

Endings and beginnings

Ah ... the Spring bulbs are pushing their way through the thawing earth, I've had a robin sighting, and today the sun is shining brightly. It is truly the season of hope.

Those of you lucky enough to visit **Canada Blooms** this year would have seen the most beautiful array of spring flowers and blossoms in wonderful garden settings. The flower arrangements and Horticultural entries of the Garden Club were outstanding. Margit Koritar is to be congratulated for again assembling a stunning array of very talented botanical artists, many from BAC. It was inspiring.

This winter and spring, your committee has concentrated its efforts on launching our **website**, and we are so pleased and excited to have finally chosen a designer with whom we will work to see the project to fruition. Thanks to Gerry Jenkinson for her professional expertise.

I know that having an **Exhibition** is an important component of membership for many of you. Unfortunately, we did not have the time, the venue or the volunteers this year, but we do have a booking for October 5 to 28, 2007 at the Papermill Gallery, Todmorden Mills. This is lovely gallery space in a unique setting with excellent free parking. We will have a good amount of lead time to gather the necessary volunteers to make this a success. If you would like to be part of this initiative, please let your committee know.

This brings me to a point that I feel I must make. Most art groups I belong to have a condition of membership. It is one of **participation** and of volunteering at least once in one or two years for a committee position. One may not enter a show without attending a certain number of meetings. Attendance is actually taken! In the past, we haven't asked this of our members.

For those of you living in the Toronto vicinity, I urge you to join in our activities, like the workshops, coaching sessions, and critique sessions, whenever possible. Take a position on our BAC coordinating committee. We all share a common interest in this precise and demanding art form and a love of flowers and plants. We are or should be kindred spirits, and we can have a lot of fun and a sense of contributing to the longevity of our organization.

Our Mini Market and Critique morning was so much fun and we learned from each other. Next, we are offering a wonderful **workshop** in May with Arlene Steinberg, and we have our Annual General Meeting in June. I hope you will attend one or both if you can. At our AGM, we will be asking for volunteers for vacant positions on our coordinating committee. Please consider giving your time.

We have booked the Toronto Botanical Garden as our venue for our **AGM** for Tuesday June 6. Please mark your calendars and plan to attend. It will give you a chance to see the new gardens and the new renovations. In addition you will hear about BAC's achievements, our website and how you can use it, and enjoy a good speaker. We always have delicious snacks, and it is a good chance to visit and get to know each other.

"To all good things there is a season", and this seems to be my time for real **change**. Not only will my husband and I be selling our house and moving north of the city, but I will be stepping down from the role of chair of BAC. These past two years have been a time of tremendous learning for me and a source of wonderful friendships. I owe many members of BAC and especially my committee huge thanks for their dedication and support. I do assure you that I will be continuing to support BAC with enthusiastic participation, no matter how many miles I must travel.

One of our dear members sent me this wonderful quotation from an anonymous source: "Too often we underestimate the power of a touch or a smile, or the smallest act of caring, all of which have the power to turn a life around. People come into our lives for a reason, a season or a lifetime. Embrace all equally."

Thank you for touching my life.

Sincerely, **Lynda Bryden**

COMING EVENTS

BAC ANNUAL GENERAL MEETING

The Annual General Meeting of Botanical Artists of Canada will be on **Tuesday June 6** at 7 pm at the Toronto Botanical Gardens, Lawrence and Leslie, Toronto (Studio 3)

Arlene Steinberg workshop

Saturday, May 6
 and Sunday, May 7
 9:30 am - 4:30 pm
 (For more info see page 2)

October 2007 BAC Exhibition Toronto

Watch this space for more information

Go international

Soon you'll be able to exhibit your works on the BAC website and reach an audience across all borders. So think big! There are also a number of opportunities for BAC members to participate in botanical art exhibitions in other countries. So why stay local? Go international.

Mini Market and Critique Morning

We traded, we bartered and we bought some wonderful bargains one Saturday morning in March. Some acquired tubes of paint, prints, note cards, a brand new picture frame, armfuls of books and even a mini projector. All left with a smile on their face or a jingle in their pockets.

Over coffee and muffins, we visited each table just to enjoy the amazing collections people brought to sell.

The critique part of the morning produced a terrific exchange with everyone participating. It was so helpful to look at each painting with a "critical eye". Suggestions for adding or lifting colour, changing a component like a leaf or a stem to help the composition, making sure objects were properly overlapped, and observing the source of

light and cast shadows were discussed. We were amazed at the difference a strategically placed frame made to a composition. It was a great learning exercise and we all benefited.

We welcomed two new members to BAC, and they were delighted to be part of the group so they could ask questions about our meeting schedules and the benefits of membership.

Since recycling and reusing our "stuff" is so important in today's environmentally conscientious world, our mini market was an excellent response, and we all decided we should do this more often. Our only disappointment was that more of our members were not present. They missed a great morning. ***

WORKSHOP:

Watercolour Combined with Coloured Pencil & Ink

Due to popular demand, BAC is brining Arlene Steinberg back to lead a workshop using these three popular mediums.

Dates: May, Saturday 6 and Sunday 7, from 9:30 am to 4:30 pm; **Location:** Party Room at Hannah Levitt's building, 2727 Yonge St.

Description: In this workshop, participants will learn how to combine watercolor, ink and coloured pencil to achieve realistic works of art. Students will have the opportunity to work from their own photographic references or from the ones provided. Through demonstrations and gentle critiques, participants will learn how and where to apply ink, how to work with watercolor washes, layering with watercolor to achieve a tonal under-painting, glazing, and how to finish by refining with coloured pencil.

\$190 for BAC members; \$220 for non-members

Materials list will follow after registration. No refund, but if you can replace yourself with another person, or if we have a waiting list, your money will be returned.

Send your cheque, payable to BAC, to Donna Greenstein, 14855 Concession 10, RR3, Schomberg, ON, L0G 1T0. Tel: 905-859-0704, email ellis@ican.net

For more information on Arlene Steinberg, visit www.arlenesteinberg.com

HANG YOUR ART IN OUR CYBER GALLERY!**BAC website coming on stream**

Hello everyone:

As you know, your committee has been actively working to develop a website for BAC. Its objectives are to provide a gallery for our members, to attract new members and to inform visitors about botanical illustration.

One of our members, Gerry Jenkison, developed a Request for Quotation (RFQ) to help us find a web designer. Our proposal for the website was based on a careful review of other botanical sites, our wish list trimmed to match our financial means. We specified that the design must complement our work, be easy to navigate, load quickly, and of course be very attractive. Not that we're asking for much! We changed the original proposal to omit a secure members-only area in order to keep costs down and minimize complexity. This section can be added at a later date if necessary.

We sent out the RFQ to four potential suppliers, all web developers that we knew in some capacity. All responded on time and we carefully compared their quotations. The unanimous decision was to go with Orcadia Design Studio, <http://www.orcadiadesign.co.uk/>, who have extensive experience in developing websites for botanical and other creative clients and whose cost was lower than the others.

BAC is fortunate in that Gerry, who has professional expertise in this field, has agreed to co-ordinate efforts with Orcadia and to help provide content for the web pages. Also, she has volunteered to update information on the website when it's up and running. Keeping the website up-to-date and relevant is essential, and we are very grateful for her considerable contribution.

What are the costs?

The cost of this website will amount to \$1,321, plus annual upkeep fee to cover the domain name and web-hosting costs of about \$75. If we wish to enhance the site in the future, Orcadia's hourly rate is about \$40.

Who can post images in the members gallery and how many?

All members will have the option of posting up to three images in the gallery, as well as a biography and contact information.

What about those who are not interested? Will they be penalized?

No. A tiered membership cost is under discussion to reflect individual member's wishes. For those who do not opt for their own gallery space, the membership fee will remain unchanged and the member will continue to enjoy the same benefits as before. Those who do wish to take gallery space will pay a modest additional fee (still to be finalized).

All questions and comments are welcome! Regards, Margit Sampogna

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PAMELA MEACHER BOOK LAUNCH AND SALE: April 8 and 9, noon to 5 pm

BAC members are invited to join Pamela at her Port Perry home for the official book launch and sale of the book's original paintings. Pamela does wonderful whimsical work with botanicals and faeries.

"Emily's Enchanted Guardians" has been a five-year project. It is the story of a young girl, Emily, who meets and plays with faeries. Pamela has mixed fantasy and reality, as all the (60) illustrations are botanically correct. If you'd like to attend or have questions,

please call or email Pamela at 905.985.8851; pmeacher@sympatico.ca or www.pamelameacher.com

A JAPANESE IMMERSION FOR BAC MEMBERS

HUNT INSTITUTE PRESENTS *YUUGA: CONTEMPORARY BOTANICAL*

WATERCOLORS FROM JAPAN 23 March to 30 June, 2006

The Hunt Institute for Botanical Documentation in Pittsburgh, PA, is presenting the exhibition *Yuuga: Contemporary Botanical Watercolors from Japan* from 23 March to 30 June, 2006. *Yuuga* means elegant and gorgeous and aptly describes these contemporary botanical paintings. The exhibition includes 43 works by 33 artists.

Flowers have always played an important role in Japanese culture. Indeed, botanical art classes now are offered in cultural centers throughout Japan. In recent years The Japan Association of Botanical Illustration has encouraged artists, produced exhibitions with catalogues, and issued a journal. JABI has stimulated additional exhibitions and books, even bringing exhibitions to Japan from abroad. As a result, Japan easily ranks in the top half dozen countries to actively promote the genre of botanical art. Since mounting the exhibition *Talking in Flowers: Japanese Botanical Art* in 1982, the Hunt Institute has been interested in the subject. We are delighted to take this opportunity to display our growing collection of Japanese botanical art.

The Hunt has also been able to produce a fully illustrated exhibition catalogue, which was made possible through the generous support of numerous donors.

The catalogue includes a preface by James J. White, curator of art at the Hunt Institute, and the essay "Contemporary botanical art in Japan and its historical background" by Kazunori Kurokawa, honorary curator of Hunt Institute and honorary director of the American Society of Botanical Artists, as well as an important figure in JABI. Assistant Curator of Art Lugene Bruno designed the catalogue and compiled the biographical information about the artists. Graphics Manager Frank A. Reynolds did the reproduction photography with a Nikon D1X digital camera.

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 14–16 April, 21 May, 28–29 May). The exhibition is open to the public free of charge. Contact the Hunt Institute at 412-268-2434.

In conjunction with the exhibition at Hunt Institute, Phipps Conservatory and Botanical Gardens will display *Fuuryu: Japanese Botanical Watercolors from the School of Yoshiko Kamei* in its new rotunda gallery from 1 March to 30 June, 2006. The exhibition includes 24 artworks by Ms. Yoshiko Kamei and her students, based on the plants represented in their traditional family emblems, which are passed from generation to generation. In the emblem the plant image is reduced to its essence and used on kimonos and decorative items.

The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images, manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

Hunt Institute was founded in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences.

AND A GOOD DEAL

New member Liz Tudor-Mulrone reports that Woolfitt's Art Supplies on Queen Street West, Toronto, have a great sale of some Winsor & Newton materials, Bockingford and Arches paper and watercolour brushes. On until May 31, while quantities last.

(Remember to put your name on the mailing list of your favourite art suppliers for advance notices of special deals and sales.)



Paphiopedilum callosum X
Paphiopedilum mostons,
watercolor by Mariko Kojima.
© 2005 Mariko Kojima
All Rights Reserved

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz **MORE FOR THE BAC DICTIONARY** nOoPpQqRrSsTtUuVvWwXxYyZz

Books of lists and books about dictionaries are all the rage, so over the next few issues we will bring you a collection of artists' terms that has been compiled by **Emily Luks** from various sources, among them websites and material from the Paul Getty Museum, Harvard University and the Metropolitan Museum of Arts.

Carbon black ink: An ink prepared by adding a black carbon pigment, derived from soot or charcoal, into water that has been mixed with a binding agent: Arabic gum or glue. As carbon is an inert material, the ink is chemically very stable, and its color tends not to change.

Charcoal: Is a wood carbon formed by slowly heating bundles of twigs in airtight chambers, a process that produces charred wood rather than ash. Because charcoal is mix of large, almost weightless, particles and is very fragile, allowing it to be erased with even the gentlest of rubbing, it is most suited for broad, rapid preliminary sketching on canvas, panel, paper or wall.

Chiaroscuro drawing: A way of drawing in which the usual drawing method of applying dark strokes over light-colored paper is reversed. The composition is defined by light values, such as white gouache, over a dark ground. The etymology of the word is the combination of the two Italian words chiaro, meaning light, and scuro, the word for dark.

Collector's mark: A small, distinctive mark, usually composed of initials, a design, or a paragraph, which collectors and museums apply as a stamp or by hand on a drawing to indicate ownership. A "Studio" or "Estate" stamp is a similar mark applied to drawings found within an artist's studio, often after the artist's death. The presence of a collector's mark on a drawing can help establish the history of the drawing's ownership, known as its provenance, meaning "coming from" or "originating in." Provenance is the term used to describe an object's biography: where it came from and how it got there. From the Renaissance onward, thousands of drawings have passed from collection to collection. Collectors' marks, stamped in the corner of a drawing, map the path of its provenance. Applied to discourage theft, these marks acted as badges of ownership.

Conté crayon: Invented by Nicolas-Jacques Conté because of the short supply of graphite during the Napoleonic Wars, Conté crayons were a mixture of refined graphite and clay. The process of manufacture used less graphite and, by changing the proportion of lead to clay, allowed the degree of hardness of the crayon to be altered. Deficiencies in the quality of the natural chalks, particularly red chalk, appear to have been the impetus at the end of the eighteenth century for the production of Conté crayons from carbon black and iron oxide. Orange-red in color, and slightly less friable than natural chalk, these became known as sanguine Conté crayons.

Counterproof: A reversed copy of a chalk drawing created by passing the original drawing, together with a moistened blank sheet of paper placed on top of it, through a printing press. The pressure of the press and the friable nature of the medium cause the design of the original drawing to be duplicated, albeit in reverse, on the dampened piece of paper. Printmakers found the technique useful because they could work from a design that was the correct way around for engraving a copper plate. The process was also used to adhere or fix more friable media to the support. A characteristic of counterproofs is their flattened appearance, from having been passed through the press.

Crayon: Made in the form of sticks, crayons are composed of colored pigments combined with oily, fatty, or waxy binding media. The type and proportion of the binder within the overall mixture determines the consistency, hardness, texture and tenacity of the crayon. In the seventeenth and eighteenth centuries, the term was used to describe fabricated chalks made by mixing ground natural black or red chalk with some form of filler and binder, as well as charcoal that had been modified into drawing sticks by soaking them in oils and soaps. Because the binder is always greasy or oily, the stroke of a piece of fabricated chalk or other crayon is usually more homogeneous and intense than the mark left by natural chalk. Today crayon has become a generic term to describe any color stick made with an oily or greasy binder, such as lithographic or children's wax crayons.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZzAaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

REFERENCE COLLECTION

Leanne Hindmarch, Librarian at Toronto Botanical Gardens, reports in *The Trellis* that the TBG has a wonderful collection of books with botanical illustrations, photographs and engravings. Wander by the library and talk to her.

Other Events Calendar 2006

Date	Event	Details	Contact
To Friday, June 30	YUUGA: Contemporary Botanical Watercolours from Japan	Hunt Institute, Pittsburgh	Hunt Institute 412-268-2434
Saturday and Sunday, May 6–7, 9.30 am – 4.30 pm	Arlene Steinberg workshop “Watercolour Combined with Coloured Pencil and Ink”	2727 Yonge Street, Toronto	Donna Greenstein 905-859-0704 ellis@ican.net
Saturday and Sunday, May 13–14	Rolling Hills Studio Tour, Woodland-Garden Studio	10:00 am – 5:00 pm	www.rhstudiotour.com
Tuesday, June 6 at 7 pm	BAC Annual General Meeting	Toronto Botanical Gardens, Leslie and Lawrence, Toronto	Raquel Baranyai 416-498-9279 raquelbaranyai@sympati.co.ca
Sunday October 1 to Tuesday, October 3	Introduction to Botanical Painting with Pamela Stagg	Memorial University Botanical Garden, St. John's, Newfoundland	Margaret Best 709-753-2643 mbest@nl.rogers.com

INTERNATIONAL OPPORTUNITIES

Botanical Painting and Illustration Juried Exhibition – Edinburgh, Scotland. Deadline May 24, 2006. A portfolio of four original artworks is required. For more information: www.royalcaledonianhorticulturalsociety.org/exhibition1.htm

2007 Floral Art Competition – \$25,000 Best of Show Award

An International Art Competition and Museum Exhibition
Call for Entries and Exhibition sponsored by Susan Kathleen Black Foundation (SKBF) and premiering at The Houston Museum of Natural Science (HMNS) Houston, TX in 2007.
DEADLINE: All entries must reach SKBF by **September 30, 2006**
<http://susankblackfoundation.org/blossomap.htm>

ABSA Exhibitions

The American Society of Botanical Artists has two major juried exhibitions that are open to members only: (International membership is \$65 pa)

- September – November 2006: New York. Deadline for entries is March 17, 2006.
- October 13 – November 26, 2006: Seattle. Deadline for entries is April 15, 2006.

ABSA, 47 Fifth Ave, NY, NY 10003. For exhibition info, contact Carol Woodin
cjwoodin@verizon.net or ASBAExhibitions@aol.com

SPRING AND SUMMER COURSES

CELIA GODKIN

May 27/28 & June 3/4 at the Ottawa Central Experimental Farm

BOTANICAL DRAWING: beginner to intermediate level

Eight classes of three hours each on two consecutive weekends. 10 am – 1 pm and 2–5 pm

Cost: \$250

June 17/18 & 24/25 at the Ottawa Central Experimental Farm

BOTANICAL WATERCOLOUR: intermediate to advanced level

Eight classes of three hours each on two consecutive weekends; 10 am – 1 pm and 2–5 pm

Cost: \$250

For information or to register in the above two courses

Tel: 613-230-3276

Email: thefarm@cyberus.ca

Online: www.friendsofthefarm.ca

Write: Friends of the Central Experimental Farm, Building 72, Central Experimental Farm, Ottawa, ON K1A 0C6

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July 15 at Haliburton School of the Arts

WRITING & ILLUSTRATING FOR CHILDREN

Course Code ARTS755 SECTION 41

Cost: \$78.75

July 17–21 at Haliburton School of the Arts

ANIMAL PORTRAITS

COURSE CODE ARTS756 Section 41

COST: to be confirmed

For information or to register in the above two courses

Tel: 866-353-6464 and ask for Haliburton campus

Email: contact@HaliburtonSchooloftheArts.ca

Online: www.HaliburtonSchooloftheArts.ca

Write: Haliburton School of the Arts, Box 839, Haliburton, ON K0M 1S0

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August 9,10,11 at St. Lawrence College, Brockville

DRAWING IN THE PARK

Course Code ARTS201-467

Cost: \$132.84

For information or to register

Tel: 1-888-838-0698 (press 6) or 613-345-0660 x 3283/3503

Email: fpeters@sl.on.ca

Online: www.sl.on.ca

Write: 1000 Island Summer School of the Arts, St. Lawrence College, 2288 Parkdale Ave. Brockville, ON K6V 5X3

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For other queries, contact Celia at celiagodkin@ripnet.com or 613-275-7204

**Botanical Art Workshops at Woodland-Garden Studio
With Margit Koritar**

"If you can paint a leaf, you can paint the world." J. Ruskin

Woodland-Garden Studio is a peaceful retreat nestled among stately maple trees facing a garden created not only with the artist in mind but with birds and butterflies. Green lawns are edged with beautiful perennial borders, winding thyme scented paths meander in more formal settings and woodland flowers hide in a cool shady forest. The gardens are ever evolving, come and join us for a workshop or just visit. You are always welcome.

Botanical art, for our generation, along with gardening is an art form enjoyed by many. It first appeared as limestone bas-relief more than three thousand years ago. The first herbal was produced for medicinal purposes at the beginning of the first century. During the 17th century with the emergence of travel explorations, the need to create portraits of new species gained tremendous momentum. Today, most of us paint for the sheer pleasure of capturing that magical moment of breathtaking beauty.

Botanical painting is one of my passions and as a member of the American Society of Botanical Artists and Botanical Artists of Canada, I have devoted much of my time to teaching and promoting botanical art. My paintings range from exotic orchids to wayside wildflowers. I paint mostly from live specimens in watercolour or oils. Delicate hues, luminosity and depth are achieved by glazing – a time-consuming technique of layering different colours. My paintings are further enhanced and rendered three-dimensional by using hairline brush strokes while focusing on minute detail. You can find my paintings in the permanent collection of the Hunt Institute for Botanical Documentation at Carnegie Mellon University, Pittsburgh (the largest repository for botanical art in the world) and in private collections in North America and Europe.

10 Maple Tree Crescent RR1, Fraserville, Ontario, K0L 1V0. (705) 944-5695.
margit@nexicom.net. Located between Millbrook and Cavan, Not Fraserville. One hour east of Toronto and twenty minutes south of Peterborough. Map available upon request.

Bed & Breakfast - There are numerous Inns in the area. Please contact Margit.

Course Descriptions

Botanical Sketchbook – Journal Expand your love of nature and gardening into the world of art. For the gardener or artist, accurate documentation using both thumbnail and in depth sketches are invaluable reference for future projects. This two-day workshop will introduce you to the basic concepts of botany, perspective, tonal-values, accuracy and colour. Exercises will focus on drawing (in the gardens – weather permitting) from live plants, incorporating various pencil and colour techniques. The lessons will focus on individual instruction helping each student strengthen the skills and techniques acquired during the workshop. *(A light lunch will be provided.)*

Wed., Thu. – August 16, 17, 2006. 10:00 a.m. – 4:30 p.m. \$ 120

Painting in the Perennial Garden at Woodland-Garden Studio Expand your love of nature and gardening into the world of art. This three-day workshop will focus on guiding the students through the various phases of botanical drawing and watercolour understanding structure, composition, tonal value, three-dimensionality, spatial context, colour and detail. Students will be able to closely observe plant specimens in their natural habitat in an ever-evolving perennial garden. Dozens of plants are identified and labeled. Students will be encouraged to work on a plant portrait of their choice incorporating the various stages discussed during the workshop. **Each workshop will focus on different and specific challenges.** *(A light lunch will be provided.)*

Fri/Sat/Sun – May 26, 27, 28, 2006.	10:00 a.m. – 4:30 p.m.	\$ 175
Fri/Sat/Sun – June 23, 24, 25, 2006.	10:00 a.m. – 4:30 p.m.	\$ 175
Fri/Sat/Sun – July 21, 22, 23, 2006.	10:00 a.m. – 4:30 p.m.	\$ 175
Fri/Sat/Sun – August 18, 19, 20, 2006.	10:00 a.m. – 4:30 p.m.	\$ 175

For registration form, more information about additional workshops not available at the time of printing or for private or group lessons, please contact Margit.

You are registered on receipt of cheque. Course fee is non-refundable within two weeks of the course, unless we can fill your space.

Additional Workshops with Margit Koritar at Alternate Locations

* Please confirm dates, times and fees with the various organizations.

Toronto Botanical Garden

Botanical Sketchbook – Journal

Thu/Fri – May 18, 19, 2006. 10:00 a.m. – 3:00 p.m. \$ *

Graham Curry, Program Coordinator

Toronto Botanical Garden

777 Lawrence Avenue East

Toronto, Ontario

M3C 1P2 (416) 397-1354

programs@torontobotanicalgarden.ca

Haliburton School of the Arts

Botanical Drawing & Watercolour (Beg and Int)

Mon-Fri, July 3, 4, 5, 6, 7, 2006. 9:00 a.m. – 4:30 p.m. \$ *

Box 839

Haliburton, Ontario

K0M 1S0 (705) 457-1680

contact@HaliburtonSchoolofTheArts.ca

Exhibitions

Rolling Hills StudioTour

Woodland-Garden Studio

May 13, 14, 2006 - 10:00 a.m. - 5:00 p.m.

For more information and maps see www.rhstudio.com