

SNOW'S MELTING!

In Ontario, Canada Blooms announces that spring is just around the corner — hard to believe for those of us still digging out from the latest snowstorm — but true nonetheless. Tens of thousands of people visit this exposition annually to savour the sight of freshly planted flowers and beautifully landscaped gardens. We relish the smell of fresh, damp earth, something that will be out of reach in our own gardens for at least a month.

BAC's booth in the Gardeners' Fare area of Canada Blooms this year was the idea of Nellie Sue Potter, our Promotions Coordinator. Nellie Sue has taken on the important task of promoting botanical art and BAC to the public. Earlier in March, she gave a presentation on the history of botanical art to an audience of BAC members and the general public. This took place at the Jane/Dundas public library; The Master Gardeners of Etobicoke will be the second group to enjoy this presentation.

Future plans to promote botanical art and the talents of BAC members include an exhibition at the Farm to Fork Festival in August. This event is staged by Evergreen, a high-profile environmental group whose events draw a very large audience. All BAC members will be invited to submit depictions of what would be considered Ontario produce for this exhibition.

Further ahead still, BAC will host a second juried show at the Todmorden Mills Papermill Gallery in November 2009. The subject will be "Trees"; look forward to interesting educational events on trees in the coming year, including the presentation at the 2008 Annual General Meeting on June 5.

The business portion of our AGM will include elections for two positions on the Coordinating Group: Treasurer and Secretary. Donna Greenstein and Margit Sampogna have filled these roles for four years; we thank them for all their hard work, enthusiasm and great company. You have recently received an invitation to nominate members to take on these roles.

Raquel Baranyai will continue on the CG as our Membership and Communications Coordinator, and I will continue as Chair for the year. Emily Luks and Lynda Bryden will continue their good work, and Luisa Klopchic will, too. Liz Tudor is withdrawing for health reasons, but we look forward to seeing her at our events. If you'd like to volunteer your time to help plan and stage BAC events as a member of the CG, please let us know.

Gerry Jenkison, Chair, BAC gerry.jenkison@sympatico.ca

UPCOMING EVENTS

**Hunt Institute
 Edward Donovan
 Watercolour Exhibit**
 March 27 – June 29

**Nature's
 Kaleidoscope
 Native and Heritage
 Plants of the East
 Humber River**
 April 24 through June

**BAC presentation and
 workshop with
 Sherri Mitchell**
 May 7–10

**BAC exhibit at the
 Evergreen Farm to
 Fork Festival**
 August 23, 2008



**COURSES
 (details inside)**

**Nellie Sue Potter
 Toronto**
 April – May

**Tasira Strimban
 Barishev
 Scarborough**
 April – Aug

**Julie Wilson
 Newfoundland**
 July & Aug



FINANCIAL UPDATE
 As of March 9 the BAC
 bank balance stands at
 \$3,977.60

2008 BAC ANNUAL GENERAL MEETING

BAC's 2008 AGM will be held on Thursday, June 5 at the Toronto Botanical Garden (Studio 2), from 7 pm to 10 pm. "Tree ID and Basic Tree Physiology" is the topic of the evening's presentation, in line with our 2009 Todmorden exhibition on Trees. The speaker will be Todd Irvine, MFC, MA, ISA and Certified Arborist, Outreach Coordinator of LEAF — Local Enhancement & Appreciation of Forests www.leafontario.org. Business of the evening will include filling two BAC Coordinating Group positions — Treasurer and Secretary.

RECONNECTING WITH NATURE: THE IMPORTANCE OF PROMOTING BOTANICAL ART IN THE DIGITAL AGE

Upon hearing that I was teaching botanical art at the ROM, my cousin wrote to congratulate me. I'd like to share part of that letter with you, my fellow botanical artists, as it pertains to the kind of art you do.

"How important for people to learn how to draw, especially in this day and age when everyone is turning to the digital camera, almost a canned excuse for truly observing life, as it is so easy to point and shoot. Before our time, I think drawing was mandatory in the schools. Actually, in our biology class we had to be able to draw what we saw under the microscope. The more artists in the world, the less violence and destruction, right?"

It's true: drawing and observing life and producing botanical artwork is a good thing. This goodness makes the promotion of botanical art natural and enjoyable and I hope all of you will participate in its promotion. Every time you encourage people (including yourself!) to do botanical art, to appreciate botanical art and to learn more about botanical art, you are promoting it and participating in an international, good effort.

One way of manifesting this good effort is to present an art exhibit that celebrates a particular natural area, such as last year's native plant show at Todmorden Mills, and the upcoming Kaleidoscope exhibition and Farm to Folk Festival, advertised in this newsletter. According to my promotional research into what types of botanical art stories are in the news, this type of event ranks #1!

These are prototype events that can be used successfully by members across the country. I encourage all of you to get together with others to celebrate, through botanical art, a local natural area. Of course it helps if you live near one, but urban dwellers needn't despair; a conservatory plant collection, a restored historical garden or a ravine or park in a city are all great candidates for appreciation and celebration — which is what botanical art is all about!

And our big BAC group shows! These are really impressive and give a huge boost to the profile of botanical art in this country. I would be very happy if we could find some writers on art, culture and nature topics for major newspapers and magazines who would cover botanical art events, which are beginning to occur with consistency throughout the year. If you have any leads, or are a journalist yourself, please contact me through the BAC website. Perhaps we could all send emails to certain editors before our next group show, which is part of the Farm to Fork Festival (please see Farm to Fork Exhibit article in this newsletter).

So, regarding promotion, the whole is truly greater than the sum of the parts. I believe that all of our efforts together, across the country and the continent, produce a much greater effect than the same efforts would in isolation. Thank you to everyone who keeps our organization running, our newsletter coming out, and this beautiful art form continuing!

Contributed by Nellie Sue Potter, Promotions Coordinator nelliesue@NatureArtStudio.ca

BAC AT CANADA BLOOMS

This year, for the first time, BAC mounted a booth at Canada Blooms, the huge flower and gardening show founded by the Garden Club of Toronto and Landscape Ontario. Many non-profit and educational organizations are represented there in a special section called "Gardener's Fare." If you visit www.canadablooms.com, click on "Exhibitors" and then "Gardener's Fare"; you'll see that Botanical Artists of Canada tops the list of these worthwhile organizations!

Loyal BAC volunteers staffed the booth eleven hours a day during the five-day show. Through their efforts, more people know about botanical art, will attend botanical art exhibits and have joined Botanical Artists of Canada. A big thank you to everyone who helped!

Contributed by Nellie Sue Potter, Promotions Coordinator nelliesue@NatureArtStudio.ca

UPCOMING BAC EXHIBIT August 23, 2008 at THE EVERGREEN FARM TO FORK FESTIVAL, Toronto Brickworks

Promoting the use of locally produced food is an idea whose time has come. It's healthier for humans and much better for the whole environment of the Earth than shipping food for long distances. Our government promotes this ideal through provincial organizations like Foodland Ontario. The Farm to Fork Festival is a celebration of local food and local food-related art.

The Farm to Fork Festival is organized and hosted by Evergreen, a national non-profit organization involved in preserving natural areas and bringing more nature into the cities. Evergreen is a worthy organization that has won many awards and grants. Find out more about them at www.evergreen.ca. This is a high-profile opportunity for us, and I'm sure that we can present a gorgeous collection of roots, shoots, leaves, fruits and vegetables. As Liz Tudor remarked, "... we all have our onions and squash, etc., ... the more show and exposure the better!!"

For those members who do not live in Ontario, please participate by painting something that grows in Ontario *and* your area.

We'd love to display this exhibit at other events or gallery locations after the festival. If you can help with this, please email me at nelliesue@NatureArtStudio.ca.

The following websites might be helpful:

<http://www.foodland.gov.on.ca/availability.htm>

http://www.cog.ca/toronto/documents/localorganichandout_001.pdf

<http://www.cog.ca/index.htm>

Contributed by Nellie Sue Potter, Promotions Coordinator nelliesue@NatureArtStudio.ca

Websites to bookmark

The website of the Botanical Artists Guild of Southern California, connected to ASBA:

<http://www.bagsc.org/> and their blog: <http://bagscblog.com:80/>

The Shirley Sherwood Collection of Botanical Art opens at Kew Gardens, London, in April:

<http://makingamark.blogspot.com/2008/02/kew-gardens-two-women-and-two-galleries.html>

http://www.kew.org/events/shirley_sherwood_gallery.html

BOTANICAL WATERCOLOUR WORKSHOP IN NEWFOUNDLAND with JULIE WILSON

21 – 25 July 2008 & 4 – 8 August 2008.

Time: 9.30 a.m. to 12.30 p.m. Cost: \$125.

Details can be obtained from Julie at julie@jgeldenhuys.com.

Visit her web page at www.jgeldenhuys.com/BotanicalWatercolors.html

The courses, which will be limited to eight to ensure personal attention, will include instruction in drawing the plant material, composition, colour mixing, application of washes and addition of final detail. Beginners welcome.

Plate Cove East is situated on the beautiful Bonavista Peninsula, which is on the Discovery Trail. Participants in the course can thus enjoy a wonderful holiday in Newfoundland. Nearby at Princeton, The View Golf Course resort is offering free golf to accompanying partners during the week, and, to those who come without a partner and do not take up the golf offer, there will be a 20% discount on accommodation.

Julie Wilson, from Betty's Bay, South Africa, who has been practicing botanical painting since 2000, has recently settled in Halifax, Nova Scotia, and she and her husband are planning to spend summers in Plate Cove East in Newfoundland where they have bought a cottage. Julie was immediately taken by the beauty of the island during a trip in 2006 and drawn to its unusual flora. She and her husband, Johan, are setting up a small studio gallery at their cottage where Julie will have her work on display and will also offer workshops in the summer.

South Africa's flora has long been of interest to botanists and has inspired artists from the early days of discovery. The Western Cape, in particular, which forms the smallest of the six plant biogeographic regions of the world, boasts a remarkable variety of some 7000 species, many of which are endemic, rare and threatened.

It was in this environment that Julie first became aware of the remarkable beauty and variety of the Ericas (Family *Ericaceae*) of the region in 1983, the year in which a major exhibition of the Cape fynbos* took place in Cape Town. The 750 species of Ericas that occur in a remarkably small geographical area proved to be an endless source of inspiration for many excursions into the Cape Mountains where Julie became an amateur collector of these plants, recording their individual characteristics and fragile beauty in pencil drawings from under the microscope.

The move to watercolours took place in 2000 when Julie attended workshops offered by the newly formed Botanical Artists' Association of South Africa, where Vicky Thomas, an internationally acclaimed artist, became her mentor and inspiration. Since then, Julie has sold paintings to collectors in South Africa, Australia, England, the USA and Canada. Her recent solo exhibition in Halifax where she sold paintings of both Canadian and South African flora was highly encouraging. Thanks to Elisabeth Elson, a member of BAC and the Canadian Artists' Association, Julie is now offering an eight-week course in botanical watercolours to an enthusiastic group of painters in Halifax.

* Cape fynbos, meaning "finebush," refers to some 9,000 species from various families that are drought-resistant, low-growing, fine-leaved or leathery-leaved plants native to the South West Cape of South Africa.

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Julie's drawing ability emerged at an early age and was encouraged by a talented father, whose "constructive criticism" of her work made her conscious of the importance of shading and contrast to create depth. In addition she was fortunate to have five years of recreational painting at school, where a sympathetic and skilled teacher instilled a love of painting. A successful year spent studying Botany at university confirmed a love of plants. Julie is the first to acknowledge that there is still much to be learned, but combined with her passion for growing plants, botanical painting promises to offer many hours of pleasure, a joy she is eager to share with her pupils at her workshops.

MEMBER TIPS

Submitted by Marjo

We all have those little watercolour tubes that we can't squeeze any more paint out of. Here's what I do with mine.

- I cut off the top and bottom of the tube with an exacto knife. Then I make a cut along the length of the tube to open the body of the tube. It may not open completely, but it is enough for the purpose.
- Then I take a large, clear pill container (not brown or yellow) and label it with the name of the colour from the tube I have just destroyed.
- Next, I place all the parts of the wrecked paint tube into the pill container and fill it with water. I close the lid, shake it up and leave it for a few weeks.
- After a while, I give it another good shake and remove all the pieces of the paint tube, using tweezers or chopsticks.
- I now have paint I can use for washes, backgrounds or whatever I need it for.

If you follow these simple steps, you'll end up with a small collection of pill containers of ready-to-go paint for washes.

PS from Celia Godkin

Other paint media, such as acrylics and oils, may also be stored in airtight containers. This practice is especially useful when working on a long-term project in which complex colours, that may be difficult to duplicate, have been mixed.

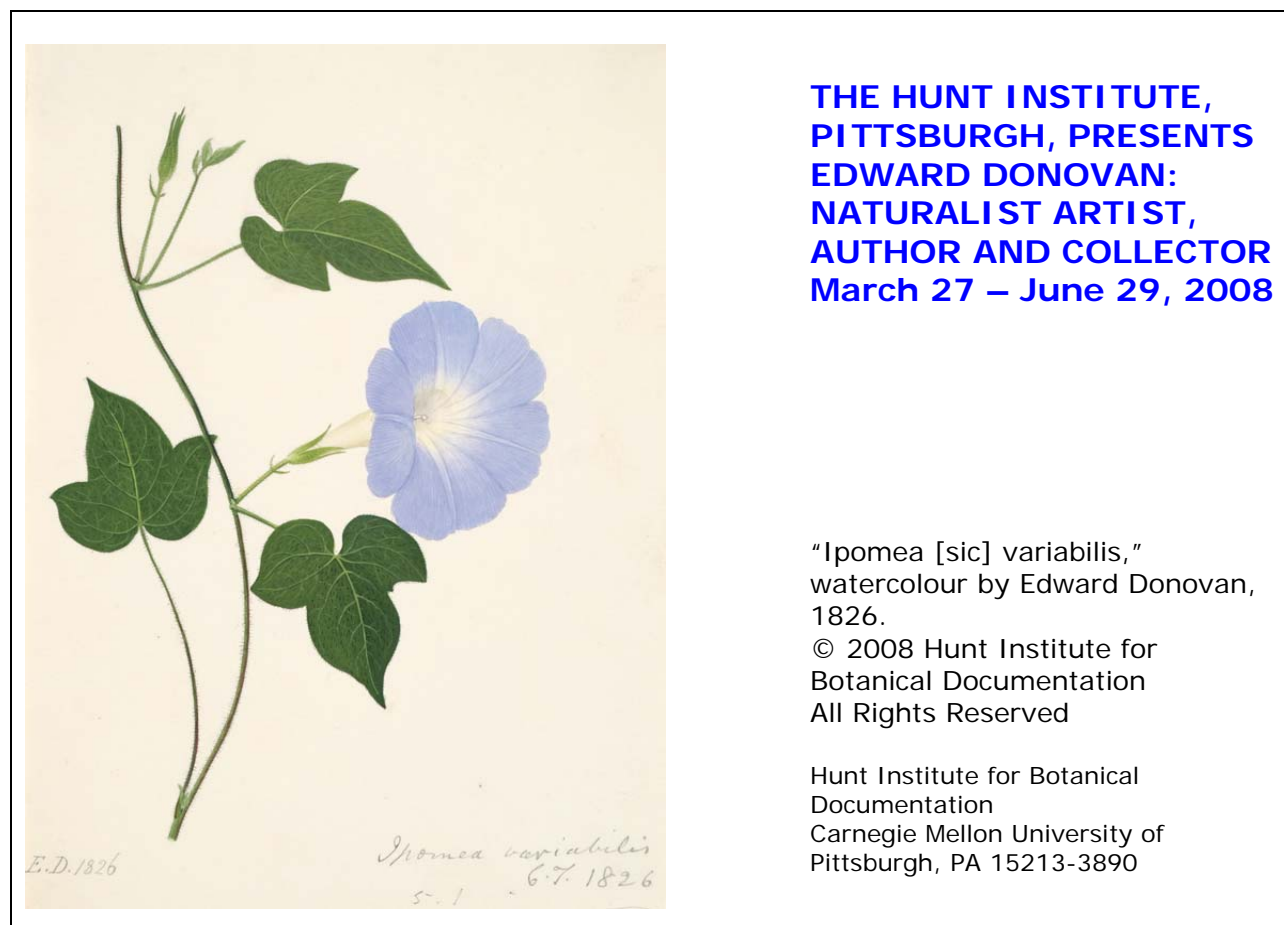
When I'm painting in oils (water-soluble or traditional), at the end of each working day I transfer the wet paint mixtures into film canisters and store them in the freezer. The paint can be reused and will stay fresh indefinitely if frozen, though of course it does start to dry when it is in use.

My late husband, O. John Hawkins, worked in acrylics. He mixed his paints in small glass jars, such as baby food jars, that were sealed when not in use. Adding a little water from time to time and keeping the jars sealed when not in use will prevent this quick-drying medium from drying solid, at which point it can't be reconstituted.

NEW MEMBERS

A warm welcome to the first new members of 2008:

Pam Padwick, of Hamilton, ON, Janet Waterhouse of Kamloops, BC and Denise Mann of Dundas, ON. This brings BAC's total membership to 66.



Pittsburgh, PA—The Hunt Institute will exhibit selections from its large collection of botanical watercolours by the early 19th-century British naturalist Edward Donovan. Created in the period 1823–1830, they depict exotic plants introduced to the British Isles. Along with these watercolours, the Hunt will display a selection of Donovan's books lent by the Carnegie Museum of Natural History Library.

Edward Donovan (1768–1837), as were many cultured gentlemen of his day, was a collector of natural history specimens — from personal excursions in the British Isles as well as purchases from notable natural history auctions that included items from voyages of exploration. With the connections he made as a Fellow of the Linnaean Society and the Wernerian Natural History Society, he also was able to access the best collections. Donovan referenced all of these sources for his books about the insects, shells, fishes and quadrupeds of England and the insects of China, India and New Holland between 1789 and 1827. He not only wrote and illustrated these books but also prepared the copper plates. It was not uncommon for private collectors to open small public museums of exotica, and in 1807 Donovan founded the London Museum and Institute of Natural History that included several hundred cases of birds, botanical specimens and other subjects. Donovan's voracious appetite for collecting, his unfortunate experiences with unscrupulous book publishers, and the economic decline in England after the Napoleonic Wars most likely forced the closure of the museum in 1817 and the auction of his collection the following year. He continued to publish, but his finances worsened, and in 1833 he published a plea for funds from his supporters to bring suit against the publishers. This was to no avail, and he died, penurious, in 1837, leaving a large family destitute.

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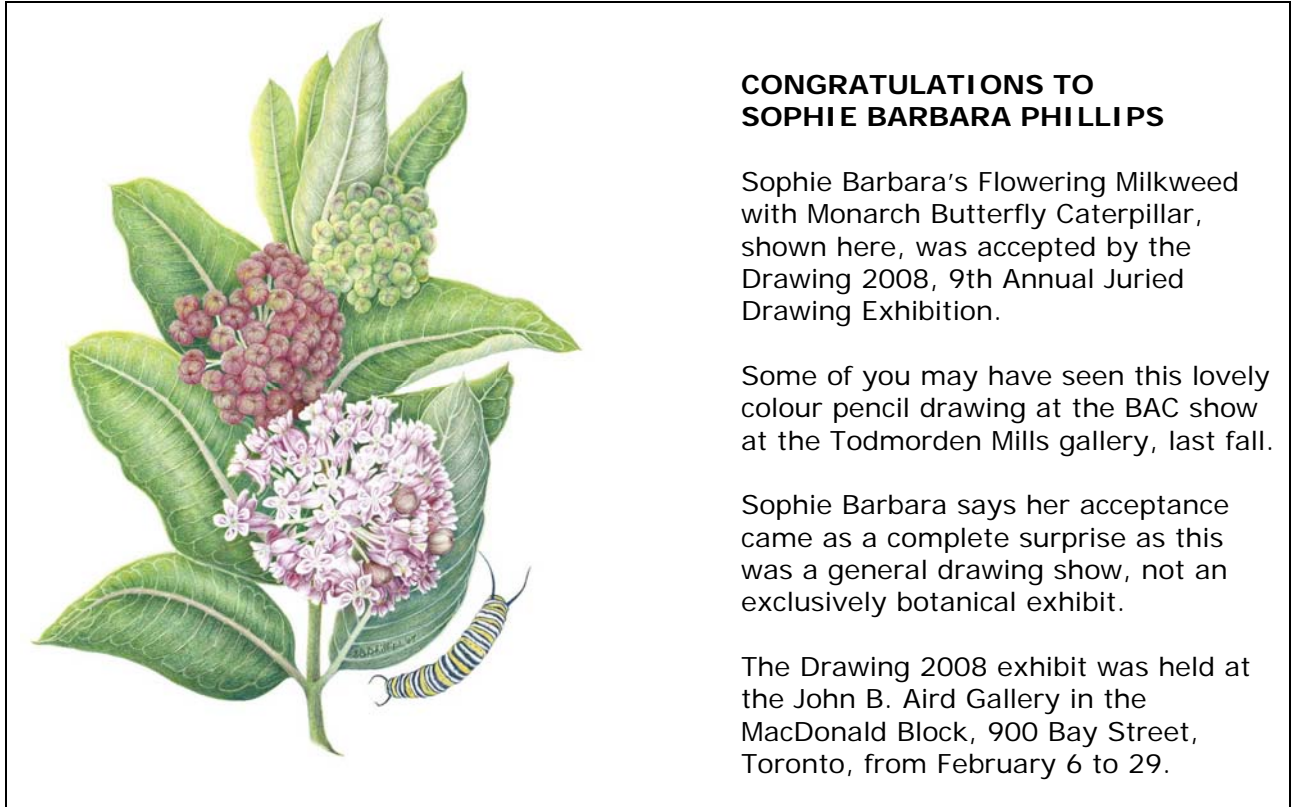
Exotic plants were featured in Donovan's early and short-lived series *Botanical Review, or the Beauties of Flora* (London, 1789–90) and occasionally accompanied the natural history subjects in his later publications. The botanical watercolours in the Hunt collection were created much later (1823–1830) and leave a trail of mysteries. We only know that the 709 watercolours that were tipped into 5 albums with spines stamped "Edward Donovan/Flower Paintings" were part of Rachel Hunt's original collection, but we have no date or source of acquisition. Many names appear on the artworks, some associated with plant collectors, botanical gardens or private collections. Geographic localities are noted indicating the origin and date of introduction from places such as Chile, Mauritius, Mexico, New Zealand, Nepal, Siberia and the eastern United States. Also included in this collection of watercolours is a small selection by anonymous artists (many with only a monogram, except for E. Duncombe). Even after Donovan's collections were auctioned, he would have had access to exotic plants grown in the greenhouses and gardens of private plant collectors and public botanical gardens. Perhaps he was preparing a new subscription series on exotic plants. Despite the many questions that persist about the history of this collection, these beautiful paintings are significant for their documentation of newly introduced plants in the early 19th century.

In conjunction with *Edward Donovan: Naturalist Artist, Author and Collector*, the Hunt Institute will hold its annual Open House on 22–23 June 2008. They will offer talks about the context in which Donovan worked, a guided gallery tour of the exhibition by their assistant curator of art, tours of their departments and reading room, and opportunities to meet one-on-one with their staff to ask questions and see items in the collections. They encourage everyone to consider visiting during this Open House. It will be a good time to see the new exhibition and an opportunity to have an inside look at their collections and work. A schedule of events will be available soon on their Web site. They are looking forward to your visit.

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 18 and 25–26 May). The exhibition is open to the public free of charge. For further information, contact the Hunt Institute at 412-268-2434.

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 dedicated in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international centre for bibliographical research and service in the interests of botany and horticulture, as well as a centre for the study of all aspects of the history of the plant sciences. By 1971 the Library's activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography, and the Library. The current collections include approximately 29,000 books; 30,000 portraits; 30,000 watercolours, drawings and prints; and 2,000 autographed letters and manuscripts. Including artworks dating from the Renaissance, the Art Department's collection now focuses on contemporary botanical art and illustration, where the coverage is unmatched. The Art Department organizes and stages exhibitions, including the triennial *International Exhibition of Botanical Art & Illustration*.



CONGRATULATIONS TO SOPHIE BARBARA PHILLIPS

Sophie Barbara's Flowering Milkweed with Monarch Butterfly Caterpillar, shown here, was accepted by the Drawing 2008, 9th Annual Juried Drawing Exhibition.

Some of you may have seen this lovely colour pencil drawing at the BAC show at the Todmorden Mills gallery, last fall.

Sophie Barbara says her acceptance came as a complete surprise as this was a general drawing show, not an exclusively botanical exhibit.

The Drawing 2008 exhibit was held at the John B. Aird Gallery in the MacDonald Block, 900 Bay Street, Toronto, from February 6 to 29.

Members' Galleries on the Website

If you have a BAC members' gallery, you can replace your jpegs with fresh images. We will also be replacing the pictures on the main web pages, so do send in your submissions.

To have your own gallery, send a \$20 cheque to cover the year to Raquel Baranyai (203 Shaughnessy Blvd #403, Toronto, ON M2J 1J9) and the following to gerry.jenkison@sympatico.ca:

- A biography, max 500 words, with contact information.
- Up to three jpegs of your images with English and Latin names and medium.
- A link to your website, if you have one.

HOW TO GET YOUR BOTANICAL PAINTINGS OUT INTO THE WORLD

Botanical art usually gives pleasure to a limited number of people who can afford to buy the relatively costly originals. But there are limitless numbers of ways that these carefully and lovingly painted illustrations can enter a much wider array of homes.

A few of the most popular, and least costly, reproductions from original botanical prints are the ubiquitous cards and small print material, the ever-present mugs and the reprints in various sizes for hanging on the wall.

But human life is much more varied than writing periodic holiday notes, drinking coffee, or even hanging up a picture. Here are examples of where your beautiful prints could go, including some unusual reproductions. Often, these products are simple collaborations between artisans and artists.

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<i>ITEMS</i>	<i>TYPE</i>				<i>METHOD</i>
<i>Clothing</i>	Gloves	Slippers	T-shirts	Jackets, Vests, Dresses, Shirts, Skirts	Embroidery, Weaving Print, Painting Appliqué
<i>Clothing Accessories</i>	Bags	Hats	Scarves	Belts	Embroidery, Weaving Print, Painting Appliqué
<i>Toiletries</i>	Toilet bags	Toilet accessories (soap dishes, cream containers)	Soap and Bath Salts Wrappers	Perfume Bottles	Embroidery, Weaving Print, Painting Appliqué, Ceramics
<i>Jewellery</i>	Gold and Silver	Ceramics	Bead Work	Gemstones	Gold/Silver Smith Beading, Ceramics
<i>Patterned Prints</i>	Wallpaper	Clothing	Linens, Blankets, Cushions	Upholstery, Rugs, Runners	Repeat Pattern Print
<i>Home Decor</i>	Candles and Candlesticks	Screens and Panels	Lamp Shades and Stands	Table and Wall Clocks	Embroidery, Weaving Print, Painting Appliqué, Woodwork Ceramics
<i>Tiles</i>	Kitchen	Bathroom	Floor	Furniture	Ceramics
<i>Paper</i>	Gift Papers	Candy, Chocolate Wrappers	Teabags and Boxes, Herb Sachets	Garden Seeds, Bulb Packages	Print
<i>Pots and Boxes</i>	Flower Pots	Gift Boxes	Sewing Boxes	Tool Boxes	Embroidery, Weaving Print, Painting, Appliqué, Woodwork Ceramics
<i>Books</i>	Book Covers	Book Ends	Book Markers	Book Shelves	Embroidery, Weaving Print, Painting Appliqué, Woodwork Ceramics
<i>Glass</i>	Paperweights	Drinking glasses	Specialty Bottles	Stained Glass	Glass Techniques Print
<i>Miscellaneous</i>	Websites	Fridge Magnets	Stamps	Certificates and Awards	Various

Submitted by Kidist Paulos Asrat, website designer

Kidist Designs can design you a new botanical art website or upgrade your current one.

Contact: www.Kididtdesigns.com (416) 920-8020 info@kidistdesigns.com

BAC PRESENTS TWO EVENTS WITH CANADIAN INTERNATIONALLY RENOWNED BOTANICAL ARTIST, SHERRY MITCHELL, SFCA

BAC members are cordially invited to attend a presentation given by Sherry on Wednesday, May 7 at 7 p.m. Location: 2727 Yonge St. Toronto (party room). Refreshments will be served. Please RSVP to Emily Luks by April 11, elart@rogers.com

A THREE-DAY WORKSHOP WITH SHERRY MITCHELL, SFCA

Make Your Painting Glow With Light and Colour

— An Inspiring Workshop in Watercolour

Thursday, May 8 to Saturday, May 10, 2008, 9:00 a.m. to 4:00 p.m.

**Location: Toronto Botanical Gardens, 777 Lawrence Ave. E., Toronto ON M3C 1P2
info@torontobotanicalgarden.ca MEMBERS \$270 NON-MEMBERS \$295**

(Limited to 20 people. No cancellations, but you may give your space to another member) To reserve your spot, please mail your post-dated cheque, payable to BAC, by March 31, 2008, to Donna Greenstein, 14855 Concession 10 RR3 – Schomberg, ON LOG 1T0

SHERRY MITCHELL, SFCA

Sherry was born and raised in Qualicum Beach on Vancouver Island in British Columbia, Canada. She has always painted in a photorealist style in watercolour, and the subjects of her work are primarily native and cultivated plants and flowers of British Columbia. Sherry's work extends beyond mere duplication of the subject matter; her paintings are both incredibly accurate representations of her chosen subjects and most particularly celebrations of light, shadow, shape and colour.

Of her work, Sherry explains, "I think the vast majority of people appreciate natural beauty, presented in a way they may not have considered, but that is immediately recognizable and needs no explanation. Photorealism is a style, not the style I planned but simply how I have always painted. If people discover more about the natural, botanical world around them by viewing and conversing about my work, then I have been successful."

Sherry is a published botanical and children's book illustrator, a Senior Signature Member of the Federation of Canadian Artists, and a member of the Botanical Artists of Canada, American Society of Botanical Artists and Island Illustrators Society. She has participated in numerous individual and group exhibitions throughout British Columbia and North America, and has received awards for her work in juried regional, provincial and international exhibitions. A recent painting, "Himalayan Blackberries," is now included in the extensive international collection of botanical art at the Hunt Institute for Botanical Documentation at the Carnegie Mellon University in Pennsylvania.

Sherry works from her home, Serendipity Studio, in Qualicum Beach, on Vancouver Island in British Columbia. Her work is available through her home studio, located at Eaglecrest in Qualicum Beach. Sherry's work is well known to BAC members. Her painting of the Arbutus, a tree that grows in BC, won the best-of-show prize at the October 2007 Todmorden exhibition. Her painting of Pink Fawn Lilies appeared on the show's invitation.

NATURE'S KALEIDOSCOPE Native and Heritage Plants of the East Humber River

Art Show Opens April 24, 2008 at the King Township Museum



Join us in celebrating the colour, tenacity and grace of the plants of the East Humber River watershed. For thousands of years, the explosive natural diversity of the East Humber has been an abundant home to wildlife and people. The rich soils enabled settlers to grow their vegetables, fruits, flowers, and medicinal herbs.

A group of regional artists will mount their collection of botanical watercolours and "plantscapes" of the Humber Valley at the King Township Museum through May and June, 2008.

You are invited to the opening of Nature's Kaleidoscope on Thursday, April 24th, 7-9 p.m., at the King Township Museum, 2920 King Road, King City, Ontario. Enjoy refreshments courtesy of the King Township Museum and live music provided by the Arts Society of King.



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The show will continue at the Museum as part of the Arts Society of King Studio Tour on the weekend of April 26th and 27th, 10:00 a.m. to 4:00 p.m., and then during Museum hours, 10:00 a.m. to 4:00 p.m., Tuesdays to Fridays, through May and June.

The artists have been painting together for several years. Because they all live near the East Humber River and draw their inspiration from the area, they call themselves Kaleidoscope: East Humber River Artists. Members of the group are Carole Ahmad, Fran Andreana, Donna Greenstein, Ann Love, Margit Sampogna, and Karen Taylor. Last year the group mounted a show at Daniels of Nobleton. All members of Kaleidoscope belong to the Botanical Artists of Canada and have shown their works in exhibitions around the Greater Toronto area.

This year marks the 60th anniversary of Ontario's commitment to the Humber River with the founding of the Humber Valley Conservation Authority. Next year, 2009, marks the 10th anniversary of its designation as a Canadian Heritage River.

Every day, individuals, municipalities and organizations such as the Toronto and Region Conservation Authority work to restore and protect these beautiful river lands. The Nature Conservancy of Canada is also involved by acquiring key sites in the Happy Valley Forest, one of the headwaters of the East Humber. These two organizations will provide maps of their projects at the entrance to the art exhibit. David Love, a local naturalist, will offer photographs to compliment the displays and exhibition.

For more information on Kaleidoscope: East Humber River Artists, contact meadowatch@sympatico.ca. For information on the King Township Museum, contact kingmuseum@king.ca or call 905- 833-2331.

2008 COLOUR WORKSHOP SERIES with Tasira Strimban Barishev

Please note: The Green and Red workshops took place in February and March, but it's not too late to sign up for the Yellow, White, Blue and Purple workshops

Light should be one of our prime considerations when painting plants. Light can add a strong, expressive look to your painting by creating a broad range of colour values, hues and proper choice of colour temperature.

Each particular colour changes, depending on the lighting and texture of the subject. Colour perspective, that is the position of colour in your artwork, will also be examined. In addition, participants also learn how to accurately produce the textures of a specimen, whether it be shiny, matte, smooth or bumpy. We'll also discover how to handle veins, spots, and other markings, as well as changes in colour that occur within the same leaf or petal.

Each colour workshop will have the structure described below. Participants will not only gain a solid foundation of colour theory, but also gain experience in proper mixing of each colour.

A reference chart will be created which will be useful in completing any artwork.

FIRST DAY

- Learning to mix 7 key hues of your color
- Demonstration of application of those hues in your artwork
- Creating 3 small paintings from live specimens (provided)
- Questions and answers with possible demonstrations

SECOND DAY

- Learning to paint highlights and transparency
- Demonstration of application of highlights and transparency in your artwork
- Creating 1 painting from live specimens (provided)
- Learning to use highlights and deep, strong colour to create a focal point in your artwork
- We will conclude the workshop with a critique

Study of YELLOW for Botanical Artists

Two-day workshop

Dates: Weekend workshop - Saturday, **April 26** and Sunday, **April 27**Weekday workshop - Wednesday, **April 23** and Wednesday, **April 30****Hours: 10:00 am to 5:00 pm*****Study of BLUE for Botanical Artists***

Two-day workshop

Dates: Weekend workshop - Saturday, **May 31** and Sunday, **June 01**Weekday workshop - Wednesday, **June 04** and Wednesday, **June 11****Hours: 10:00 am to 5:00 pm*****Study of PURPLE for Botanical Artists***

Two-day workshop

Dates: Weekend workshop - Saturday, **July 05** and Sunday, **July 06**Weekday workshop - Tuesday, **July 08** and Wednesday, **July 09****Hours: 10:00 am to 5:00 pm*****Study of WHITE for Botanical Artists***

Two-day workshop

Dates: Weekend workshop - Saturday, **August 16** and Sunday, **August 17**Weekday workshop - Tuesday, **August 19** and Wednesday, **August 20****Hours: 10:00 am to 5:00 pm****Fee: \$140+5%; 15% off for one workshop, if signed for all 6****Location:** Workshop will take place at **Barishev Art School**,
2965 Kingston Rd, Suite 2A**Bring your lunch.** Tea and coffee will be provided.**Materials list and map** of the location will be provided upon registration.**This two-day workshop is for a small group of no more than 7 students.****The limited class size maximizes the instructor's attention to each student.**

**To register for the workshop, please send a cheque made out to
Tasira Strimban_Barishev,
and the registration form to: 64 Phillip Avenue, Scarborough, ON, M1N 3R2**

Student's Name

Mailing address

E-mail address

Telephone or cell #

For more information or questions, please call **416-471-4731** or write tbar@rogers.com

Events Calendar

Date	Event	Details	Contact
March 27 – June 29	Botanical watercolours by the early 19th-century British naturalist Edward Donovan	Hunt Institute for Botanical Documentation, Pittsburgh, PA	Web site: http://huntbot.andrew.cmu.edu/HIBD/Exhibitions/Exhibitions.shtml
April 2 – June 4	Botanical art classes in Toronto	Cedar Ridge Creative Centre Wed 9–12, 10 weeks, \$116	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca
April 8 – June 3	Botanical Art classes in Toronto	The Grenadier, High Park Tue 2–4:30, 9 weeks, \$299	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca
April 8 – June 3	Botanical Art classes in Toronto	Natural Light Studio Tue 6:30–9, 9 weeks, \$299	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca
April 10 – June 5	Botanical Art classes in Toronto	Natural Light Studio Thu 6:30–9, 9 weeks, \$299	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca
April 11 – June 6	Botanical Art classes in Toronto	Natural Light Studio Fri 1–3:30, 9 weeks, \$299	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca
April 19 – May 31	Botanical Art classes in Toronto	Royal Ontario Museum Sat 1–4, 6 weeks, \$270	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca
April 24 through June	Nature's Kaleidoscope Native and Heritage Plants of the East Humber River	King Township Museum, 2920 King Road, King City, ON	meadowatch@sympatico.ca . kingmuseum@king.ca (905) 833-2331
April 23 & 30 or 26– 27	Colour workshop for botanical artists - yellow	Barishev Art School, 2965 Kingston Rd, Suite 2A	Tasira Strimban Barishev, (416) 471-4731 tbar@rogers.com
May 7	BAC Presentation by Sherry Mitchell, SFCA	2727 Yonge St, Toronto 7 p.m.	Emily Luks elart@rogers.com
May 8-10	Botanical watercolour workshop with Sherry Mitchell	Toronto Botanical Gardens 9 a.m. – 4 p.m. \$270/\$290	Donna Greenstein ellis@ican.net
May 31 – June 1 or June 4 & 11	Colour workshop for botanical artists - blue	Barishev Art School, 2965 Kingston Rd, Suite 2A	Tasira Strimban Barishev, (416) 471-4731 tbar@rogers.com
July 5 – 6 or July 8 – 9	Colour workshop for botanical artists - purple	Barishev Art School, 2965 Kingston Rd, Suite 2A	Tasira Strimban Barishev, (416) 471-4731 tbar@rogers.com
July 21 - 25	Botanical painting workshop with Julie Wilson	Plate Cove, Newfoundland 9–12:30, \$125	Julie Wilson julie@jgeldenhuys.com ; www.jgeldenhuys.com/botanicalwatercolors.html
Aug 4 – 8	Botanical painting workshop with Julie Wilson	Plate Cove, Newfoundland 9–12:30, \$125	Julie Wilson julie@jgeldenhuys.com ; www.jgeldenhuys.com/botanicalwatercolors.html
Aug 16 – 17 or Aug 19-20	Colour workshop for botanical artists - white	Barishev Art School, 2965 Kingston Rd, Suite 2A	Tasira Strimban Barishev, (416) 471-4731 tbar@rogers.com
Aug 23	BAC botanical art exhibit	Evergreen Farm to Fork Festival	Nellie Sue Potter (416)797-5968 nelliesue@NatureArtStudio.ca

BAC coordinating group

Chair: Gerry Jenkison
Secretary: Margit Sampogna
Treasurer: Donna Greenstein
Membership & Communications Coordinator:
Raquel Baranyai

Events Committee: Emily Luks,
Lynda Bryden, Luisa Klopchic
Newsletter: Celia Godkin
Promotions: Nellie Sue Potter

Four newsletters are published each year. Deadline for the next newsletter is June 15, 2008. Please send submissions to celiagodkin@ripnet.com

To join BAC please send a cheque for \$30.00 or \$50.00 (made out to BAC) if you wish to have a web page 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.