



BOTANICAL ARTISTS *of* CANADA

Newsletter Fall 2010



Guzmania Bromeliad © Jan Salmon

A NOTE FROM THE EDITOR

The front page of this newsletter features a watercolour by Jan Salmon. Jan taught music and art for many years, and is now happily retired and able to pursue her passion for music and art. She sings with Ottawa choral groups and recently performed in the opera *Turandot* at the National Arts Centre, Ottawa. She says she's been having a wonderful time taking art courses with Kerri Weller and others. She joined BAC this year.

How was Jan's Bromeliad painting selected? At my request, our Treasurer, Sherry Mitchell, sent me the images that were submitted for the upcoming BAC exhibition. I want to be able to share them with BAC members across the country via the newsletters. With over 70 images it was tough to choose one for the cover.

To help me decide, I talked with our President, Nellie Sue Potter, over the phone and we agreed that we didn't want an artist who has already been featured on the cover. That eliminated a few candidates. Then I selected a handful of images that I thought would make good cover art and asked Nellie Sue to tell me, of those selected, which had the highest score from the judges. (I'm not privy to that information.) I think you'll agree that Jan's Bromeliad was a fine choice.

What makes good cover art? The first criterion is a practical one: it must fit the vertical format of the BAC front page. It should also have an interesting composition (the interplay between positive and negative shapes) and, preferably, strong colours. These qualities can be quickly seen when all the images are viewed together at a small scale. Those that look promising at a small scale are then enlarged and examined for mastery of technique, and from these the final selections are made.

In this newsletter you will find updates on BAC's exciting Annual Event, planned for this fall, with further details on our featured workshop with Kerri Weller. There are the usual updates on botanical art courses and exhibitions of interest plus a book review by our invaluable Membership and Communications Coordinator, Raquel Baranyai. I've also prepared an article on building your own shipping crates that I hope will be helpful to out of town members planning to ship artwork to the show.

We received very positive feedback about the inclusion of photos of the BAC executive in the last newsletter. That inspired me to write a brief introduction to Sherry Mitchell our Treasurer, with photo. I hope to introduce other members of our Coordinating Group to you with similar articles in the future.

Celia Godkin, BAC Newsletter Editor

BAC NEWS: UPDATE ON THE 2010 BAC ANNUAL EVENT

EXHIBITIONS

BAC's 2nd ANNUAL ART EXHIBITION

Oct 22 - Nov 7

KERRI WELLER

Open Studio: Oct 23 - 24
Ottawa Experimental Farm
Oct 9 - 11

COURSES

Nellie Sue Potter Toronto

Oct 16 - Nov 27
Oct 18 - Dec 6

Kerri Weller Toronto

October 30-31

Margaret Best Calgary, California & Bermuda

Sep - Oct - Nov

Denver Botanic Gardens' Illustration Retreat

Nov 8 - 12

BUILD YOUR OWN SHIPPING CRATES

INTRODUCING

Sherry Mitchell

NEW COIN DESIGNS

BOOK REVIEW

FINANCIAL UPDATE

The BAC bank balance was
\$8803.32 on August 31

PRESIDENT'S REPORT ~ Nellie Sue Potter

BAC members have been very busy lately preparing for BAC's 2nd Annual Exhibition. Submitting artists were busy completing artwork and mailing off submissions to Sherry Mitchell. Sherry received the fees and entered all the information into the jurying forms (quite a task). She then sent each juror a CD containing the images and completed forms. The jurors have deliberated and Sherry phoned each submitting artist with the results. Artists will be framing their work and some will be preparing to ship it to Sophie Barbara Philips or Mary Rose Woodbridge, our Shipping Coordinators. Rita-Anne Piquet, Activities Coordinator, is planning the final details of the Workshop, Opening Reception, and Friday evening reception. Val Rabold, Sales Coordinator, is adding new sale items and creating a Bio-book as well as scheduling BAC members to sit the show. Joan Ness, our Graphic Designer, will soon be designing our electronic and printed exhibition invitations. Liz Tudor, our Publicity Coordinator, will then mastermind the distribution of the printed and electronic invitations. Raquel Baranyai, Communications Coordinator, brings you messages about where help is needed and up-to-date information about the Event.

For this year's Event, I am serving as overall Event Coordinator and Exhibition Coordinator, so let me share a bit about the Jurying Process for the Exhibition.

Last year we had 76 submissions from 23 members and this year we have almost exactly the same: 74 submissions from 22 members. The difference this year is that we have rented 2 galleries and are having 2 exhibits. The first job of the jury was to vet all entries for appropriateness, i.e., is it botanical art? After that, their task was to choose 40 artworks for the juried show. Each juror receives a written set of criteria, a shortened form of which follows:

1. Scientifically accurate. Are the components of the work structurally, dimensionally (in relation to other elements), and environmentally (in relation to other elements in the plant's natural setting) accurate?
2. Aesthetically pleasing. Is the composition, color (if a colored work), expression, value, light, texture pleasing to the eye.
3. Craftsmanship. Is the work executed with excellence and/or does it demonstrate clear expertise in the chosen medium.

Each juror gives each piece a score, according to the following formula:

Scientific accuracy	30%
Aesthetics	30%
Craftsmanship	30%
Overall excellence	10%

The jury members have spent about 8 hours so far on jurying, some of them taking time off work to perform this service for us. They have been working from the electronic submissions. After the framed artwork is delivered to the gallery, they will meet again to judge for the awards: first, second and third place and honourable mentions. The judging is done in the gallery, from the actual artworks, because it is more accurate than judging from electronic images.

I have asked the jury to come together a third time, at our Opening Reception, and give us a Juror's Walk-through. They will point out the merits of some of the pieces, and those who can attend will find it very interesting and informative I'm sure. Our jurors this year are eminently qualified; juror bios and artwork will be on display at the gallery. If you are in attendance on Opening Night, please take a moment to thank the jurors for the valuable service they have rendered.

Retrospective Exhibition for Jean Johnson

What do you do when you've rented space for 100 artworks and have only seventy-some? That was the situation the Coordinating Group faced recently, when the submissions came in and we saw that there were not enough to fill the gallery. We decided to use the extra space to put on a little retrospective exhibition for Jean Johnson. Jean is a long-time BAC member whose life has been rich in service to the arts; so much so that she was made a Member of the Order of Canada for that service. Last year Jean served as a juror for BAC's Tree Exhibition, and this year she is on the Vetting committee. Jean generously hosts the meetings for the BAC Coordinating Group, and continues to serve as a member of that group. Thank you Jean!

- Nellie Sue Potter



NOTES ON THE BAC 2010 ANNUAL EVENT
 ~ Rita-Anne Piquet, Event Activities Co-ordinator

Botanical Workshop – The Fall Harvest: Mastering Form

On October 30 and 31, BAC will be hosting a workshop taught by Kerri Weller of Ottawa. It will take place in the gallery space at Wychwood Barns Art Centre, a vibrant arts community encompassing artist studios, a garden and greenhouse, and home to a farmers' organic market on Saturdays. It is housed in a converted public transit facility in the west-central area of Toronto.

Through guided instruction, participants will learn to portray 3 dimensional form, in graphite and watercolour, so that your images really 'pop'! Kerri is an accomplished artist, illustrator and teacher. You can view examples of her work at www.kerriweller.com. Please join us for this wonderful workshop while there are still spaces available. The cost to BAC members is \$225 (non- members, \$250). For further details on the workshop, see page 5.

Wine and Cheese Reception

Everyone is invited to a reception to meet Kerri Weller and see her portfolio on Friday October 29th, from 5 – 7 p.m. Those interested can also go out to dinner after. *Please RSVP your intentions to attend either event to rpiquet@gillalkin.com so that I can make final arrangements for venues.* At present, I am planning to host the reception at my apartment in the St. Lawrence Market neighbourhood of downtown Toronto, with dinner at a local restaurant.

Botanical Marketplace

I have proposed holding a Botanical Marketplace during the exhibition at the Papermill Gallery in October and November. If anyone wishes to sell note cards with their artwork or books which they have illustrated, please let me know, rpiquet@gillalkin.com. BAC will handle sales and take a 20% commission. All items must be priced and ready for presentation. There will be limited space, so anyone wishing to participate must sign up in advance. Once the limit has been reached, I will notify people of the guidelines and procedures.

Please refer to pages 8 - 9 for further reminders about the 2010 BAC exhibition.



News from Raquel Baranyai: Aboveground will honour the BAC Member Card

Raquel has visited her favourite art supply store in Toronto, *Aboveground*, on McCaul Street by the Ontario College of Art & Design, and their store Manager assured her that BAC members showing their cards will be honoured with a 10% discount.

UPCOMING COURSES OF INTEREST**The BAC special fall workshop in Toronto with Kerri Weller**

Pyrus communis, Bartlett Pears © Kerri Weller

The Fall Harvest: Mastering Form with Kerri Weller

**Saturday October 30 & Sunday October 31 from 10 am – 4 pm
Wychwood Barns Community Gallery, Toronto**

Do your paintings and drawings look flat and one-dimensional? It's easy to be seduced by details, colour and techniques while ignoring the underlying form. With selections of fruits and vegetables from the fall harvest, join artist Kerri Weller in this weekend workshop which explores techniques to emphasize the illusion of three dimensions in your drawings and paintings. Kerri will show you how to bring your work to life with an increased understanding of light, value, big form modeling and colour. Demonstrations and step-by-step exercises ensure progress to a higher level in both drawing and watercolour.

Techniques: Graphite pencil and watercolour

Levels: Beginners to advanced. Beginners will work in graphite for both days. Intermediate to advanced students will work in graphite for exercises on Saturday morning and then choose to move into watercolour.

Kerri Weller www.kerriweller.com is also teaching these courses in Ottawa:

Botanical Art, drawing and watercolour for beginners to advanced levels at Nepean Visual Arts Centre this fall, winter and spring. Course details and registration will be posted in August at www.ottawa.ca/residents/arts/courses_workshops/nepean_visual/index_en.html

Drawing at the Canadian Museum of Nature, Ottawa. The course is offered through Algonquin College, School of Part time Studies in Ottawa. Course details and registration will be posted in August at www.algonquincollege.com/PartTimeStudies. The course code is MMA0365.

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**Botanical Art Classes with Margaret Best, Fall 2010**

**Calgary:** Enmax Conservatory, Calgary Zoo and Botanical Garden

**September 28,29,30** - *The Botanical Watercolour Palette*

A study of the colours required in a botanical artist's palette and how to mix and match colour as close as possible to nature.

**October 25,26,27** – *How to mix natural green and paint leaves*

This class covers all the methods of mixing natural greens from permanent watercolour pigments, the structure of leaves and how to paint them in watercolours with realism.

**November 23,24,25** – *Constructive Composition*

This workshop helps artists with technical skills in drawing and painting to take their work to a new level. How to capture the essential characteristics of the plant subject and offer it in a painting with maximum eye appeal will be covered.

**California:** Virginia Robinson Gardens, Beverley Hills

**October 6, 7,8** - *A single flower study in watercolour*

How to capture the elegance and detail in a single flower study is the subject of the last in a series of classes this year.

**California:** Filoli, San Francisco

**October 19,20, 21** *Painting in Purple – a watercolour study of Filoli's heritage grapes*

The participants of this class will learn how to mix effective purple colours for botanical paintings and how produce a study of the purple heritage grapes grown on the magnificent Filoli estate.

**Bermuda:** Bermuda Society of Arts, Hamilton

**October 30,31** *Introduction to Botanical Art – Observation and Drawing***November 8, 9, 10** *Watercolour brush techniques for Botanical Art*

For further information please email Margaret Best in Calgary via her website [www.bestbotanical.com](http://www.bestbotanical.com) or call her at 403-287-1948

## Botanical Art Courses with Nellie Sue Potter in Toronto

### Botanical Art 101, Saturdays, 1-4 at the ROM

Fall term, October 16 - November 27, excluding October 30; 6 weeks

### Botanical Art at Swansea Town Hall

Fall term: Mondays, 1- 4, October 18 - December 6; 8 weeks

**For details and registration, visit** [www.botanicalartistsofcanada.org](http://www.botanicalartistsofcanada.org)

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## Illustration Retreat in the Colorado Canyonland

### Denver Botanic Gardens' Botanical Art and Illustration Certificate Program November 8-12, 2010

Gateway Canyons lies in the plateau country of western Colorado, a virtual stone's throw from Utah. Here, the Dolores River forms a narrow valley bounded by majestic red sandstone cliffs. The green of the cottonwood trees and riparian vegetation stand in stark contrast to the desert scrub and grassland that dominate the valley floor. Old ranches can be found in the bottom lands while long-defunct mines hide in and above the cliffs. Gateway Canyons allows one to explore, discover and breathe - a complete wonderland for botanical illustrators or nature lovers.

Please see <http://gateway-bi.blogspot.com/> for more details of their interesting program filled with workshops, demonstrations and presentations and lodging information. If you have any questions please contact Mervi at [mervihj@botanicgardens.org](mailto:mervihj@botanicgardens.org), or 720-865-3653.

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## EXHIBITION NEWS

### KERRI WELLER

**Open Studio Tour, Noon to 5 pm**

**Saturday, October 23 and Sunday October 24, 2010**

Please join the artists of **The Catherine Street Art Collective** at **The Media Arts Building** for their annual studio tour  
203 Catherine Street between Bank and O'Connor, Ottawa  
(on-site parking)

**For the Love of the Farm Fine Art Sale and Exhibition, Ottawa**

**Central Experimental Farm**

**October 9 - 11, 2010**

The Friends of the Central Experimental Farm preserve, protect, maintain and enhance the Dominion Arboretum, the Ornamental Gardens, and other public areas of the Farm, in partnership with Agriculture and Agri-Food Canada, for the educational benefit and enjoyment of the public; and promote the Farm's historical significance and heritage values.

Details: [www.friendsofthefarm.ca](http://www.friendsofthefarm.ca)

## REMINDERS TO PARTICIPANTS IN THE BAC 2010 EXHIBITION

### Framing requirements:

Accepted artwork is not to exceed 36" x 48" framed. Work must be wired for hanging, and framed to a professional standard. Works accepted for the juried show must be received matted in white or off-white and framed in a simple "L" profile (gallery) frame of neutral colour (gold tone, silver tone, black or medium to dark wood). The Members' Showcase allows a greater range of matting and framing choices, but please keep it simple.

### Shipping requirements:

If you are planning to ship your artwork, please take note of the following: Shipping materials should be labelled with the artist's name, the title of the artwork, and the return address in order to make repacking more efficient. If possible have the artwork packaged by the shipper of your choice, be it UPS, PUROLATOR, FEDEX or anyone you choose. Whoever does the packing, be very sure that NO STYROFOAM PEANUTS ARE USED. This packaging will not be accepted. Bubble wrap is suggested as a cushioning material. The artist is responsible for insurance and shipping costs to and from the shipping receiver. If your shipper has the capabilities, have your package prepaid. To avoid damage please use Plexiglas rather than glass. Artwork received in a damaged condition cannot be repaired nor exhibited.

For a description of how to build your own crates for shipping artwork, see pages 10 – 11. For important dates, see page 9.

As soon as your work has been accepted and you know how many pieces you will be shipping, please email our volunteer Shipping Coordinator, Sophie Barbara Phillips at [sbphillips@rogers.com](mailto:sbphillips@rogers.com) for further shipping details. Sophie Barbara will then email you detailed instructions on where to ship and deadline dates.

### SNEAK PREVIEW

Here are some of my personal favourites that have been accepted to the juried show. As you can see, the standard is very high, and the show promises to be a real showcase for BAC member talent.

- Celia Godkin



*Actaea alba*, Doll's Eyes, White Baneberry © Ann Love



*Castilleja miniata*, Common Red Paintbrush  
© Linda Le Geyt



*Zantedescia* sp., Calla Lily © Myra Sourkes



*Hibiscus* sp., Alice's Hibiscus © Rita-Anne Piquet



*Malus domestica*, Cortland Apple  
© Emily Damstra



Peony, *Paeonia*, 'Pico' © Valerie Roos-Webster

**IMPORTANT DATES TO REMEMBER FOR  
THE BAC BOTANICAL ART EXHIBITION, Oct 27 – Nov 7, 2010**

- |        |                                                                              |
|--------|------------------------------------------------------------------------------|
| Oct 15 | Out of town artists send artwork to shipping volunteers in Toronto           |
| Oct 25 | Delivery of artwork to Todmorden Mills, Papermill Gallery, from 12:30 - 4 pm |
| Oct 27 | Opening Reception and Juror's Walk-through                                   |
| Nov 8  | Pick-up of artwork from gallery 9:30 – 12 noon                               |

## HOW TO BUILD YOUR OWN SHIPPING CRATES FOR ARTWORK

by Celia Godkin

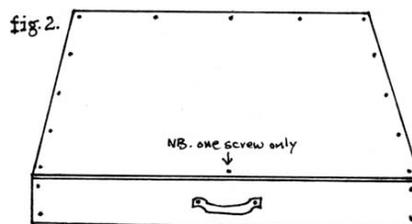
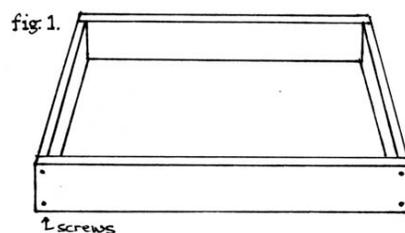
BAC recently sent out information on a Toronto source for custom-made shipping crates for artwork ([www.theframingdepot.com](http://www.theframingdepot.com)). That's great for those who live in the Toronto area, but I live in the sticks, and I've found it's not that difficult to build my own crates, using just a few simple tools. Here's how.

**TOOLS:** multi-headed screwdriver; drill (you can use an awl, but you need more strength for this); hand saw (or table saw). If you don't have a saw, the lumberyard will cut wood to the size you want. I cut the boards with a hand saw and have the lumberyard cut the sheets for me as they will give a much more accurate square cut that I can achieve with a hand saw.

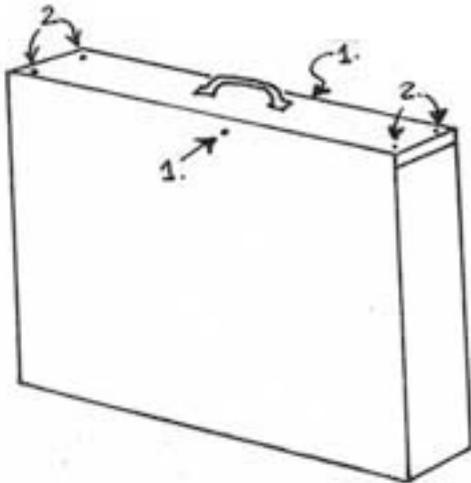
**MATERIALS:** Eight 1½ inch screws and about 40 fine ½ inch screws; a screen door handle (optional); a very thin sheet of plywood or masonite; a length of pine. If the crate is for a single picture you need a length of "1 x 2" pine (actual measurement is ¾" x 1¾"); for two pictures get a "1 x 4" pine board (actual measurement is ¾" x 3½"). A 6 foot length is sufficient for frames where the width and length measurement added together is 32 inches or less. For frames where width plus length is 33 to 44 inches you will need an 8 foot length. A half sheet of plywood or masonite (4 x 4') is enough for frames measuring up to 21½" in width; larger than that, you'll need a full sheet of 4 x 8'.

**CUTTING:** Measure the picture frame (width = W; length = L). Cut two lengths of pine board W + 1" and two lengths L + 2½" (or have the lumberyard cut them). Cut two plywood sheets (or have the lumberyard do this) to measure W + 2½" x L + 6".

**ASSEMBLY:** Drill two holes (to take the 1½" screws) on each end of the longer boards, 3/8" from the end. Screw the frame together as shown in fig. 1. Next, screw the pre-cut plywood sheets to either side of the frame, using the fine ½" screws, as in fig. 2. It shouldn't be necessary to pre-drill the holes. Note that only one screw is needed in the middle of each side where you intend to place the handle. Centre the handle on that side and attach with screws. Most handles come with screws. If yours doesn't, you'll need two ¾" screws. The handle is optional, depending on the size and weight of your crate with the picture(s) inside.

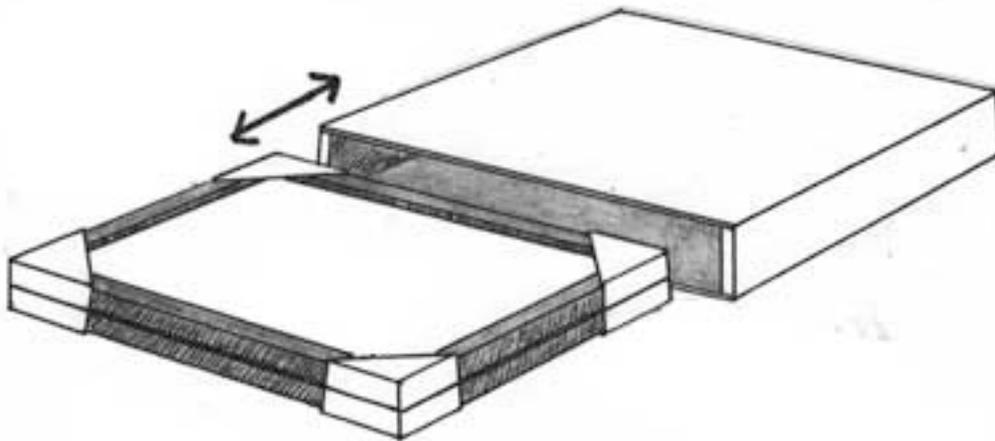


**TIPS:** You will now have a sealed box. Use a magic marker or felt pen to mark the crate *before* you remove the screws attaching the section with the handle, so that it can be more easily re-assembled the same way. Tape the following instructions (next page) in a clear plastic bag to the outside of the crate for the person at the receiving end. The instructions should also help you to understand how the crates are filled and emptied. Make sure the pictures have corner protectors and are well wrapped in bubble wrap inside the crate. The measurements I've given you provide for a little extra wriggle room to allow for this.



## INSTRUCTIONS FOR OPENING THE CRATES

1. Unscrew the two small screws on either side of the handle.
2. Unscrew the four big screws on the top, at either end.
3. Pull on the handle to remove the end of the crate.
4. Place the crate on a flat surface and slide out the painting(s).
5. Put the screws in a plastic bag and tie it to the handle - you will need them later!
6. Store corner protectors and bubble wrap in the crate for return of artwork.



## TO RE-PACK ONE PICTURE

1. Tape corner protectors on to frame
2. Wrap the picture in bubble wrap, adding any accompanying materials eg. brochures, under the wrap.
3. Lay the picture on a flat surface and slide the crate over it.
4. Replace the side of the crate (with the handle) on the crate, taking care to place it in the same orientation as indicated by the marks.
5. Screw the side back on with four large screws on top and two small ones on either side.

## TO RE-PACK TWO PICTURES

1. Tape corner protectors on to frames.
2. Place the first picture on a flat surface, glass up.
3. Place bubble wrap over the glass.
4. Place the second picture face down over the first picture.
5. Add any accompanying materials eg. brochures.
6. Slide the crate over the two pictures.
7. To re-assemble the crate, refer to steps 4 and 5 for one picture (see < left).

NOTE: if shipping outside of Canada, you should know that square ended Robertson screwdrivers are unique to Canada – so tape one securely to the handle if that’s what you’ve used, or the receiver won’t be able to open your crate!

PS: Write me at [celiagodkin@ripnet.com](mailto:celiagodkin@ripnet.com) if you have any problems following these instructions. If there are errors or omissions, it would be good to correct them.

## INTRODUCING BAC TREASURER, SHERRY MITCHELL

Sherry hails from Qualicum Beach on Vancouver Island. Her distinctive photorealist style in botanical art celebrates the ephemeral play of light and shadow on transparent petals and leaves. She is a Senior Signature member (SFCA) with the Federation of Canadian Artists and a published botanical and children's book illustrator. Her painting *Himalayan Blackberries* is part of the Hunt Institute's collection. You can find Sherry on the BAC website member galleries and learn more about her by checking her website:

<http://arrowsmithfca.ca/sherrymitchell>



*Chaenomeles Japonica*: Japanese Quince by Sherry Mitchell

## TWO NEW COIN DESIGNS FROM CELIA GODKIN

Here are images of the most recent coin designs done by Celia for the Royal Canadian Mint. The crystal raindrop coin (below left) is the third she's done in that series, and she recently completed another crystal raindrop design, due for release in 2011. Details of the crystal raindrop series (all now sold out) may be found at [www.mint.ca/110214](http://www.mint.ca/110214). The winter leaves (below right) are part of a Four Seasons Maple Leaf Series, with different artists designing each coin. The series is [www.mint.ca/111514](http://www.mint.ca/111514) and Celia's coin is [www.mint.ca/111419](http://www.mint.ca/111419)



**BOOK REVIEW** by Raquel Baranyai

Ann Swan, a British botanical artist, had a book published earlier this year: *Botanical Portraits with Colored Pencils*.

Although most BAC members choose watercolour for their work, I highly recommend Ann's book because it provokes further thinking that will help anyone practicing this art form.

A recent check of the Toronto Public Library catalogue indicated that copies of the book are on order. I got mine from [www.amazon.ca](http://www.amazon.ca), and find myself referring to it often, finding little gems to help my own work.

Ann uses Polychromos pencils, manufactured by Faber-Castell, almost exclusively. These are excellent quality pencils with a range of 120 colours. After many tries I still find them incompatible with the way I work. However, that is my personal evaluation.

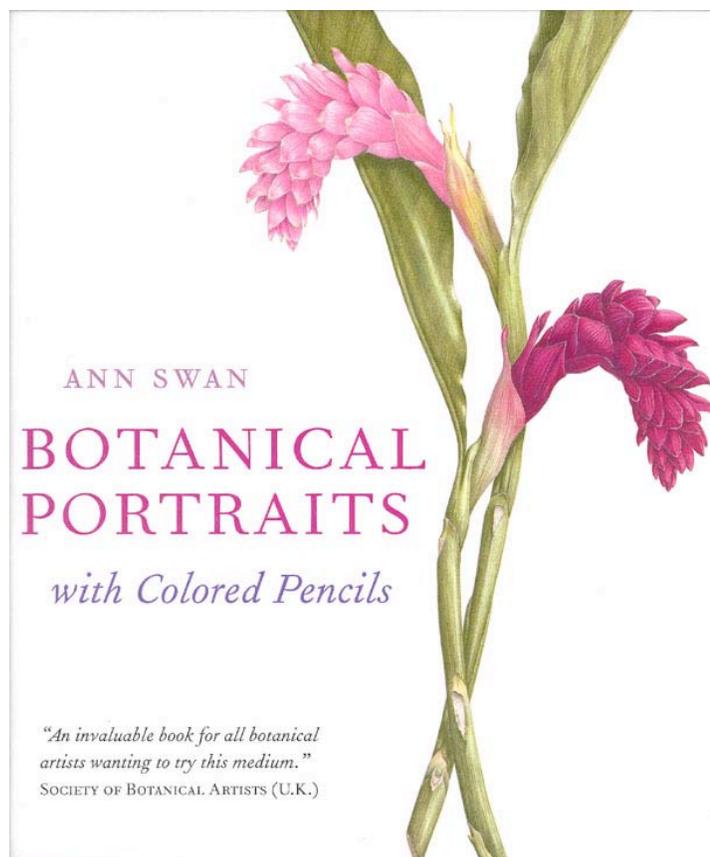
What I especially wish to convey here is the value I see in the content of her book beyond technique. Ann is what I call a classical botanical artist. She has a sound base of botanical knowledge but also an eye for modern approaches. Her dedication and skills have resulted in many well-deserved awards. See <http://www.annswan.co.uk>

The book begins with two introductory chapters on the basics. The third, "Getting to Know Your Subject," covers observation, recording information, colour matching and using photo references. It contains valuable hints for capturing botanical details essential to this art.

Another chapter is "Composition & Style," a topic that in my opinion needs much more attention than it usually gets. After all, we produce visual work we hope will attract viewers' attention. Among the many topics Ann tackles in this chapter are the picture space, format, pictorial structure, proportion and perspective. All include examples of work and basic line drawings. Topics on style include traditional, contemporary and moving toward abstraction.

Ann's presentation includes coloured pencil techniques, colour, special chapters about small details and finishing touches pertinent to the use of coloured pencil as a medium. She also includes information about storage, mounting, framing and presentation of work to be exhibited.

Even if you don't use coloured pencils, I assure you that reading Ann Swan's book, and seeing examples of her work and others' in the final "Gallery" chapter, will inspire you!



**NEW BAC MEMBER**

Over the summer Mylene Robichaud from Ottawa has joined us. Welcome!

Continuing on the "Celia Godkin tradition" so many of us are familiar with, Kerri Weller is also broadcasting the work of our organization among her students, with wonderful results. Thank you Kerri...

**Events Calendar**

| Date                             | Event                                                                                                                               | Details                                                                                          | Contact                                                                                                                                                                 |
|----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sep 15 - Nov 24                  | International Juried Exhibition of Botanical Art New York                                                                           | 13 <sup>th</sup> Annual American Society of Botanical Artists/ Horticultural Society of New York | Robin A. Jess<br><a href="mailto:ASBA@aol.com">ASBA@aol.com</a><br>(212) 691-9080                                                                                       |
| Sep 28 - 30                      | Botanical Art Course: The Botanical Watercolour Palette, with Margaret Best                                                         | Enmax Conservatory, Calgary Zoo and Botanical Garden, Calgary                                    | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |
| Oct 6 - 8                        | Botanical Art Course: A Single Flower Study with Margaret Best                                                                      | Virginia Robinson Gardens, Beverley Hills, California                                            | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |
| Oct 9 - 11                       | For the Love of the Farm Fine Art Sale and Exhibition                                                                               | Central Experimental Farm, Ottawa                                                                | <a href="http://www.friendsofthefarm.ca">www.friendsofthefarm.ca</a>                                                                                                    |
| Oct 16 - Nov 27 excluding Oct 30 | Botanical Art 101 With Nellie Sue Potter at the ROM                                                                                 | 6 weeks<br>Saturdays 1 - 4 pm                                                                    | To register, please contact the ROM.<br><a href="http://www.rom.on.ca/programs/index.php">http://www.rom.on.ca/programs/index.php</a>                                   |
| Oct 18 - Dec 6                   | Botanical Art at Swansea Town Hall 95 Lavinia Avenue, Toronto<br><a href="http://www.swanseatownhall.ca">www.swanseatownhall.ca</a> | 8 weeks<br>Mondays 1 - 4 pm                                                                      | Nellie Sue Potter (416)797-5968<br><a href="mailto:nelliesue@rogers.com">nelliesue@rogers.com</a><br><a href="http://www.NatureArtStudio.ca">www.NatureArtStudio.ca</a> |
| Oct 19 - 21                      | Botanical Art Course: Painting in Purple - Filoli's Heritage Grapes, with Margaret Best                                             | Filoli, San Francisco                                                                            | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |
| Oct 23 - 24<br>Noon - 5 pm       | The Catherine Street Art Collective Annual Studio Tour                                                                              | Media Arts Building<br>203 Catherine Street between Bank and O'Connor, Ottawa                    | Kerri Weller<br><a href="http://www.kerriweller.com">www.kerriweller.com</a>                                                                                            |
| Oct 25 - 27                      | Botanical Art Course: How to Mix Natural Greens and Paint Leaves, with Margaret Best                                                | Enmax Conservatory, Calgary Zoo and Botanical Garden, Calgary                                    | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |
| Oct 27 - Nov 7                   | The BAC 2 <sup>nd</sup> Annual Juried Botanical Art Exhibition                                                                      | Todmorden Mills Papermill Gallery, 67 Pottery Road Toronto                                       | Nellie Sue Potter (416)797-5968<br><a href="mailto:nelliesue@rogers.com">nelliesue@rogers.com</a>                                                                       |
| Oct 30 - 31                      | The Fall Harvest: Mastering Form in Botanical Art Wychwood Barns, Toronto                                                           | Instructor: Kerri Weller<br>\$225 for BAC members<br>\$250 for non-members                       | Registration:<br>Raquel Baryanai<br><a href="mailto:raquelbaranyai@sympatico.ca">raquelbaranyai@sympatico.ca</a>                                                        |
| Oct 30 - 31                      | Introduction to Botanical Art - Observation and Drawing, with Margaret Best                                                         | Bermuda Society of Arts, Hamilton, Bermuda                                                       | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |
| Nov 8 - 10                       | Watercolour Brush Techniques for Botanical Art, with Margaret Best                                                                  | Bermuda Society of Arts, Hamilton, Bermuda                                                       | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |
| Nov 8 - 12                       | Denver Botanic Gardens' Botanical Art Illustration Retreat                                                                          | Details: <a href="http://gateway-bi.blogspot.com/">http://gateway-bi.blogspot.com/</a>           | Mervi<br><a href="mailto:mervihj@botanicgardens.org">mervihj@botanicgardens.org</a><br>720-865-3653.                                                                    |
| Nov 23 - 25                      | Botanical Art Course: Constructive Composition, with Margaret Best                                                                  | Enmax Conservatory, Calgary Zoo and Botanical Garden, Calgary                                    | Margaret Best<br>(403) 287-1948<br><a href="http://www.bestbotanical.com">www.bestbotanical.com</a>                                                                     |

BAC Coordinating Group

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 Acting Secretary: Jessica Hsiung  
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 Raquel Baranyai  
 Annual Event Activities Coordinator:  
 Rita-Anne Piquet  
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We welcome volunteers from across Canada to assist with events, exhibitions and public outreach.

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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](mailto:raquelbaranyai@sympatico.ca) or see the membership information at [www.botanicalartistsofcanada.org](http://www.botanicalartistsofcanada.org)

**HOW TO JOIN THE MEMBERS GALLERY**

Send the following, via email to Gerry Jenkison, Website Coordinator, at [gerry@jenkisonnetwork.com](mailto: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 December 15, 2010. Please send submissions to Celia Godkin, Newsletter Editor: [celiagodkin@ripnet.com](mailto:celiagodkin@ripnet.com)

Images of botanical art must be submitted as jpegs. If you would like your art to be considered for the front page, it must be sent at an image size of 8 x 10 inches (vertical). Please include your name, the title or subject, medium, size of original and any other pertinent information, such as shows in which this piece has been exhibited etc. Preference will be given to images that have articles to accompany them.

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.