

GREETINGS FROM YOUR NEW CHAIRPERSON

I would like to begin my new role with a big thank you to Gerry Jenkison and all the other members of the Coordinating Group. You have all accomplished so much in the formative years of BAC and as I "take the reins" for the next two years I have great appreciation for the foundation you have established and the good works currently in progress.

BAC is on a very healthy course of development and has already passed some major milestones. Our art exhibitions now take place in major galleries and the quality of the work is impressive. We have an excellent newsletter, which keeps us in touch with BAC activities and also brings us technique tips and Botanical Art news from around the world. Our website presents BAC to the world in a lovely and accessible way, and the site has brought work to several of our members. Clearly, all of these endeavours contribute to our success and the Coordinating Group will support their continued development.

So then, where do we go from here?

One of our next steps will be the development of a new logo. In the course of our past year, with our exhibit at Todmorden and our booth at Canada Blooms, we realized we didn't have a proper sign or display unit. We need to develop some new types of promotional material, with a new high-resolution logo that can be enlarged to poster size. We invite your logo design submissions. For details, please see the article inside.

And in between sketching ideas for our logo ...

Please remember to capture the glorious colours of the autumn trees for our next exhibit: "Trees; From Roots to Crown". Due to the unusually high precipitation this summer, this year's colours are expected to be spectacular, so carpe diem!

Another development in the works for this year is the idea of holding a BAC Conference in conjunction with our group exhibit. It would include lectures, workshops, vendors' exhibits and the AGM. The "all in one" format would provide a great opportunity for all our members across Canada to get together and share their knowledge, skills and enthusiasm with each other. More details to follow in our next newsletter.

Nellie Sue Potter

CONGRATULATIONS!

Margit Sampogna's painting was selected for inclusion in the Oak Ridges Moraine Art Book

Donna Greenstein wins "Best in Show" at the Ontario Horticultural Convention

EXHIBITS

**BAC Exhibit - Trees:
From Roots to Crown**
Todmorden Mills
Nov 4 – 15, 2009

COURSES

Kerri Weller
Ottawa
Sept 15 – Nov 24
Sept 23 – Nov 25
Jan 20 – Feb 17

Nellie Sue Potter
Toronto
Oct 1 – Dec 3
Oct 2 – Dec 4
Oct 18 – Nov 22

Celia Godkin
Toronto
Nov 2

FINANCIAL UPDATE

As of September 5th
the BAC bank balance
stands at
\$6,585.73

INTRODUCING OUR NEW CHAIRPERSON, NELLIE SUE POTTER

I saw the press release for Nellie Sue's fall courses and thought it would be a good way of introducing her to our membership, so I've included it here. —Celia Godkin, Editor

Nellie Sue is a Botanical Artist specializing in native plants. Her passion is to help everyone appreciate the beauty of Nature. Her paintings and the instruction she gives her students are all focused on developing an intimate knowledge and understanding of the natural world. Nellie Sue's many years of experience in drawing, painting, teaching and horticulture make her uniquely qualified to help those suffering from "nature deficit syndrome". She encourages her students to appreciate nature wherever they find it, whether it's the viburnum at the front door, the maples along the street or the hundreds of species that make up the Canadian landscape.

Nellie Sue's education includes years of instruction in her mother's art teaching studio, a degree in Art History from the University of North Carolina at Chapel Hill and numerous botanical and horticultural courses at the University of North Carolina, Landscape Ontario, and The Toronto Botanical Garden.

Nellie Sue is an accomplished Botanical artist with many years of teaching experience. She is currently teaching Botanical Art at these locations in Toronto:

Cedar Ridge Creative Centre	Wed. 9 a.m. – 12 noon	Oct. 1 – Dec. 3 (10 weeks)
High Park Nature Centre	Thurs. 3:30 – 6 p.m.	Oct. 2 – Dec. 4 (9 weeks)
Royal Ontario Museum (the ROM)	Sat. 1 – 4 p.m.	Oct. 18 – Nov. 22 (6 weeks)

COURSE DESCRIPTION:

Learn to capture the beauty of nature through Botanical Art!

Nellie Sue structures her courses to provide for an orderly progression of skill development. All levels are welcome, as each student will be working at his or her own skill level. The quiet and focused observation required to execute botanical art is the perfect remedy for today's stress and tension.

For more information, visit <http://www.NatureArtStudio.ca>, www.botanicalartistsofcanada.org and www.myspace.com/natureartstudio, phone 416- 797-5968 or e-mail Nellie Sue at nelliesue@rogers.com



CALL FOR SUBMISSIONS:

1) A NEW BAC LOGO

It's time for a new BAC logo!

The Coordinating Group (CG) invites all BAC members to submit ideas for a new BAC logo. The old logo has been quite problematic, and has cost us many hours of volunteer time because of the low resolution of the digital image. As we contemplated the goals and events of the coming year, and the need to reproduce the logo in proper signage, display units and several types of promotional material, we realized we had to do something!

After weighing all the options, the CG decided to "take it to the membership" and ask for your suggestions for a new logo. We have written to former BAC member Marianne Wilkinson, who designed our first logo. On behalf of BAC, we thanked her for her valuable contribution.

When Marianne designed our first logo, most people thought of Botanical Art as something nostalgic, or perhaps Victorian, and her logo perfectly embodied that sentiment. In the ensuing years, however, the perception of Botanical Art has greatly expanded. It now includes appreciation for the early eras of Botanical Art as well as the vigorous and growing contemporary expression of this art form.

We hope that the new logo will be harmonious with the broader understanding of Botanical Art that is now available to us. It needs to be a versatile logo that will look good in black and white, colour, large format or small format. The logo will be used in making a professional-quality sign and display unit for exhibition and promotional venues, as well as in printed material and email and website applications. When designing your logo suggestion, please keep in mind that the logo will, in some cases, be appearing with botanical artwork and should not compete or clash with it.

Please send us your suggestions by January 15th, 2009. Your suggestions can be in the form of

- a) a piece of botanical art to be incorporated into a logo,
- b) a sketch of a logo idea, or
- c) a fully developed logo.

Please send us your suggestions by January 15th, 2009. Hard copy entries can be mailed to: Nellie Sue Potter - 520 Indian Grove, Toronto ON M6P 2J2
Electronic files can be emailed to: nspotter@rogers.com

Thank you! - Nellie Sue Potter, BAC Chair.

2) PROMOTIONAL IMAGES FOR: "TREES: From Roots to Crown"

When the calendar page turns to September, there is usually a psychological acknowledgement that summer is nearly over and it's time to get back to work. The BAC co-ordinating group has already started putting plans in place for the next major exhibition, "Trees: From Roots to Crown", to be held in November 2009 at Todmorden Mills Papermill Gallery. Call for Entries will be published in early 2009.

We hope you have had the opportunity to start thinking about your arboreal subjects, and perhaps even planning your pieces of art.

We invite BAC members to submit paintings and drawings to be used for exhibition advertising and promotional materials. Acceptable submissions must conform to BAC's current definition of botanical art (see the BAC website) and can be any tree in whole or in part(s). Submissions in a jpg file format can be emailed to me at dandi@eol.ca anytime, with a deadline of February 28, 2009.

If you have any questions regarding the exhibition, please email me at dandi@eol.ca

Irene Hunchak, Exhibits Coordinator

P.S. Exhibition Invitations – Useful or not?

Please take a moment to let us know if the printed paper invitations from the Native Plant Exhibition (October 2007) were of use to you. You may recall each member received 10 copies of the printed invitations, as well as an email version of the invitation. As the printed paper invitations were very expensive, we are trying to determine if we should cost paper invitations into the "Trees: From Roots to Crown" budget.

Please voice your opinion on this subject by email to Irene Hunchak at dandi@eol.ca, or send a snail-mail note to Irene Hunchak, 1171 Valleybrook Drive, Oakville, ON, L6H 4Z7

Your opinion is appreciated.

THE DICK RAUH WORKSHOP ON TREES (Sept. 18-21, 2008) by Irene Hunchak

It was with great anticipation that a small group of eight BAC artists arrived at the Toronto Botanical Gardens (TBG) to begin our workshop with Dick Rauh, a member of the American Society of Botanical Artists. Upon retiring from a career in Motion Picture Special Effects, he obtained a certificate in Botanical Art from the New York Botanical Gardens, as well as receiving a doctorate in Plant Sciences at the City University of New York in 2001. Dick won a gold medal and the "Best in Show" award in January 2006 with the Royal Horticultural Society Flower Show in London, England, for his series of paintings on dry fruits.



We headed outdoors with our portable chairs, sunhats, ink pens and watercolour blocks. As we were getting started, Dick asked us to temporarily “suspend” the botanical artist in each of us. Rather than becoming obsessed with the small and fine details, we were to step back and observe the big picture. Our first “big picture” was a beautiful blue spruce specimen, and we were to sit back, observe, and try to absorb the spirit of this tree. Dick gave us a demo on how to approach drawing and rendering this tree in pen and ink on watercolour blocks. The use of watercolour blocks proved invaluable in working outdoors as they provided a solid base to draw on and did not blow around in the wind. Several hours later, we were all amazed at our beautiful trees. We could see that each drawing was the same tree, yet each one of us had expressed the tree differently and uniquely.

Our second day project was a lovely crab apple tree. We were challenged to render this tree in a minimalist style in only an hour and a half. We all rose to the challenge, and once again ended up with beautiful illustrations of the tree. In the afternoon we were allowed to get very close up and personal with a very old, very big willow tree which had the most extraordinary bark. It was a fascinating study. The most often comment heard during this part of the day was “I am so lost, I don’t know where I am on this tree”!

On our third day we met at High Park in Toronto’s west end. Nellie Sue Potter and Dick had pre-selected a big and beautiful white oak, likely around 200-300 years old. We were to draw this magnificent creature in its entirety, which at first seemed to be an overwhelming and daunting task. Dick gently encouraged each one of us to use the trunk and main limbs as a starting point, and once established, to branch out from there. We spent the whole day labouring over our pieces, and if any of us got stuck, Dick was there to point out a direction to move in. Many people passing by were very curious to see what we were doing, and stopped by to look approvingly at our works in progress. One young man even went home to retrieve his drawing paper and joined us to render his version of the old oak tree! At the end of the day, we were all very pleasantly surprised to view each other’s drawings, certainly not finished, but very accomplished and with evident skill.



The last day of our workshop was spent indoors back at TBG. We focussed on the smaller details of twigs, buds, seeds, and leaves. Once again we rendered the contours of these subjects simply and elegantly in pen and ink. The simplicity of this medium, and perhaps the lack of complication of any element of colour, gave us the freedom to concentrate effectively on observation and drawing.

The close of our workshop found mixed feelings of joy and sadness as we all waved goodbye to Dick departing for the airport. Mother Nature had provided us with picture perfect weather, and our little group was a most congenial one, led by a most charming and instructive man. It is fair to say that each and every one of us was successful in our attempts to acquire skills in drawing trees. What more could a botanical artist ask for than four full days of delightful drawing and in-depth study of some of earth's most magnificent creatures?



**GETTING STARTED ON THE BAC TREE SHOW:
"TREES: FROM ROOTS TO CROWN"
by Celia Godkin, Newsletter Editor**

You may be thinking there's lots of time to prepare for the BAC tree exhibition, but in fact time is running out! The leaves will soon be falling and as they disappear so too does your opportunity to capture fall foliage and – more importantly - a key feature for determining the identity of your tree: the leaf.

It's all too easy to dither about deciding which tree or trees you plan to paint when you think you have lots of time and there are so many wonderful choices out there. I used to find that some of my students in Biomedical Communications, given a choice of subjects, would spend more time deciding on the topic than rendering it. Those who took a pragmatic approach and picked the first suitable subject invariably had more time for the actual artwork, with predictably better results.

So the question is: how to pick a suitable tree subject?

Firstly, never underestimate convenience. Choose trees that are conveniently located, preferably in your neighbourhood. Pick at least one deciduous and one evergreen tree. Unlike the smaller botanical subjects we're used to, you can't move your tree indoors to draw it, though you may bring in parts such as branches with leaves, flowers or fruit. (I'm using the term "fruit" here in it's broadest sense, meaning the seed-bearing structures.) As you will want to photograph your trees at different times of the year, collect subject material and check details that you're unsure of, it helps if the tree is close to home.

If possible, pick trees whose shape is not obscured by their surroundings. A tree in an open space or up against a building will be easier to see than one surrounded by other trees.

Having selected your trees, the next task is to identify them. I recommend *The Identification Guide to the Trees of Canada* by Jean Lauriault, published by Fitzhenry & Whiteside. I have two versions of this book. The 1989 version has drawings only. The 1995 version has drawings and colour photographs. You can also go online, of course. I found useful reference at <http://ontariotrees.com> but I prefer to use books as I find it easier to get an overview of tree classification from this source.

Identifying your tree will do much more than allowing you to label your artwork. It will also tell you what are the features that distinguish your tree from closely related species, whether the specimen you have has reached maturity and if it is native or introduced. If you are unable to identify your tree then you should consider choosing another one to draw. It may be a recent introduction, not yet in the literature.

A good way to kick-start your tree drawings and paintings is to take a tree workshop. If you were one of the lucky people who participated in the Dick Rauh workshop, you already have a head start and you may want to keep up the momentum by taking my workshop (details follow). I promise to cover different ground than that covered by Dick. If you missed Dick's workshop then all the more reason to get started with mine!

TREES – A ONE DAY WORKSHOP with Celia Godkin

Date & time: Sunday, November 2, 2008, 10 a.m. – 5 p.m.

**Location: Toronto Botanical Gardens Cost: \$120 BAC members \$130 non-members
Please confirm your participation by October 15 via e-mail: celiagodkin@ripnet.com**

CONTENT OF THE TREE WORKSOP

- What is a tree?
- The major groups of trees and their characteristics.
- Different approaches to drawing trees.
- Problems with scale in drawing large subjects.
- Composite drawings and how to plan them, by which I mean images that combine whole trees with detailed renderings of parts of the tree such as leaves, fruit, flowers, cones.
- How to get the best out of your reference photos.

The above items will take approximately one hour. The balance of the day is for you to work on new or in-progress drawings and paintings of trees and parts of trees. You may work in the medium of your choice. I'll assist you in any way I can to improve your work.

You will get the most out of this class if you come prepared with well-researched subject material. By this I mean that you need to select one or two tree species that you would like to illustrate – see my notes on how to pick a tree, above. Identify the tree to species and bring as much reference material on that species as you can find, including what the flowers and fruit look like, or the cones if it's a conifer. Please bring your tree guides, reference drawings, photographs and specimens to class.

SUPPLIES CHECKLIST

- Pencils, sharpener, erasers
- Tracing paper, drawing or watercolour paper
- Colour pencils or watercolour supplies – list available from celia.godkin@ripnet.com
- Subjects, e.g., tree branches with cones, seed pods, nuts, acorns, etc.
- Reference materials: photos (preferably your own), reference books
- A packed lunch

THE BAC SHOW AT SHERWAY GARDENS





CONGRATULATIONS TO DONNA GREENSTEIN

Donna's painting "Yellow Asian Lilies" won "Best In Show" at the Ontario Horticultural Convention art show of the Ontario Horticultural Association held Aug 21 to 24.



CONGRATULATIONS TO MARGIT SAMPOGNA

Margit's painting of bloodroot, shown here, was selected for inclusion in the "Oak Ridges Moraine Art Book: Preserving the moraine with paint", an art book designed to promote awareness of the moraine and showcase work by local artists.

The book is a limited collectors edition of 2000 copies. It sells for \$19.95, from which \$5.00 will go to the Oak Ridges Moraine Land Trust.

As participating registered artists, (whether your artwork is chosen for the book this year or not) you are eligible to purchase books at \$14.95! This will allow you to have a return on your investment in the book, help promote the Oak Ridges moraine, and promote artistic interpretation of York Region artists.

Details at:
<http://gallery.me.com/artcures/100032>



A NEW COIN DESIGN by Celia Godkin

Last winter I had the great good fortune to have a second coin design accepted by the Royal Canadian Mint. (For a description of the first coin see the last BAC newsletter.) The new coin is silver, with a face value of \$20. It was released early in August at a price of around \$90. The coin is unusual in that it bears a crystal raindrop, apparently suspended from a green maple leaf.

The first thing I did was to collect leaves from the sugar maple in my garden. Though late in the season (November), these were still useful reference for details of form and venation. In particular, they showed that the veins lie on the under surface and bulge out from it. On the upper surface the veins lie in a slight depression in the leaf.

I drew leaves from those I'd collected, took reference photographs and checked fresh leaf colour and shape in my tree books and on the web. The Mint had specified a green leaf, preferably maple. First I drew an entire leaf, foreshortened to make room for the crystal raindrop. It looked too small to support a raindrop of the size specified, so I asked if a smaller crystal was available – it was. Taking no chances, since this was a competition, I prepared a second drawing of a cropped leaf large enough to support the original size crystal, and submitted both designs for consideration.

The Mint had indicated that lettering was to be placed on the reverse. I had understood this to mean on the other side of the design. (There had been no lettering required on my first coin design.) Then I discovered that the leaf was on the "reverse". This is the technical term for what we call "tails", or the side of the coin that does not bear the portrait head (in this case of the queen). To best accommodate the lettering that I'd been asked to add, the original drawings were flipped (mirror image).

The second cropped leaf design was chosen, and this underwent several more revisions, following input from the engravers and the leaf expert. All designs were rendered at 500% of actual coin and crystal size in three versions: a line drawing to show where the engraver's cuts should be, a half-tone drawing to show the surface relief and a watercolour illustration, as seen below.



An early full-leaf design Final cropped-leaf design The crystal raindrop coin

Coins may be purchased from Canada Post or online at www.mint.ca

P.S. It's been a good year for me – my most recent book, HURRICANE!, was released this summer and my book FIRE! was nominated for the Norma Fleck and the Silver Birch Awards.

**THE HUNT INSTITUTE PRESENTS
PANCRACE BESSA AND THE GOLDEN AGE OF FRENCH BOTANICAL
ILLUSTRATION, from 18 September – 19 December 2008**

Pittsburgh, PA—The Hunt Institute will exhibit a selection of watercolors and prints by the French botanical artist Pancrace Bessa (1772–1846). In this golden age of natural history science, many new plants arrived in France to be cultivated in the botanical gardens of the Muséum de Histoire Naturelle of the royals and of the aristocracy. These new plants required classification, description and illustration. Bessa painted flowers and fruits for some of the most important collections and botanical publications of the early 19th century, taught painting and exhibited at the Paris Salon.

Pancrace Bessa studied at the Muséum d'Histoire Naturelle in Paris (commonly known as the Jardin des Plantes), where he came under the artistic influence of the master botanical artist and chair of iconography Gerard van Spaendonck (1746–1822) and the famous flower painter Pierre-Joseph Redouté (1759–1840) – with whom it is thought he directly studied. Through the connections he made at the Muséum, Pancrace Bessa illustrated some of the most important botanical publications by the leading French botanists, horticulturists and agriculturists of the day, portraying new species of fruits, flowers and trees from the Americas, Africa, Asia and Australia.



LEFT: *Lilium superbum*, watercolor on vellum by Pancrace Bessa (1772–1846) for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur ...* vol. 6, pl. 421, 1822 (Paris, [1810–]1816–1827). © 2008 The Holden Arboretum. All Rights Reserved.

RIGHT: *Gordonia pubescens*, watercolor on vellum by Pancrace Bessa (1772–1846) for Mordant de Launay and Loiseleur-Deslongchamps' *Herbier Général de l'Amateur ...* vol. 4, pl. 236, 1820 (Paris, [1810–]1816–1827). Art HI accession 0058. © 2008 Hunt Institute for Botanical Documentation. All Rights Reserved.

Bessa painted the originals for one of the most important French periodicals of the period — Mordant de Launay's *Herbier Général de l'Amateur* — depicting in watercolor on vellum 572 rare and new plants growing in the gardens of Paris. Bessa was also a teacher of flower painting, and one of his pupils was also his patroness — the Duchess du Berry, sister-in-law of Charles X. The king purchased all of the originals for the *Herbier* as a gift for the duchess. After their original purchase in 1826, this collection of Bessa's watercolors began a convoluted journey from France to Brazil — via the Duchess du Berry's sister, the second Empress of Brazil; two directors of the botanical garden of Rio de Janeiro; and a director's daughter — to their eventual international dispersal at an auction in 1947 in the United States.

After 60 years, 11 of Pancrace Bessa's original watercolors for the *Herbier Général de l'Amateur* will be reunited in our exhibit — 6 from the Hunt Institute collection and 5 on loan from the Warren H. Corning Collection of Horticultural Classics at The Holden Arboretum in Kirtland, Ohio. This exhibit also will feature a selection of engravings from the *Herbier*, along with several other publications that Bessa illustrated. We also will display a small selection of watercolors and prints by the two men who most influenced Pancrace Bessa's style and technique — Gerard van Spaendonck and Pierre-Joseph Redouté.

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 1–5 p.m.; Sunday, 1–4 p.m. (except 27–28 November and 12 December). We will also open on Saturday, 25 October, 1–5 p.m., during Carnegie Mellon's homecoming. The exhibition is open to the public free of charge. For further information, contact the Hunt Institute at 412-268-2434.

HUNT INSTITUTE LAUNCHES ADOPT-A-MOTH PROGRAM

Pittsburgh, PA—The Hunt Institute for Botanical Documentation needs your assistance in bringing John Cody's watercolor paintings of silkmoths — his *Wings of Paradise* exhibition — to Pittsburgh for spring 2009. Please consider adopting one or more moths to place transportation of this exhibition within our budget.

The main subjects of the paintings — members of the large family Saturniidae — are depicted on plants likely to be associated with these moths, which mostly are from the tropics but also are widespread in the American hardwood and coniferous forests and southwest deserts. Cody explains his "odd passion for painting moths" in the belief that they cannot be saved until attention is called to them. And that is what he is doing through his art.

Japanese Oak Moth, *Antheraea yamamai*,
watercolor © 1992 John Cody
All Rights Reserved



Your tax-deductible contribution of \$125 will permit professional packing and delivery of one of Cody's 46 paintings. Each artwork will be professionally packed and transported in a climate-controlled vehicle from Cody's home in Hays, Kansas, to the Hunt Institute in Pittsburgh. Donors will receive the name of the moth they are adopting and be invited to a special meeting to be arranged with the artist.

The Hunt Institute hopes to exhibit *Wings of Paradise: Watercolors of Silkmoths by John Cody* from 26 March to 26 June 2009. Cody, a psychiatrist, also was trained as a medical illustrator. His one-person exhibitions have been held throughout the United States. In June 2008 he taught "Painting Moths with John Cody," incorporating new watercolor techniques while introducing moths into botanical artwork, 13–15 June 2008, at the Phipps Garden Center in Pittsburgh.

Contributions may be sent to James J. White, Curator of Art, Hunt Institute for Botanical Documentation, Fifth Floor, Hunt Library, Carnegie Mellon University, Pittsburgh, Pennsylvania 15213. Please make checks payable to Hunt Institute for Botanical Documentation. For additional information, call 412-268-2440 or email jw3u@andrew.cmu.edu.

NEW MEMBER: A friendly welcome to our newest member, Christine McDonald.

Events Calendar

Date	Event	Details	Contact
Sep 18 - Dec 19	Botanical Art exhibit at the Hunt Institute, Pittsfield	Panrace besa and the Golden Age of French Botanical Illustration	http://huntbot.andrew.cmu.edu/HIBD/Exhibitions/Exhibitions.shtml 412-268-2434
Oct 1 - Dec 3	Botanical Art classes in Toronto	Cedar Ridge Creative Centre Wed, 9 a.m. – 12 p.m. \$121	Nellie Sue Potter (416)797-5968 nelliesue@rogers.com
Oct 2 - Dec 4	Botanical Art classes in Toronto	High Park Nature Centre Thu, 3:30 – 6 p.m. \$299	Nellie Sue Potter (416)797-5968 nelliesue@rogers.com
Oct 18 - Nov 22	Botanical Art classes in Toronto	Royal Ontario Museum Sat. 1 – 4 p.m. \$270	ROMlife Programs (416) 586-5797 programs@rom.on.ca
Nov 2	Tree workshop in Toronto	Sun. 10 a.m. – 5 p.m. \$120	celiagodkin@ripnet.com
Fall & Winter	Botanical watercolour in Ottawa with Kerri Weller	Nepean Visual Arts Centre Tues. 1 – 3:30 p.m.	http://www.ottawa.ca/residents/arts/courses_workshops/nepean_visual/index_en.html
Jan 12 – 16 2009	Botanical painting workshop with Julie Wilson	Halifax, NS	Julie Wilson julie@jgeldenhuys.com ; www.jgeldenhuys.com/botanicalwatercolors.html
Nov 4 – 15 2009	BAC exhibit Trees: From Roots to Crown	Papermill Gallery, Todmorden Mills, Toronto	Irene Hunchak (905) 338-9427 dandi@eol.ca

BAC coordinating group

Chair: Nellie Sue Potter
Acting Secretary: Linda Bryden
Treasurer: Fran Andreana
Membership & Communications Coordinator:
Raquel Baranyai

Exhibitions Coordinator: Irene Hunchak
Website Coordinator: Gerry Jenkison
Newsletter: Celia Godkin
Members at large:
Emily Luks, Sophie Barbara Philips

Four newsletters are published each year. Deadline for the next newsletter is December 15, 2008. Please send submissions to celiagodkin@ripnet.com
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
See membership information at www.botanicalartistsofcanada.org

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.