

FSBA

Florida Society of Botanical Artists

GrapeVine

Fall 2013

FIRST ISSUE OF OUR NEWLY RESURRECTED NEWSLETTER!

Following in the Bartrams' Footsteps —CAROLE GORIN

The traveling exhibition of *Following in the Bartram's Footsteps* opened at Bartram's Garden in Philadelphia on April 26, 2013. I was so thrilled to have one of my pieces accepted in this exhibit that featured plants discovered and introduced by the two generations of Bartrams. My piece is *Spanish Moss on Laurel Oak Branch*. (*Tillandsia usneoides* (L.) L., *Quercus laurifolia* Michx.). The ASBA and Bartram's Gardens sponsored the exhibit. Forty-four original artworks were selected from nearly 200 entries submitted by ASBA members from around the world and Philadelphia Society of Botanical Illustrators members.

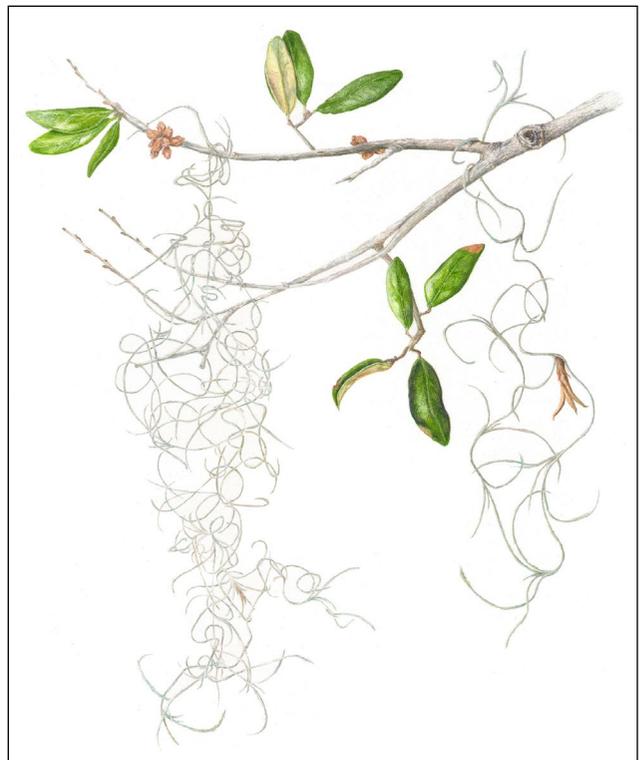
As many of you know I work in both colored pencil and graphite pencil. I have been an artist all of my life and have a BS in Art Ed. I have always gardened, loved flowers and been interested in plants. Botanical art has been my passion ever since 2001 when I, by chance, saw an article in the local newspaper about botanical art. I was off to the classes at the arboretum and haven't looked back.

I wanted to find something unusual to draw for this exhibit. I am always drawn to the intricate weaving of roots and tendrils. When I saw Spanish moss I knew I had found my subject in the way the plant moves in, out, around and down, hooking onto itself and coming back up again. At first, I drew only the Spanish moss, but then realized how unfinished it looked all by itself. I added the branch that the moss was hanging on and the composition seemed to fall into place. My friends at the Thursday art get-togethers kept giving me help and suggestions. That really is a place to go for support and honest critiquing.

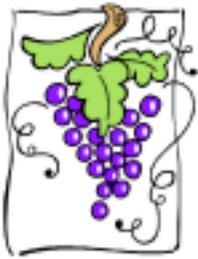
When finished, I had a professional scan done

but realized that if I mailed the entry, I might miss the deadline. I contacted Carol Woodin, who was in charge of submissions and got permission to email her the scan of my piece. It took several tries to get the right size through to her, but she worked with me and it finally went through. I found out that it never hurts to ask. Carol said that in the future that is how the ASBA will be requesting submissions.

William and his father John Bartram were actually the first American-born botanists in what became the United States. John Bartram is known as the "father of American botany." They travelled through the eastern part of the United States be-



Spanish Moss on Laurel Oak Branch. (Tillandsia usneoides (L.) L., Quercus laurifolia Michx.)



Following in the Bartrams' Footsteps, continued

tween the 1730's and 1790's identifying many native plants and then propagating many. They also sent seeds and plants back to their contact in England to be sold. Many of the native American plants the Bartrams sent to Europe became garden favorites there.

The exhibition opened in the gallery of the restored Barn, the oldest barn in Philadelphia, built in 1775 by John Bartram. The entryway was very dramatic with floor to ceiling glass doors.

The opening at the Bartram was so much fun. Not only were there many of the other very well known botanical artists attending, but the catering company served botanical hors d'oeuvres such as delicate little bird's nests made of phyllo dough with an aioli sauce holding small quail eggs on top; every hors d'oeuvre had a flower incorporated into it and there were miniature lavender ice cream cones for dessert. YUM! It was an amazing event and I was so happy that my husband and I were able to attend.

I hope you can come see the exhibit when it comes to your area.

The venues of the exhibit are:

South Florida Museum, Bradenton, FL
Sept. 19 - Dec. 30, 2013

Cherokee Gardens Library, Atlanta, GA
March 17 - June 17, 2014

North Carolina Botanical Garden, Chapel Hill, NC
Aug. 30 - Nov. 2, 2014

UC Berkeley Botanical Garden, Berkeley, CA
Dec. 2014 - Feb. 2015



*The South Florida Museum, 201 10th Street West
Bradenton, FL. (www.southfloridamuseum.org)*



Carol Gorin speaks at the opening reception.

Ed. Note:

A Sampling of More Information about the Bartrams:

<http://www.bartramsgarden.org> - www.bartramsgarden.org

<http://www.bartramtrail.org> - www.bartramtrail.org

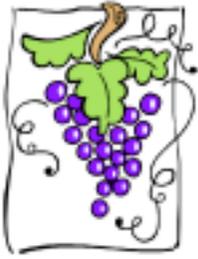
This site contains a great bibliography of works about the Bartrams.

Magee, Judith. *The Art and Science of William Bartram*. Penn State Press. 2007. This beautiful book contains reproductions of all 68 drawings which William Bartram sent to his patron in London. It also includes illustrations from Bartram's contemporaries, and sets his work in the context of the developing sciences in America. The illustrations are large enough to see Bartram's wonderfully delicate ink hatching technique.

Slaughter, Thomas P. *The Natures of John and William Bartram*. Penn State Press. 2005. – An intriguing portrait of father and son, showing both their similarities and their differences.

Hallock, Thomas, and Hoffmann, Nancy E., eds. *William Bartram: The Search for Nature's Design: Selected Art, Letters & Unpublished Writings*. University of Ga. Press. 2010. – I haven't read this one yet, but it looks like a winner.

Van Doren, Mark, ed. *Travels of William Bartram*. Dover. 1928. – I am reading this book now, and it is delightful. Bartram's wonder at the beauty he encounters is infectious. His descriptions of the plants, animals and people he meets are vivid and thorough. He was ahead of his time in his admiration and defense of the American Indians.



Following in the Bartrams' Footsteps —

Three shows Featuring Botanical Art
at the South Florida Museum —OLIVIA BRAIDA-CHIUSANO

- Following in the Bartrams' Footsteps
- Aspects of Style
- Botanical Paintings of O.M. Braidà

September 19, 2013 through December 30, 2013

Matt Woodside, Chief Curator and Director of Exhibitions of the South Florida Museum appointed Olivia Braidà, botanical/nature artist and founder of the Academy of Botanical Art, as Assistant Curator to help develop three upcoming exhibits featuring the beauty, complexities, and importance of botanical art and illustration for today and future generations. *Following in the Bartrams' Footsteps* includes forty-three original artworks selected from botanical artists around the world, and will be on display in the East Gallery. The exhibit is a collaboration between the American Society of Botanical Artists and Bartram's Garden, featuring contemporary botanical artworks depicting plants discovered and introduced by two generations of the Bartram family's dedicated pursuit to discover and inform others about our natural world.

Aspects of Style, in the second floor gallery, exhibits more than twenty works of botanical art by Julia Rega. Ms Rega began Braidà's Academy program at the age of 15, became a Certified Botanical Artist at age 17, went forward to complete a



Nelumbonaceae. *Nelumbo* 'Baby Doll' Slocum 1984
nv Dwarf White Lotus. Original watercolor on paper by
O.M. Braidà ©2006 in the SFM permanent collection Pa-
tron's Gallery.



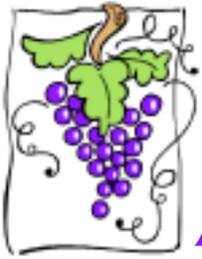
Rosaceae. *Rosa rubiginosa*
L. 1753 nv Tea Rose
Original Watercolor on
paper by Julia Rega, age 17



The South Florida Museum, 201 10th Street West
Bradenton, FL. (www.southfloridamuseum.org)

four year art college education and now pursues her graphics art career at Victoria's Secret in New York City.

In addition, several botanical paintings by O.M. Braidà are on display. The second floor pictorial exhibit will demonstrate the steps artists take to execute these refined and demanding art works. These three exhibitions promise to appeal to a wide audience as it ties together art, science, history, nature, culture and education.



“Garden in the Woods” In search of Henry David Thoreau’s World of Wildflowers

—SUZANNE S. PRACH

And how is it, you ask, that I happen to be among the trillium, jack in the pulpits, violets, lady slipper orchids and lily of the valley one glorious spring day in May 2013? This bit of heaven tucked away in a glacially carved landscape in Framingham, MA, is the New England Wildflower Society’s renowned “Garden in the Woods.” This botanical garden has an unrivaled collection of both rare and common native plants.

This garden, offering a changing tapestry of flowers and foliage through the spring, summer and fall seasons exists because of landscape architect Will Curtis, who purchased the land in 1931 for the purpose of creating his dream garden showcasing North American native plants. His choice of land was perfect to display the beauty and diversity of native plants because the topography offers wet and dry areas, a wandering stream, and a canopy of trees. In 1965 Mr. Curtis turned his life’s work over to the New England Wild Flower Society, the nation’s oldest plant conservation organization.

I was led to this refreshing oasis by two new, supportive and generous ASBA friends, Nancy Savage and Carol Woodin, who upon contact immediately helped me in furthering my quest for Henry David Thoreau’s wildflowers, and in particular for the pink lady slipper, *Cypripedium acaule*.

My quest for three of Mr. Thoreau’s wildflowers is resulting in an amazing journey, which is far from completed. It was suggested gently and guided by Olivia Braidia – Chiusano, founder and instructor of the Academy of Botanical Art. She asked me to consider H. D. Thoreau’s wildflowers as a theme for my Botanical Art Certification from the Marie Selby Gardens in Sarasota, FL, and the Academy.

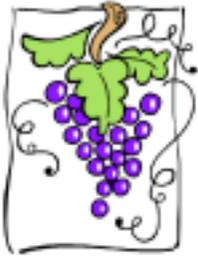
Henry David Thoreau, renowned author of his encounters with nature and society, has long fas-

cinated me so Olivia’s suggestion was a perfect fit for my certification thesis. Every step on this journey has been unfolding perfectly.

Botanical Art is a new adventure for me. I have created botanical pieces for years, but my official entry into the genre started just 4 years ago with participation in the Academy and membership in the ASBA and FSBA. These organizations have offered me the opportunity to network with members - a vital component of my growth as a botanical artist. Hence I am grateful to my FSBA friends Charlotte Staub Thomas and Margaret Johnson, who encouraged my journey. Charlotte’s venture with Lewis and Clark provided insight as to my future goal of producing a body of Thoreau’s wildflower pieces to be exhibited. Charlotte introduced me to Thoreau’s Wild Fruits book as well. (Charlotte provided 25 botanical illustrations for the book *Common to this country: Botanical Discoveries of Lewis and Clark*, which appeared in 2003. Her original paintings for the book were



Bird of Paradise, by Suzanne Prach



“Garden in the Woods,” continued

displayed at the Missouri Botanical Garden from April 12-May 21, 2004).

My journey of exploration and discovery began in June of 2012, when The ASBA's *Botanical Artist* featured a “Conversation” with Nancy Savage, President of the New England Society of Botanical Artists. Nancy was creating a collection of illustrations of H. D. Thoreau's fruits to be exhibited at the Concord Art Association in October 2013.

Knowing I would be in the Boston area mid-May, 2013, I contacted Nancy to introduce myself and share my interest in Mr. Thoreau. Nancy generously provided me with area Thoreau contacts and invited me to visit her own *Cypripedium acaule*, the centerpiece orchid of my quest, in Acton. That help and our shared view of Thoreau's Walden Pond as a perfect microcosm for the study of global warming led to an immediate friendship.

My journey for the *C. acaule* was enriched even further in January 2013, with the arrival of the ASBA's 2012 “Small Works” catalog. Within the pages I discovered Carol Woodin's beautiful *C. acaule* in watercolor on vellum. When I asked Carol, ASBA's Director of Exhibitions, about the location of her orchid, which had been in Maine, she recommended that I visit the “Garden in the Woods” since I was to be in the Concord area in May. Carol further informed me that the Garden posts a weekly “Bloom Schedule” indicating which plants are blooming on site at the time.

I spent the winter was spent referencing many H. D. Thoreau's works and others to verify additional wildflowers. Spring arrived and our 3 -day trip to the Concord area in search of Thoreau's wildflowers was precisely planned.

A call to Nancy Savage indicated that her *C. acaule* was indeed blooming in her yard. A visit to her Acton home and gardens was surreal that glorious spring morning; so perfect, so amazingly joyous. Not only did Nancy provide me with perfect specimens of the *C. acaule* to photograph and draw but also a genuine lifetime friendship for which I am grateful.

Concord and Walden Pond were our next stop, for photographing and drawing plants around the pond that had existed in Thoreau's life. Nancy had called Jeffrey Cramer, Thoreau Institute, who recommended that I visit the Concord Museum to view several of Thoreau's herbarium species borrowed from the Harvard University Herbaria. The museum had an exhibit entitled *Henry Thoreau and Phenology*, the science of dealing with the affects of climate on nature, as well as a photo of his sister Sophia Thoreau who created pressed herbarium specimens as early as 1852.

When we arrived at the “Garden in the Woods” the next day I had in hand, grateful to Carol Woodin, their online “Bloom Schedule” for that week. Friendly and supportive volunteers brought the Thoreau wildflower specimens I had found on the list to an area in the garden where I could photograph and draw. My husband, Michael, always my avid supporter, photographed as I drew and captured the essence of five different Thoreau specimens from the NE Wildflower's Society's retail area.

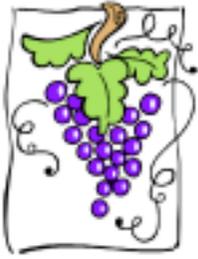
So it was that for several hours in New England's perfect May spring weather, on my 74th birthday, I seemed to float beneath the canopy and along the paths lined with beds of native plants fresh from their winter's rest and wearing their sometimes colorful but always divinely structured garments.

Thank you all, even you, Henry David Thoreau, for contributing to my magical visit to New England. It was a stark, yet refreshing contrast in nature to Florida.

“I believe that there is a subtle magnetism in Nature, which if we unconsciously yield to it, will direct us aright...” —HENRY DAVID THOREAU

Please feel free to contact me with any inquiries about this information. —SUZANNE S. PRACH
hmsprach@verizon.net

Garden in the Woods:
www.NEWENGLANDWILD.ORG



Hillary Parker Workshop: “Deliberate Composition”

November 8–10, 2013; 10–4

Center for Arts and Humanities
1226 N. Tamiami Trail, Sarasota, FL

FSBA members 250; non-members \$300

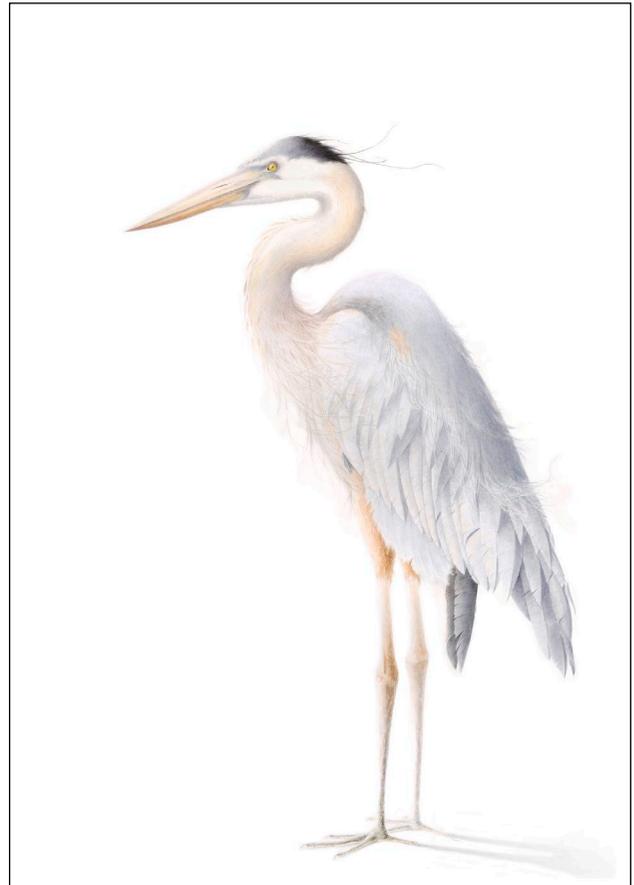
Hillary Parker’s January workshop in Sarasota, “Finishing Touches,” got rave reviews. Now this fellow member of the FSBA is returning to give an intensive 3-day workshop on “Deliberate Composition.”

Hillary is both an award-winning botanical artist and experienced teacher. She holds a B.S. in Art Education from Florida International University. Apart from teaching in public and private schools, she has given workshops all over the country and as far away as Australia. She has led 4 workshops at ASBA meetings.

Ms. Parker is also active on the lecture circuit, and her topics include not only botanical art but also horticulture and natural history.

She has had commissions worldwide, and has exhibited her works at such competitive venues as the Hunt Institute, Kew Gardens, Filoli, the Royal Botanic Gardens of Melbourne and Sydney, and others.

“Deliberate Composition” promises to be exciting, challenging and rewarding, so mark your calendars.



Great Blue Heron, by Hillary Parker

To reserve your place in the workshop, mail your check to:

MARGARET JOHNSTON

671 TRENTON WAY, OSPREY, FL 34229

“Garden in the Woods,” continued

Ed. Note:

Henry David Thoreau wrote extensively during his lifetime. *Walden, or, Life in the Woods*, published in 1854. He wrote essays, gave lectures, and published several short books or pamphlets, such as *Civil Disobedience* in 1849. He was an avid journal-keeper, and drew from his journals for his more formal writing.

Some fairly recently published editions include:

Wild Fruits; Thoreau’s Rediscovered last Manuscript. Ed.

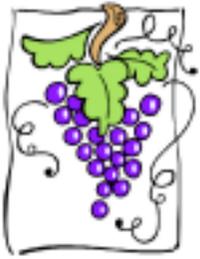
Bradley P. Dean. Illustrations by Abigail Rorer. Norton; Reprint Ed. 2001.

The Works of Henry David Thoreau. State Street Press. 2001. 604 pages.

The Journal of Henry David Thoreau, 1837-1861. Ed. Darnion Searle. New York Review Books Classics. 2009.

Henry David Thoreau: Collected Essays & Poems. Library of America. 2001.

The website of the Thoreau Society contains much valuable information: <http://www.thoreausociety.org>.



Art Supplies Review:

M. Graham Watercolor Paint

—MARGARET JOHNSON

Recently I have added M. Graham paints to my palette and have been so impressed with their quality that they have become my favorite paint. Let me tell you why.

Today's pigment suppliers as well as art materials manufacturers cope with many business uncertainties, such as profit driven acquisitions, unannounced product changes and continuous downward pricing pressures. In order to meet these demands many manufacturers, including Winsor & Newton, are turning to India and China for both pigment stocks and paint manufacture. Although this may be a wise business decision it puts the quality of today's art products at risk. For these reasons the botanical artist should regularly evaluate the quality of the products they use for paint quality—specifically: movement, clarity, tinting strength and lightfastness.

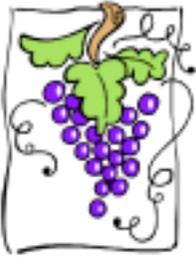
Paint quality is driven by the business decisions of its company. M. Graham & Co. is a private paint manufacturing company organized in Oregon (USA) in 1992 that prides itself on the quality of its product. The artist owner Art Graham put decades of experience into this company, which reflects his own vision and values. His 70 colors are produced in small batches using old-fashioned, hand crafted methods. Each color is formulated with quality ingredients and with minimal fillers or brighteners, to maximize, but not obliterate the pigments' personality (pigment texture is visible in several colors, such as the earth tones, viridian, ultramarine & cerulean blues). The quality of the paint is immediately noticeable in its consistency and movement.

When squeezed out of the tube M. Graham watercolors are smooth, thick and molasses-like, whereas the watercolors of most competitors have a consistency more like toothpaste. M. Graham is one of a few lines to use honey humectants as a binder, which gives it this looser consistency and a

high pigment load. The largest advantage to using honey is its ability to attract and hold on to water molecules. It creates a product that moves when less diluted, and dilutes easily, and also does not dry up in the tube (even after months of disuse). The choice of binder and quality of pigments used in creating paints not only affects its consistency but also its pigment load (ratio), which in turn affects clarity and tinting strength.

A paint whose pigment ratio is high because the binders are both minimal and of quality, produces a paint that is clear as well as intense. M. Graham watercolors have a high pigment load. Eighty percent of the seventy watercolors offered by M. Graham, are single pigment paints. Both of these factors produce colors that dilute into vibrantly glowing washes. Graham's synthetic organics, especially the Quinacridone Rose (PV19), Phthalo Blue (PB15:3), and Dioxazine Violet (PV23), provide deep, dark, intense, clear colors which in my color tests have far outshone other manufacturers, including Daniel Smith. In addition, high pigment load and single pigment paints affect the power of a color to influence a mixture; this is tinting strength. Most of Graham's paints are strong colors that produce strong statements and mix well with one another. A number of transparent pigments including: Azo Yellow (PY151), Indian Yellow (PY110), Scarlet Pyrrol (PO73), Pyrrol Red (PR254), and Transparent Red Oxide (PR101), are beyond compare for clarity and tinting strength. In my color tests the triads achieved using Graham's single pigment colors are brighter than those created using comparable colors of their competitors.

I have only one forewarning, some of the pigments, like Phthalo Blue, have a tendency to stain paper surface aggressively. In general staining paints are known for their greater permanence and hue intensity. However, the accidental drop could ruin a painting unless immediately blotted.



Art Supplies Review, continued

Finally, in my findings the lightfastness of the M. Graham paints is excellent and accurately reported by the manufacturer on their tube ingredient information (pigment common name, color index generic name, lightfastness rating & vehicle). After testing for lightfastness I have added two greens to my palette, Sap and Hookers Greens because they are fabulous tube greens and lightfast. These two paints, when made by other manufacturers, are normally not lightfast. Although they are created from two different pigments (PG7 & PY110), these two colors are clean and clear with unprecedented luminosity.

Overall, M. Graham is one of the most satisfactory brands of watercolor paints. Not only do these paints reflect great care and craftsmanship in their creation, but also they excel in movement, clarity, tinting strength and lightfastness. Additionally, in terms of value they are moderately priced for a high quality product. The paint line is well documented by the manufacturer with a complete list of pigments available at the M. Graham web site and in the full color brochure. The complete line is available at Dick Blick and also other online art product suppliers.

Ed. Note: *Margaret sent the following response to my query about the reliability of Dioxazine Purple.*

The M. Graham paints are a new addition to my palette within the past two years and Dioxazine Purple being the newest. This is my experience so far; the pigment used by M. Graham is Carbazole Dioxazine (PV37), which is semitransparent, heavily staining, very dark valued, dull violet pigment. According to Graham its ASTM lightfast rating is II – Very Good, which in my experience it lives up to. However, this pigment does fade in tints at approximately 550 hours of sunlight exposure. But in its defense, it fades half as much as does Daniel Smith or Windsor & Newton Dioxazine (PV23),

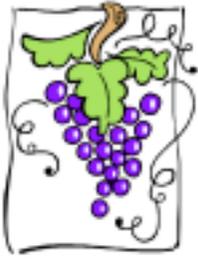
which are purported to be the best and only three, brands to use in terms of lightfastness. In addition, it is reported in business news that Graham changed pigments in 2000 from (PV23) to (PV37) because PV37 is supposedly more lightfast.

The choice to use or not to use a particular pigment rests with the individual artist. Some artists may conclude there is reason to reject it out of hand because of its ASTM rating, while some may restrict it to limited uses.

Personally, I find PV23/37 a good choice for reducing the saturation of other pigments and producing potent dark shades when mixed with Phthalo Green or Quinacridone Violet. I do not use this pigment as a foundation shadow color; for that purpose I would suggest trying Indanthrone Blue (PB60). I personally feel PV23/37 is untrustworthy in tints and needs more testing than the preliminary testing I have given it to date. I would not use it in significant works when Indanthrone Blue (PB60), which is close in hue, saturation and value, is a better alternative and is considerably more lightfast. In addition, a similar hue can be achieved by mixing Ultramarine Blue (PB29) and Quinacridone Violet (PV19); both are lightfast. One word of caution, test your mixtures because when two or more lightfast pigments are combined the blend may be no more lightfast than Dioxazine Purple.

Thank you for posing this question! My answer has raised questions in my own mind that my testing may have overlooked and I now intend to re-test all of the M. Graham paints in my palette to answer these questions.

Ed. Note: *Wilcox (2000 edition) says that PV23RS (red shades) is more lightfast than PV23BS, but still gives it an ASTM rating of III-IV. At the time of publication PV37 had not been "tested in any art material as far as the ASTM standards are concerned." (p. 186).*



From the Botanical Bibliophile

—MARGARET JOHNSON

Botany for the Artist: An Inspirational Guide to Drawing Plants

by Sarah Simblet ISBN: 13-9780756652500, ISBN: 10-0756652502

This latest title from the acclaimed artist Sarah Simblet draws upon her many years of experience and expertise as an art instructor. It is a superbly organized and presented, fully illustrated, 256-page compendium of step-by-step illustrations and instructions on the accurate drawing of plants.

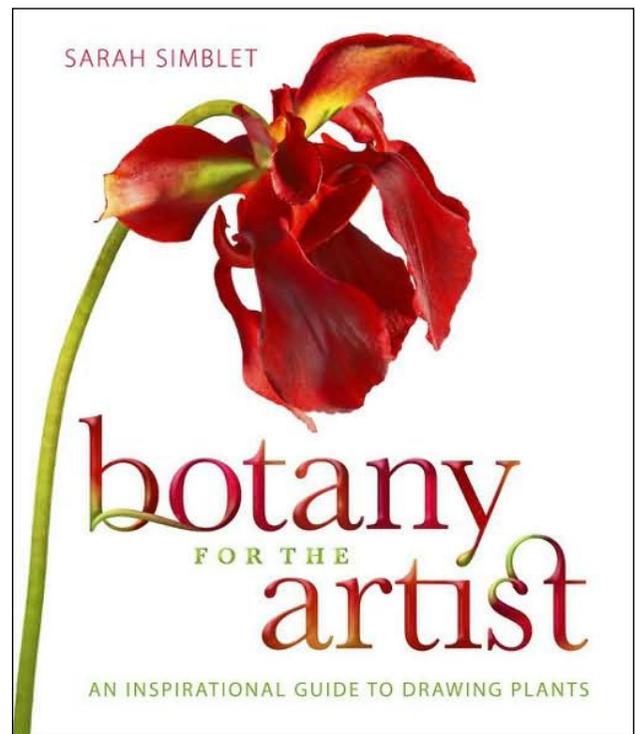
Botanical Merit

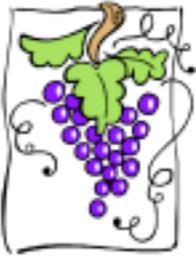
This book is valuable to both beginner and seasoned botanical artists for multiple reasons, but foremost I consider it an excellent survey of botany for the artist. It adequately covers the information a botanical illustrator must know without pontification. It investigates the extraordinary structure of plants ranging from mosses and lichens to flowers and trees. Finally, it demonstratively teaches the reader how to draw plant structure using a multimedia technique for broader understanding.

Several parts of the book particularly appealed to me. Through its imagery (a compilation of photography, ink drawings and watercolor paintings) the book informs and educates the reader on the various parts of plants, such as roots, stems, leaves, flowers and fruits. These are the primary aspects to which every botanical artist gives consideration when conducting a study of a specific plant subject. The ink drawings serve as a wonderful example of a flowing, loose sketching style, which is employed in both botanical field studies as well as in the initial compositional layout cartoons for finished paintings. It contains easily understood, short two-page drawing lessons in multiple botanical media such as ink, pencil and watercolor, which is of particular benefit to the beginner. It also includes tips on capturing likenesses, adding color and establishing compositions, which are especially valuable to both the novice artist and the experienced artist who is searching for alternative viewpoints.

Personally, my favorite part of the book is its Art History clips called “The Art of Botany” and “Masterclass”. These explore the contents of the artworks of lesser-known historical botanical artists. In these sections Simblet places the depiction within a specific historical epoch. She also explains the relevance of the work to botanical art in general with insightful notes about each work. Simblet also provides insights into the elements of such images, as well as to the materials and basic techniques required for producing them.

My only criticism of the book is the artwork. For classically trained botanical artists it is missing the refined level of detail, in both the graphite drawing and watercolor examples, which is expected of an advanced artist. In addition, I have one warning: although the book contains accurate educational information on the various parts of plants (i.e. roots, stems, leaves, flowers and fruits)





From the Botanical Bibliophile, continued

and their nature, this is a book meant for “poets” and not for “scientists”. The intention of this book is to inform artists about BOTANY BASICS, which it does. However, it should not be confused with the in-depth knowledge conveyed by a college level botany reference required by the botanical artist who desires to produce plant paintings with a high level of scientific accuracy.

Lastly, for the bibliophiles among us who just enjoy “pretty books” on the subject of plants and art, this one is a definite winner. Its contents of photographic plant portraits, black and white sketches, and paintings are simply beautifully arranged and each is thoughtfully discussed. In addition, the printing of this book is of top quality and allows close examination of each image under discussion.

Regardless of its shortcomings, I find *Botany for the Artist: An Inspirational Guide to Drawing Plants* to be thoroughly ‘user friendly’ and inspirational.¹ For the price, it is currently selling between

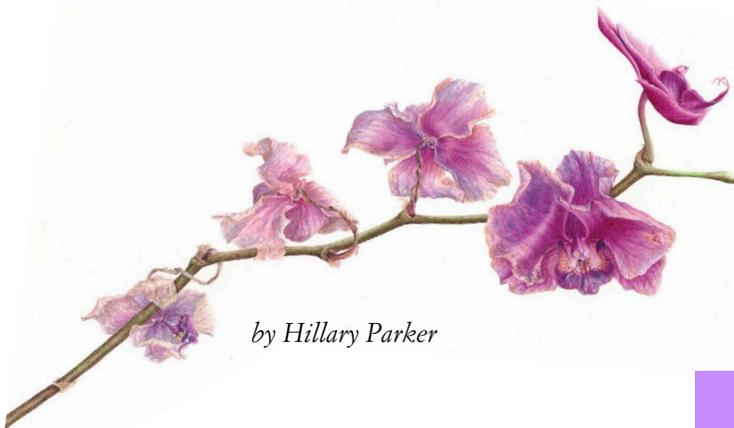
\$22.15 and \$27.24 from a variety of internet sellers, I find it a good value.

Rating

On a scale of 1 to 5 I would rate this book a 4, a nice to have. I recommend *Botany for the Artist: An Inspirational Guide to Drawing Plants* to the botanical artist who is looking for personal inspiration and/or the artist who is expanding his art instruction reference collection.

About the Author

Sarah Simblet teaches at the Ruskin School of Drawing and Fine Art, University of Oxford, and at the Royal College of Art in London. She has studied and worked in Oxford, Cheltenham, Heidelberg, and Madrid, and was awarded her PhD by the University of Bristol. Her drawings are in national and private collections, including the Royal Academy of Art in London and the Ashmolean in Oxford.



by Hillary Parker

The next issue of The Grapevine is scheduled for mid-April. Please

*send contributions to Jeanette:
jeanettelatkinson@comcast.net*

by the first week in February.

*Suggestions are welcome. Many thanks
to the contributors for this issue!*

Florida Society of Botanical Artists

President Susan Benjamin

Vice-President Charlotte Staub Thomas

Secretary Barbara Harrison

Treasurer Margaret Johnson

Grapevine

Editor Jeanette Lee Atkinson

Art Director Charlotte Staub Thomas

“Love Botanicals” Call for Entries

A exhibition of FSBA member’s work will take place from April 1 through May 3, 2014 at **ArtCenter Manatee**, 209 Ninth Street West, Bradenton, Florida 34205

Eligibility: Exhibitor must be a FSBA member in good standing.

Subject: Botanical specimens. Work should not have been shown in another FSBA exhibit.

Media accepted: Two-dimensional original botanical art in watercolor, graphite, colored pencil, gouache or pen & ink. No photography or digitally generated work.

Submissions: Submitted artwork should be JPEG format, image 8 inches high, and 350 dpi resolution. Write artist’s name and scientific plant name on the CD. Do not use sticky CD labels. CDs should be sent to Carole Gorin, 3867 Wilshire Circle West, Sarasota, FL 34238. If you wish your CD returned, please include a self-stamped envelope. Submission deadline is February 28, 2104.

Presentation: Mat and frame selection should complement the artwork and be framed to a professional standard.

- Colored mats and double mats are acceptable.
- Any wood or metal frame is acceptable.
- You may use glass in framed pieces under 22x28 inches.
- Plexiglass on all framed artwork over 22x28 inches.
- All framed pieces should be wired. Wired should be attached to the back of the frame with screw eyes, one third down from the top of the frame. Saw tooth hangers, fishing line or chains will not be accepted.
- Name, address and phone number must be written on the back of all art.
- An artwork label will be given to you when you drop off your artwork. This label is to be attached to the back of your artwork.
- Any artwork not meeting these requirements will not be accepted.

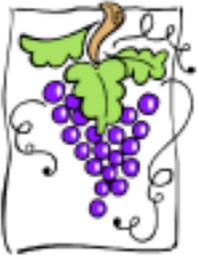
Shipping and Insurance: Artists are responsible for cost of shipping and insuring their art. Any artwork that is shipped must be in reusable packing material with a prepaid return label. Please do not use Styrofoam “peanuts.” Ship artwork to Susan Benjamin, 1346 Harbor Drive, Sarasota, FL 34239. Art must be received by March 21, 2014.

Delivery of Artwork: Artwork will be received on March 29, 2014 9am-4pm. The staff of ArtCenter Manatee will hang the exhibit on March 31, 2014.

Retrieval of Artwork: Artwork must be picked up on May 3, 2014 9am-1pm. If you cannot pick up your art, please arrange for someone to do this for you.

Liability: Artists assumes liability for shipping. FSBA and the Venice Art Center are not responsible for loss or damage of displayed artwork.

Publicity: FSBA and ArtCenter Manatee will retain submitted images for use in promotional materials or newsletters unless the artist requests in writing, on the submission form that such permission is not granted.



Call for Entries, continued

Sale of Artwork: Artwork sold will remain in the galleries until the published pick up date. The artist will receive 65% of the sale price.

Contact: Susan Benjamin rsbenjamin1@verizon.net

“Love Botanicals”

2014 Exhibition Entry Form

Please enclose a one-time fee of \$30 for up to three submissions.

Mail to: Margaret Johnson
671 Trenton Way
Osprey, FA 34229

MEMBER NAME: _____

ADDRESS: _____

PHONE: _____ EMAIL: _____

	<i>Scientific Name</i>	<i>Common Name</i>	<i>Media</i>	<i>Price or NFS</i>
1.	_____	_____	_____	_____
2.	_____	_____	_____	_____
3.	_____	_____	_____	_____