400

- Botanical Drawing; Introduction – 13 Oct.2005 – 24Nov.2005
Thurs. 6:30-9:00
- Botanical Watercolour; Introduction – 15 Oct.2005 – 26 Nov.2005
Sat. 10:00am- 12:30pm
- Botanical Drawing; A Follow Up – 02 Feb.2006 – 16 Mar. 2006
Thurs. 6:30pm – 9:00pm
- Botanical Watercolour; A Follow Up – 04 Feb. 2006 – 18 Mar. 2006
Sat. 10:00am – 12:30pm

Toronto District School Board, Northern Secondary

Registration- www.tdsb.on.ca/coned or 416 338-4111

- Botanical Watercolour - 04 Oct.2005- 29 Nov.2005
Tues. 6:30pm – 9:30pm