

WINTER/SPRING 2012 DISTANCE LEARNING PROGRAM



Certificate in Botanical Art & Illustration

DENVER BOTANIC
GARDENS

WINTER/SPRING 2011 DISTANCE LEARNING PROGRAM CERTIFICATE IN BOTANICAL ART & ILLUSTRATION

Denver Botanic Gardens' Certificate in Botanical Art and Illustration program is designed to offer a comprehensive series of classes in botanical illustration, providing participants the drawing and painting skills required to render accurate and useful depictions of the plant world with a focus on detail. In addition to our traditional on-site Botanical Illustration curriculum we offer an in-class/off-site program which combines classroom participation with remote on-line learning opportunities. The students accepted into this distance learning program must reside more than 100 miles away from Denver Botanic Gardens.

ON-SITE

The following 15-hour required courses are held on-site over three days (Friday through Sunday). Work for these classes is completed entirely in the classroom.

- Botanical Illustration in Pencil I
- Botany for Botanical Illustrator
- Composition for Botanical Illustration
- Perfecting Perspective
- Color Layering for Colored Pencil

ONLINE WITH ON-SITE COMPONENT

The following 15-hour required courses are offered through a combination of on-site intensive classroom experience and online instruction:

- Botanical Illustration in Pencil II
- Botanical Illustration in Colored Pencil I
- Botanical Illustration in Colored Pencil II
- Color Mixing for Artists
- Botanical Illustration in Pen and Ink I
- Botanical Illustration in Pen and Ink II
- Botanical Illustration in Watercolor I
- Botanical Illustration in Watercolor II

CLASSROOM INSTRUCTION

The classroom instruction portion of courses offered with an online component cover material in 10 hours spread over two consecutive days. During this classroom session the student will learn new technique(s) and receive one-on-one tutoring.

THE OFF-SITE LEARNING APPROACH

Following the two-day concentrated classroom instruction, three weekly Internet sessions cover the remaining elements of the

course. The successful completion of a final artwork (plate) within one month (30 days) after the conclusion of the on-site session is the culmination of each of the distance learning courses.

The student must use a scanner or digital camera to record weekly achievement and email the high resolution image to the instructor and program manager. All student questions as well as the instructor answers, recommendations and suggestions are all handled by email. The student must send a scan of the final plate to the instructor and the program manager in order to receive a credit from the course.

ELECTIVE COURSES

In order to become eligible to apply for the portfolio review students must complete a minimum of 100 elective hours in addition to the 13 required 15-hour courses. Elective courses are designed to increase the student's knowledge, ability and experience in botanical art. Typically an elective course meets weekly for three hours over a five week time period (15 hr), but shorter condensed courses are also organized. A selection of electives following the in-class/off-site model will be offered.



Karla Beatty

The Nature of Drawing Birds I with Linda M. Feltner



Linda Feltner

Your investigation into bird anatomy begins with physical characteristics such as beaks, feet, wings, feather tracts and body shapes, as well as behavior. We will compare adaptations for finding food and habitat specialization. Museum mounts and specimens with expert guidance will assist with techniques and “bird details.” The final product: a sophisticated bird study in graphite when you leave the

class. **Fee:** \$210 member, \$257 non-member. **Prerequisites:** Pencil I, Pencil II recommended.

No refunds for registration cancellations after January 16 unless your seat can be filled.

• Mon. – Wed., Feb. 6 – 8, 9 a.m. – 2:30 p.m.

Instructor: Linda Feltner, Hereford, AZ

The Nature of Drawing Birds II with Linda M. Feltner

Learn the common approaches to illustrate birds and discover the challenging proportions and perspective of bird illustration. Enjoy group instruction and individual attention from a specialist. With guidance, museum mounts and



Linda Feltner

bird specimens provide tools to complete an elegant bird portrait.

Fee: \$210 member, \$257 non-member. **Prerequisites:** Pencil I, Pencil II recommended, Color Mixing for Artists, Watercolor I or Water Color Pencil I.

No refunds for registration cancellations after January 19 unless your seat can be filled.

• Fri. – Sun., Feb. 10 – 12, 9 a.m. – 2:30 p.m.

Instructor: Linda Feltner, Hereford, AZ

Linda M. Feltner specializes in both the aesthetics and science of natural history. Not only does her work represent the strict standards of accuracy for natural history, but through her fine arts background, she combines the creativity of artistic design with the realism of nature into what has become her trademark. Her career has developed through interpretive media, book and magazine illustrations, solo exhibitions and classroom teaching. She has over 38 years of experience in painting and drawing. She has been an instructor for the Scientific Illustration Program with the University of Washington, the North Cascade Institute and currently teaches at the Arizona-Sonora Desert Museum Art Institute.

Field Trip to Birds of Prey Foundation, Broomfield, Colorado



Linda Feltner

Observing live birds allows you to apply the skills honed on the previous days or prepares you for an upcoming course. Study first-hand the physical characteristics, gestures, changing shape and posture of a living bird.

The Birds of Prey Foundation is a nonprofit organization with a mission to rehabilitate and release injured and orphaned raptors back into the wild. This foundation in Broomfield is the largest raptor center in Colorado, admitting over 500 injured and orphaned raptors

from all over the state each year. Transportation from Denver Botanic Gardens is arranged. **Fee:** \$70 member, \$85 non-

member. Recommended for all *The Nature of Drawing Birds* participants; limited to 12 participants each visit.

No refunds for registration cancellations after January 19 unless your seat can be filled.

1. Thurs., Feb. 9, 9 a.m. – noon.

Geared for students from the Bird Workshop I

2. Thurs., Feb. 9, 1 – 4 p.m.

Geared for students from the Bird Workshop II

Egg Tempera Painting with Koo Schadler



Koo Schadler

Dating to ancient Egypt and most famous during the Renaissance, egg tempera painting is becoming increasingly popular with artists today. Tempera has unsurpassed luminosity and dozens of glazes and scumbles can be applied in a day. The medium also allows for meticulous, fine, linear detailing – making it an ideal

paint for botanical illustration. In this comprehensive three day workshop you will learn all aspects of the medium: egg tempera's rich history, the characteristics of powdered pigments, how to mix fresh egg tempera paint from scratch, dozens of ways to apply the paint (including decorative patterning and faux finishing effects) and how to finish an egg tempera painting (including oil glazing over tempera). **Fee:** \$240 member, \$290 non-member. Fee includes genuine powdered pigments (in paste form) and true gesso panels. Open to all levels of painters, from beginner to advanced.

No refunds for registration cancellations after May 18 unless your seat can be filled.

Weekend Workshop

• Fri. – Sun., June 8 – 10, 9 a.m. – 2:30 p.m.

Instructor: Koo Schadler, Alstead, NH

Koo Schadler has taught egg tempera and old master painting classes around the U.S. and abroad. Her exquisitely detailed egg tempera paintings and silverpoint drawings are in more than 400 private and corporate collections worldwide and in the permanent collections of many museums. Schadler is a master painter of the Copley Society of Art in Boston, MA, a board member of The Society of Tempera Painters and a contributing editor to *The Artists' Magazine*. Her work is represented by the Arden Gallery in Boston, the J. Cacciola Gallery in New York and by Tree's Place, in Orleans, MA. Her comprehensive book on egg tempera has been described as "one of the most concise and useful books on the art of egg tempera painting...should be on the bookshelf of every serious artist."

BOOKBINDING, BOOK AND PAPER ARTS

Under the Press: Papyrus Art with Jill Powers



Jill Powers

Enjoy a winter dip into the warmth of working with the inner beauty of fruits and vegetables. Kiwi, cucumber, beet or orange – slices of vegetables, fruits, roots or other plant parts turn into ultra thin, strong and dry translucent cross-sections that you can use in collage or mixed media art.

Transform these ephemeral items into an art form that will last, reminding you of the beauty of our gardens and orchards. Use steam heat and six tons of pressure to make these translucent pieces. **Fee:** \$80 member, \$110 non-member. No prerequisites.

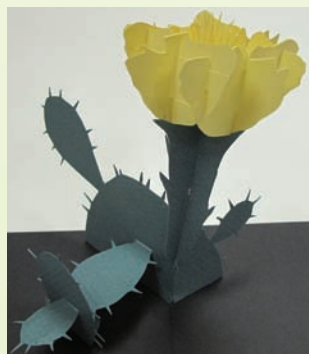
• Sat., March 10, 9 a.m. – 2:30 p.m.

Instructor: Jill Powers, Boulder, CO

Jill Powers creates mixed media fiber art with unusual natural materials. Her primary material is Kozo, a tough inner bark which she laboriously cooks, opens, casts, paints and stitches into abstract sculptures or installation pieces. Powers

shows her work internationally, and in private, corporate and museum collections. Her work won best of show in the Paper in the Millennium exhibit at the American Museum of Papermaking in Atlanta. Her studio is in Boulder, CO, where she also breeds silkworms.

Pop-up Wildflowers



Mervi Hjelmsroos-Koski

In this two-day workshop, you will build seven or eight pop-up cards featuring native flowers of North America. Working within the physical boundaries of paper-engineered structures provides exciting challenges for maintaining both accuracy of flower structure and pop-up function. Fundamental techniques of pop-up engineering will be

demonstrated and practiced while building these flowers, using little more than a knife, glue and card stock. Aside from assembling a collection of cards that you might either bind together to keep for further study or give as a gift, you will have the knowledge to continue engineering your own pop-up

paper plants at home. **Fee:** \$140 member, \$170 non-member. No experience is necessary, but binding and/or sewing skills will speed your progress. Confidence in cutting paper with X-ACTO knife is needed.

No refunds for registration cancellations after March 19 unless your seat can be filled.

- Mon. & Tue., April 16 & 17, 9 a.m. – 2:30 p.m.

Instructor: Shawn Sheehy, Chicago, IL

Advanced Pop-up Design

This three-day advanced workshop in pop-up botanical structures will build on concepts learned in the beginner's workshop. You will assemble six to eight additional flowers, each more complex than those learned previously. These more complex projects implement a number of additional pop-up strategies not covered in the beginner's workshop. In addition, you will learn a binding that is frequently used in making pop-up books. The last day you will have the opportunity to invent your own pop-up flower structures under the guidance of your patient instructor. **Fee:** \$210 member, \$257 non-member.

Prerequisites: Pop-up entry level class.

No refunds for registration cancellations after March 23 unless your seat can be filled.

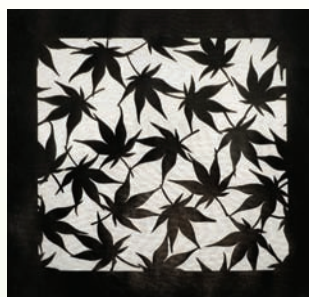
- Thur. – Sat., April 19 – 21, 9 a.m. – 2:30 p.m.

Instructor: Shawn Sheehy, Chicago, IL

Shawn Sheehy combines paper engineering and paper making with an interest in biology and science to produce sculptural pop-up books. Sheehy has taught workshops at PBI, Penland and the Centers for Book Arts in Chicago and New York. His commercial pop-up clients include the American Girl Company and American Greetings.

Katagami: Stencil Design and Japanese Paper Patterns

Originating in the Nara Period (710-794 CE), katagami, or Japanese paper stencil patterns, were first used for applying designs in dye to leather goods such as stirrups and warrior helmets. They later came to be used for dyeing textiles and made great advances with the development of the kimono culture. We will discuss the traditional use of katagami in



Jennifer Falck Linssen

Japan (katazome), plus the rich history behind katagami and the far-reaching effect on design and art in the Western world. During this hands-on workshop you will learn how to adapt your design into a traditional katagami stencil. You will carve a katagami stencil from traditional mulberry paper (shibugami) to use for printing and dyeing or to frame on the wall. **Fee:** \$160 member, \$185 non-member. No prerequisites.

No refunds for registration cancellations after March 30 unless your seat can be filled.

- Fri., April 27, 9 a.m. – 2:30 p.m.

Instructor: Jennifer Falck Linssen, Boulder, CO

Jennifer Falck Linssen is a classically trained fine artist who has been designing and creating art for more than 20 years. Trained in the Japanese traditions of katazome and katagami, she combines the precise and painstaking process of katagami-style paper carving with metalsmithing and basketry traditions. Her artwork reflects the refinement and harmony of fine Japanese craft; the elegance and beauty of European textile traditions; and the form and texture of American and African art. Linssen's design work has been exhibited internationally and her contemporary art basketry has been in nationally juried exhibits, invitational exhibitions and appears in several publications.

Good Hues: Integrating Color, Design and Letters (collaboration with Colorado Calligraphers Guild)



Louise Grunewald

This class is designed for students who want to learn how to achieve stunning color mixes with predictability and learn formulas that will take the guesswork out of mixing them again. Instructor Louise Grunewald incorporates small-format exercises in color, composition and text based on the color wheel invented by water media artist Stephen Quiller. **Fee:** \$175 member, \$210 non-member. Fee includes all paints. No prerequisites.

GUEST WORKSHOPS – ON-SITE

No refunds for registration cancellations after April 2 unless your seat can be filled.

- Sat. & Sun., April 28 & 29, 9 a.m. – 2:30 p.m.

Instructor: Louise Grunewald, Durango, CO

Louise Grunewald is a calligrapher, painter and printmaker living in Durango, Colorado. She teaches workshops for calligraphy guilds around the United States and at international calligraphy conferences. Her work is included in numerous private collections and in the permanent collection at the Portland Art Museum in Oregon. She has operated out of her design studio, Western Hands, since 1980 as a commercial lettering artist and greeting card designer.

Papermaking: Eastern Techniques

The invention of paper as we know it dates to nearly 2,000 years ago. In this workshop students explore and practice different ways of papermaking from Asian traditions. Study the different fibers that can be used in handcrafted paper including cotton, kozo and other raw materials to create a unique paper. Learn the fundamentals of sheet formation and options for including color, fiber and embellishments to add a creative and artistic touch. The focus of this class will be hands-on experience in Japanese papermaking. **Fee:** \$70 member, \$85 non-member. No prerequisites.

- Sat., May 5, 9 a.m. – 2:30 p.m.

(Workshop held at KOZO-Fine Art Materials,
10 E. Ellsworth Ave., Denver)

Instructor: Patricia Branstead, KOZO

ON-SITE INTRODUCTORY COURSE

Introduction to Botanical Illustration

Are you new to drawing? If you can write with a pencil, you can draw with one. Step-by-step, acquire the techniques you need to draw what you see. Simple exercises train you to observe objectively and draw accurately. A relaxed pace and straightforward instruction will open your mind to your own creative abilities. Build drawing skills to enter the Botanical Illustration Program with confidence. **Fee:** \$192 member, \$243 non-member. No prerequisites. **Note:** If you have had some drawing experience, please go directly to Pencil I.

Weekend Workshop

- Fri. – Sun., May 25 – 27, 9 a.m. – 2:30 p.m.

Instructor: Karla Beatty

ON-SITE REQUIRED COURSES

Botany for the Botanical Illustrator

What is the difference between a carpel and a pistil? Where can I find the stamen? The science of the subjects you draw determines what you see! Put away your pencils for this enlightening lab class designed specifically for students of botanical illustration. Take a close look at plant anatomy and learn to recognize botanical details that will make your drawings more accurate and realistic. Learn plant morphology through detailed instruction and supporting visuals. All of your botanical art will improve when you understand the subjects. No prerequisites.

Weekend Workshop

Fee: \$240 member, \$295 non-member.

- Fri. – Sun., Feb. 24 – 26, 9 a.m. – 4 p.m. (18 hrs)

Instructor: Mervi Hjelmroos-Koski

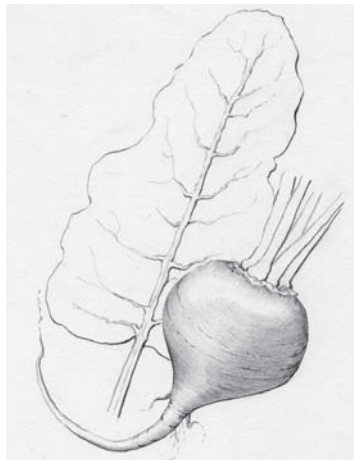
Fee: \$192 member, \$245 non-member.

- Mon. – Fri., July 23 – 27, 2 – 5 p.m.

Instructor: Mervi Hjelmroos-Koski

ON-SITE REQUIRED COURSES

Botanical Illustration in Pencil I



Karla Beatty

Learn to draw! Begin with a brief history and an overview of the specific elements of botanical illustration. Learn the skills of careful observation and realistic drawing in graphite pencil, including line drawing, shading and perspective. Step-by-step, added techniques help you render accurate perspective, texture and detail. This is the entry course for every program student and a prerequisite for all courses

to follow. You'll emerge from this class with the tools you need to draw anything. **Fee:** \$192 member, \$245 non-member. All students are welcome, with no prerequisites.

Weekend Workshop

Fee: \$192 member, \$245 non-member.

- Fri. – Sun., Feb. 17 – 19, 9 a.m. – 2:30 p.m.

Instructor: Renee Jorgensen

Weekend Workshop

Fee: \$205 member, \$260 non-member.

- Fri. – Sun., June 1 – 3, 9 a.m. – 2:30 p.m.

Instructor: Constance Sayas

Perfecting Perspective

Do you shy away from complicated plants? Even experienced illustrators sometimes struggle with foreshortening and simplify their subjects to eliminate difficult elements. Work with botanical subjects that demonstrate each aspect of perspective and learn techniques for seeing and depicting perspective accurately. Complete a final piece that shows your new understanding of perspective principles. The class will work entirely in graphite pencil, but the principles apply to all art media. Gain confidence in your drafting skills and improve all of your drawings from this class forward. **Fee:** \$192 member, \$245 non-member. **Prerequisite:** Pencil I.

Weekend Workshop

- Fri. – Sun., Jan. 27 – 29, 9 a.m. – 2:30 p.m.

Instructor: Marjorie Leggitt

Color Layering for Colored Pencil

Colored pencil presents a special challenge: mixing color directly on your drawing! Learn to use a simple color mixing method adapted to the application of colored pencils. Two-, three- and four-color mixing will get you to the gorgeous greens and luscious lilacs you've been missing. Learn to determine shadow colors for vibrant results. Practice color matching with a variety of plant material as you create your own, extensive color workbook to speed color selection and application for all future colored pencil drawings. **Fee:** \$192 member, \$245 non-member. **Prerequisite:** Pencil I.

Weekend Workshop

- Fri. – Sun., Feb. 3 – 5, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

Weekend Workshop

- Fri. – Sun., Apr. 13 – 15, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

Weekend Workshop

- Fri. – Sun., May 4 – 6, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

ONLINE REQUIRED COURSES WITH ON-SITE COMPONENT

Color Mixing for Artists

The first step to watercolor painting is mixing colors. Learn a system for combining colors consistently to eliminate frustrating trial and error. Exercises, demonstrations and discussion will show you how to achieve the broadest possible spectrum. Learn about paint properties and important information about choosing pigments. Practice mixing colors to match a variety of plant material. You'll gain confidence and skills to improve all of your color work. **Fee:** \$350 member, \$400 non-member. All students are welcome, with no prerequisites.

All assignments are to be completed no later than Feb. 28, 2012

- **In-class session:** Sat. & Sun., Jan. 20 & 21, 9 a.m. – 3 p.m.

Instructor: Constance Sayas



Kathleen Dolan

Botanical Illustration in Colored Pencil I

You've learned to layer colored pencil, now learn techniques to draw effectively in this medium. Apply your drawing skills and learn new methods specific to colored pencils. Techniques include layering, building and burnishing in color. This versatile, portable medium is perfect for sketching on location as well as producing studio pieces. Learn through instruction, demonstration and practice on small studies of botanical subjects. You'll be ready to produce a finished plate in Colored Pencil II. **Fee:** \$350 member, \$400 non-member. **Prerequisites:** Pencil I and Color Layering for Colored Pencil.

Final plate must be completed no later than March 28, 2012

- **In-class session:** Sat. & Sun., Feb. 25 & 26, 9 a.m. – 3 p.m.
Instructor: Susan Rubin

Botanical Illustration in Watercolor I



Constance Sayas

Become part of the watercolor botanical tradition. Combine drawing skills and your knowledge of color mixing as you discover the delight of putting brush to paper to learn the specific techniques of transparent watercolor. Instruction, demonstration and practical exercises will guide you through a variety of watercolor techniques: flat and graded washes, highlights and dry brush detail. Learn to build washes for depth of tone and shading, and how to create soft and hard edges. With these foundational skills

you'll be ready to create a finished plate in Watercolor II.

Fee: \$350 member, \$400 non-member. **Prerequisites:** Pencil I and Color Mixing for Artists.

Final plate must be completed no later than July 24, 2012

- **In-class session:** Fri. & Sun., June 15 & 16, 9 a.m. – 3 p.m.
Instructor: Constance Sayas

ON-SITE ELECTIVE COURSES

Art Materials for the Botanical Illustrator

Take the mystery out of materials. There are ten types of erasers - which one is right for the job? What is the difference between sable and synthetic? What's vellum? This information-packed class will provide you with detailed information about all of the art materials used throughout the Botanical Illustration program. From papers to pencils, inks to pens, brushes to paints, you'll learn where and how to find all the right materials and how they are used. Save time and money by shopping expertly the first time. **Fee:** \$40 member, \$49 non-member. No prerequisites.

- Fri., March 23, 9 a.m. – noon
Instructor: Renee Jorgensen

Matting and Floating Artwork

Preparing your work can be fun and affordable if you know the tricks and techniques. This one-day workshop covers mat-cutting and inexpensive framing options. Start with an overview of equipment, materials and measuring. Learn to float your artwork for an inexpensive alternative to matting. Demonstrations and handouts show you how to measure and cut your own single, double and multi-opening mats. Give it a try! Use the instructor's mat-cutter and materials to cut a single mat and float your own work. You'll go home with two pieces ready to frame. Then come to the framing class and put it all together! **Fee:** \$80 member, \$110 non-member. No prerequisites.

- Fri., July 13, 9 a.m. – 2:30 p.m.
Instructor: Susan Rubin

ON-SITE ELECTIVE COURSES

Framing Botanical Art

Get your work off the drawing board and onto the wall! This one-day workshop covers the options that will help you to present your art to its best advantage. Learn the steps to the conservation techniques that preserve your pieces in an acid-free environment. We'll cover all the details of framing styles and materials, and you'll frame a small piece to practice. Whether you decide to frame it yourself or work with a professional, you'll be more confident in your framing decisions. **Fee:** \$80 member, \$110 non-member. No prerequisites.

- Sat., July 14, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

Ukrainian Easter Eggs: Pysanky



Beautiful batik with a botanical flair! Start with an introduction to the history of the centuries-old craft of Pysanky and study botanical motifs in traditional ornamental patterns. Create your original egg design by combining motifs. Learn about the specialized techniques and

tools for this batik method using aniline dyes with wax resist. A discussion of dye colors and preparation will have you ready to create one sampler egg and one with your personal design, just in time for Easter. **Fee:** \$225 member, \$275 non-member. Fee includes professional toolkit with three different sized traditional kitsky (drawing tool). No prerequisites, though some drawing experience helpful.

Weekend Workshop

- Fri. – Sun., March 16 – 18, 9 a.m. – 2:30 p.m.

Instructor: Annie Reiser

From Kangxi to Yamato and Retchoso: Japanese Bookbinding Basics

Japan was influenced by, and inherited many of the essential elements for book production and binding from China. Retchoso, a multi-section technique from the Heian period (794-1185 CE) is thought to be the only uniquely Japanese



Mervi Hjelmroos-Koski

binding method. Learn eight Japanese bookbinding structures and as a final project create two beautiful books: a kangxi bound book for photos and a multi-section, retchoso bound book for notes. **Fee:** \$95 member, \$125 non-member for one day, \$165 member, \$225 non-member for both days. Fee includes supply kit for the books produced during the class. No prerequisites.

- Fri. & Sat., Jan. 13 & 14, 9 a.m. – 2:30 p.m.

Instructor: Mervi Hjelmroos-Koski

Medieval Limp Binding: *Tegumentum rubrum* and *Tegumentum spandix*



Monica Langwe Berg

Limp binding is characterized by simple, practical and extremely durable construction without stiff covers. It has been around since the 12th century, when it was used on merchants' account books and notebooks containing running notations. Limp structures were typically sewn with parchment and covered in vellum. Learn the history of limp binding and bind

two different variations in this medieval technique based on books held in the city archives of Tallinn, Estonia: *Tegumentum rubrum*, a German Law book from the late 13th century and *Tegumentum spandix*, a 15th century regulations register. We will be using leather, vellum and all archival materials. **Fee:** \$280 members, \$320 non-members. Fee includes supply kit for the books produced during the class. No prerequisites.

Weekend Workshop

- Fri. – Sun., March 2 – 4, 9 a.m. – 2:30 p.m.

Instructor: Mervi Hjelmroos-Koski

ON-SITE ELECTIVE COURSES

Coptic Binding - Color Mixing Journal



Annie Reiser

Make it beautiful and make it useful! Learn the craft of Coptic binding start-to-finish as you make your own journal for Color Mixing in Watercolor or for mixing colors in the field. Create a custom cover with your own decorative papers. Beginning with specially printed cardstock, learn to assemble paper signatures, align the spine and

stitch your beautifully bound journal. In just one day, create a lasting journal for color mixing. Once you know the binding techniques, you'll make numerous books for many uses. **Fee:** \$100 member, \$125 non-member. The fee includes paper (Fabriano Artístico, 90-lb hot press watercolor paper and color mixing templates in cardstock), archival glue, Davey board for one journal and needles for sewing. No prerequisites.

- Sat., March 24, 9 a.m. – 4 p.m.

Instructor: Annie Reiser

ONLINE ELECTIVE COURSES WITH ON-SITE COMPONENT

Light on Form



Susan Rubin

Take your drawings from flat to fabulous. The secret to portraying light and shadow on your subjects lies in understanding the scientific method of lighting as it applies to different forms. Beginning with basic geometric shapes, refine your skills in showing light and volume on any subject. The class

will work entirely in graphite pencil, but the principles apply to all other media. As you progress to fruits and vegetables, to leaves and flowers, and to entire plants with complex shapes, you will overcome the obstacles in creating three-dimensional drawings. **Fee:** \$350 member, \$400 non-member. **Prerequisites:** Pencil I.

All assignments are to be completed no later than Aug. 28, 2012

- **In-class session:** Sat. & Sun., July 21 & 22, 9 a.m. – 3 p.m.

Instructor: Susan Rubin

REGISTRATION INFORMATION

Five Easy Ways to Enroll

1. **By Telephone:** 720-865-3580
2. **By Fax:** 720-865-3685 (24 HOURS)
3. **In Person:** Visit the Education Office at the Gardens, 1007 York Street
9 a.m. – 4 p.m., Monday – Friday
4. **By Mail:** Attention: Registration Coordinator, 909 York Street, Denver, CO 80206
5. **Online:** www.botanicgardens.org

Visit Botanical Illustration's blog at www.botanicalillustration.blogspot.com

Refund and Cancellation Policy:

Cancellations more than one week prior to a class are subject to a 15% cancellation fee. Cancellations with less than one week notice are non-refundable. Selected courses have additional cancellation and refund requirements printed with the course description. Denver Botanic Gardens regrets that it cannot make exceptions.

Certificate Credit Requirements for Individual Courses:

In order to receive credit, 80 % of a course must be attended (at least 12 hours of a 15-hour on-site course).

DISTANCE LEARNING PROGRAM REGISTRATION

Name _____

Address _____

City _____ State _____ Zip _____

Evening Phone _____ Work Phone _____

Email _____

COURSE TITLE	DATE	COURSE #	FEE	QTY	TOTAL
TOTAL AMOUNT DUE					\$

Denver Botanic Gardens Member ID # _____

Payment Method ☐ Cash ☐ Check ☐ MasterCard ☐ American Express ☐ Visa

Card # _____ Exp Date _____

Signature _____

PLEASE NOTE: Walk-in registrants will be charged a \$10 late registration fee.

Please mail with check or credit card information to

Registrar, Denver Botanic Gardens
909 York Street
Denver, CO 80206

Please see waiver and release form and complete class information (including our cancellation policy) on your class acknowledgement form.

DENVER BOTANIC
GARDENS

10th & York Street www.botanicgardens.org