

SUMMER/FALL 2012 BOTANICAL ART & ILLUSTRATION



Botanical Illustration is the place where
art and science unite with beautiful results.

Certificate Program

DENVER BOTANIC
GARDENS

SUMMER/FALL 2012 CATALOG

CERTIFICATE IN BOTANICAL ART AND ILLUSTRATION

Botanical art and illustration is the well-established tradition of portraying plants for scientific purposes, recording vanishing species for historical record or rendering the beauty and inspiration we experience in the flora of the world around us.

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. This program is for the dedicated illustrator, as well as the devoted amateur. It culminates in a certificate for some students and offers an ongoing program of botanical classes for others.

INTRODUCTORY COURSE

Students wishing to learn more about botanical illustration or to brush up on their skills before beginning the certificate sequence can take Introduction to Botanical Illustration, which is not part of the certificate requirements.

REQUIRED COURSES

The following 13 courses are required if you wish to receive a Certificate in Botanical Art and Illustration. The recommended sequence of courses is listed below. This succession is appropriate for both the certificate and the non-certificate student. **Courses should be taken in the order determined by their prerequisites.** Courses consist of exercises, critiques, demonstrations and homework assignments. A list of supplies for each course will be sent with class confirmation.

1. Botanical Illustration in Pencil I
2. Botany for the Botanical Illustrator
3. Botanical Illustration in Pencil II
4. Composition for Botanical Illustration
5. Color Layering for Colored Pencil
6. Botanical Illustration in Colored Pencil I
7. Perfecting Perspective
8. Botanical Illustration in Colored Pencil II
9. Color Mixing for Artists
10. Botanical Illustration in Pen and Ink I
11. Botanical Illustration in Pen and Ink II
12. Botanical Illustration in Watercolor I
13. Botanical Illustration in Watercolor II

Please note: To receive credit for any course, attendance is required at the first class and at 80% of all classes.

ELECTIVE COURSES

Elective courses serve a variety of purposes. They are designed to increase the student's knowledge, ability and

experience in botanical art. In addition to the 13 required courses, students must select 100 elective hours. The number of elective classes offered in any one year may vary. Guest instructor workshops may be taken as electives.

SCIENCE AND ART LECTURES

Selected lectures at Denver Botanic Gardens can qualify for elective credits. Attendance at one lecture gives one elective credit hour; students can receive a maximum of 15 credit hours from these lectures. **Café Botanique** is a lecture series open to Botanical Art and Illustration students, Gardens members, the general public, academia and artists. Pre-registration is recommended but not required.

PORTFOLIO REVIEW

Upon completion of all course work, students may apply for portfolio review (held twice a year) by requesting a transcript from the program manager and submitting an application for the review. Application fee: \$30

The complete portfolio will contain five (5) finished botanical plates:

1. **Graphite Pencil**
2. **Colored Pencil**
3. **Pen and Ink**
4. **Water Media**
5. **Artist's Choice:** This can be a plate in any of the media taught within the program or a combination of them.

Fall 2012 Portfolio review: Monday, September 17

Graduation Ceremony for all 2012 Graduates:
November 18, 2012, 1 – 3 p.m.



Alice Tangerini

Traditional Techniques: Plastic Pencils on Film

Focus on the techniques of creating a three-dimensional halftone image of a plant subject using pencils designed to work on drafting film surfaces. The use of halftone or continuous tone media for botanical illustration is often seen as preliminary pencil sketches or for illustrating subjects as fruit or seeds. The class will begin with choosing a plant, making

a photocopy or scan to work from, and tracing a preliminary drawing using regular graphite pencils on tracing vellum or matte acetate. Additional details of the flower or fruit may be added. Composition will be discussed in order to achieve balance and make the best use of space on the plate with regard to reproduction for publications. Final drawing will be done on drafting film using the drafting film pencils working with the softer (dark) leads or pencils through the hardest leads. Different effects will be explored along with the use of other media in addition to the pencils. The final drawing should be publication ready. **Fee:** \$270 member, \$325 non-member. **Prerequisites:** Pencil I, Pencil II

• Fri. – Sun., Aug. 3 – 5, 9 a.m. – 2:30 p.m.

Instructor: Alice Tangerini, National Museum of Natural History, Smithsonian, Washington, D.C.

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

Alice R. Tangerini began her illustration career as a freelance contract illustrator in the Department of Botany in the National Museum of Natural History, Smithsonian Institution. While still a student she was hired as the department's first staff illustrator in 1972. In this capacity she has illustrated at least 1,500 species of plants. Her preferred medium is pen and brush with ink, and more recently she has been using the computer for digital drawing. Her illustrations have appeared in almost 50 scientific periodicals, a dozen or more floras, and several books. She is also managing and curating an extensive collection of botanical illustrations. Alice has conducted classes in botanical and natural science drawing techniques for several botanical gardens as well as local colleges and universities, and has given lectures and demonstrations on illustration techniques to many botanical and art societies. In addition, she has exhibited her work nationally and internationally.



Hidden Treasures: Fore-edge Painting for Everyone

Why do we rarely see a book with a fore-edge painting? Because it is tucked away in a private collection or library. Inspired by the most glorious period of book decoration, each student in this exciting class will be taught all the techniques necessary to create his or her own fore-edge masterpiece. Included in the class are new techniques developed by the instructor. Students will transform a simple book block into the hidden magic of a fore-edge painting and learn the history and many other aspects of this practice. At the end of the class, students will take with them this treasure and the knowledge of

how to continue an almost forgotten art. *Hidden Treasures: the History and Technique of Fore-edge Painting*, written by the instructor, Jeanne Bennett will be available for purchase with a student discount. **Fee:** \$270 member, \$325 non-member.

Prerequisites: No prerequisites.

• Sat. – Sun., Aug. 18 - 19, 9 a.m. – 4 p.m. (12 hr)

Instructor: Jeanne Bennett, Austin, TX

No refunds for registration cancellations after July 20 unless your seat can be filled.

For more than a decade, **Jeanne Bennett** has taught workshops in creative bookbinding and fore-edge painting. She has traveled throughout the United States to study in private, public and university libraries. In addition, she studied under Martin Frost, the world's foremost contemporary fore-edge painter in England, as well as researched and photographed fore-edge paintings at Oxford University libraries.



Silk shaded iris worked by Sarah Homfray.

Painting with the Needle: Silk Shading

Learn the beautiful art of silk shading embroidery. Your class will be taught by Sarah Homfray, graduate of the Royal School of Needlework at Hampton Court Palace England, full time tutor

of hand embroidery, and author of the recently published *Essential Stitch Guide to Silk Shading*. Homfray will provide a simple botanical design to teach you the fundamentals of this historic technique, including working long and short stitch and blending colors to build up a simple, but stunning botanical image. This class is not suitable for those with no experience of hand embroidery, but if you have done needlepoint, dressmaking, cross stitch or similar you will find this class the perfect introduction to painting with the needle. **Fee:** \$270 member, \$325 non-member. **Prerequisites:** No prerequisites.

- Wed. – Fri., Sept. 26 – 28, 9 a.m. – 4 p.m.

Instructor: Sarah Homfray, Royal School of Needlework, Hampton Court, U.K.

No refunds for registration cancellations after July 20 unless your seat can be filled.

Sarah Homfray completed the Royal School of Needlework (RSN) Apprenticeship (Hampton Court, London, U.K.) in 2006 and went on to teach the RSN apprentices and other students in addition to freelance teaching and commissions. Sarah has travelled extensively and has recently returned from a year in Cyprus where she gained a diploma in fine art. Inspiration from her travels often appears in her work and she believes strongly in observation and attention to detail, embroidery design being a particular area of interest. Sarah holds a Certificate in Education from the University of Greenwich and has taught in the USA and in Cyprus. She was a part of the team that created the wedding dress, veil and shoes for Kate Middleton, the Duchess of Cambridge last year. She has published in magazines and her book, *RSN Essential Stitch Guide: Silk Shading*, was released by Search Press in 2011.



Scott Rawlins

Drawing on Tradition: Silverpoint

Before the advent of the graphite pencil, styluses containing various kinds of metal were used as drawing tools. One of the most

enduring of these was silver. "Silverpoint," as this medium came to be called, has been employed by artists from the Renaissance to the present. Silverpoint drawings are created by "stroking" the surface of a specially prepared ground with sterling silver wire. Time and patience are required to build up value, but the result is a sensitive rendering that possesses a timeless quality. Participants in this workshop will experiment with silverpoint on a variety of surfaces (including one they will prepare themselves) and will learn how to highlight and tint elements of their drawings to emphasize relevant features.

Fee: \$270 member, \$325 non-member. **Prerequisites:** Pencil I, Pen and Ink I

- Fri. – Sun., Oct. 5 – 7, 9 a.m. – 2:30 p.m.

Instructor: Scott Rawlins, Philadelphia, PA

No refunds for registration cancellations after September 3 unless your seat can be filled.

Scott Rawlins graduated from Earlham College with a degree in biology, and holds graduate degrees in museum education and medical & biological illustration from the George Washington University and the University of Michigan, respectively. Scott is a professor in the Department of Art and Design at Arcadia University, where he teaches scientific illustration, drawing and design. He regularly exhibits his artwork at various natural science venues around the country and has served on the boards of the American Society of Botanical Artists and the Guild of Natural Science Illustrators. His illustrations have appeared in Harvard's *Bulletin of the Museum of Comparative Zoology*, *Invertebrate Biology*, *Records of the Australian Museum* and most recently, the Swedish publication *Acta Zoologica*. Scott's freelance clients have included the National Museum of Natural History, the American Museum of Natural History, and the Academy of Natural Sciences in Philadelphia.



Ann Swan

Seedpods in Colored Pencil

Ann Swan's award-winning botanicals are admired around the world. She brings her charming nature and remarkable skills to show

you techniques for portraying plants in her signature style. Working with graphite and colored pencil, this class will explore the diverse structures, shapes and textures of native seeds and seedpods. Ann will demonstrate a variety of techniques and divulge some useful hints, tips and exercises to help you improve your colored pencil handling and accuracy of observation. Through demonstrations Ann will show you how you can achieve more interesting, balanced and exciting compositions, and how to get your portrait to pop. You'll have time to practice with plenty of individual attention. **Fee:** \$270 member, \$325 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I

• Mon. – Wed., Oct. 22 - 24, 9 a.m. – 2:30 p.m.

Instructor: Ann Swan, U.K.

No refunds for registration cancellations after September 17 unless your seat can be filled.



Ann Swan

Leaves and All Things Leafy

This course will give you a fresh look at leaf techniques in colored pencil. It's a course you'll love to hate but probably desperately need. Over three days we will immerse ourselves in leaves, looking at leaf types,

their structure and identification and ways of improving accuracy of drawing, shading and foreshortening. Ann will demonstrate the various techniques she uses for depicting veins, highlights and differing textures plus ways to mix color for realistic fronts and backs of leaves. See how Ann interprets elements of arrangement to push the boundaries in her work. Bring it all together to compose a botanical piece that will showcase all you've learned. **Fee:** \$270 member, \$325 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I

• Fri. – Sun., Oct. 26 – 28, 9 a.m. – 2:30 p.m.

Instructor: Ann Swan, U.K.

No refunds for registration cancellations after July 20 unless your seat can be filled.

Ann Swan works primarily in graphite and colored pencil and is well known for her fine detail, vibrant colors and strong contemporary style. She champions the underdog in the plant world, drawing our attention to Brussels sprouts or beetroots, feeling they are just as beautiful as the iris or the tulip. She is passionate about colored pencils, believing that they are easy to master, forgiving and accessible so that even a complete beginner can very quickly produce work of quality. She first exhibited in 1990 and now shows her work worldwide. Exhibitions have included The Royal Botanic Gardens at Kew in 1994 and the Hunt Institute's 8th International Exhibition in Pittsburgh, USA. Recently retired from many years exhibiting at the RHS Chelsea Flower Show, Ann is now a judge on the RHS Picture Committee and still regularly exhibits with the Society of Botanical Artists. Her work is represented in the prestigious Shirley Sherwood Collection and features in many private collections around the world.

From Dancing Ink to Pictures of Ownership: Creating Book Plates with Symbolic Chinese Botanical Motifs



Sally Yu Leung

More than merely decorative, Chinese plant and floral motifs offer hidden meanings and symbolize good wishes in life. Based on their own interpretation of the unusual combination of Chinese botanical motifs, students in this class will learn to

let the brush dance over rice paper create book plates. Students will explore a number of Chinese characters to devise interesting sayings for inclusion in the plates. **Fee:** \$270 member, \$325 non-member. **Prerequisites:** No prerequisites.

• Fri. – Sun., Nov. 30 – Dec. 2, 9 a.m. – 2:30 p.m.

Instructor: Sally Yu Leung, San Francisco, CA

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

Sally Yu Leung is an author, independent curator of Chinese decorative arts, and also the cultural ambassador of the Asian Art Museum in San Francisco. She has been a teacher of Chinese calligraphy and brush painting at Pixar Animation Studios for many years.

INTRODUCTORY COURSES

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:** \$200 member, \$255 non-member. **Prerequisites:** No prerequisites. **Note:** If you have had some drawing experience, please go directly to Pencil I.

Weekend Workshop

- Fri. – Sun., Sept. 7 - 9, 9 a.m. – 2:30 p.m.

Instructor: Renee Jorgensen

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.

Fee: \$220 member, \$275 non-member

- Thur., Aug. 6, 13, 20, 27, Sept. 10, 6 – 9 p.m.

Instructor: Mervi Hjelmroos-Koski

Fee: \$200 member, \$255 non-member

- Mon., Oct. 29, Nov. 5, 12, 19, 26, 9 a.m. - noon

Instructor: Mervi Hjelmroos-Koski

Composition for Botanical Illustration

The arrangement of line, shape and color in artwork is an art form in itself. The difference between a pleasant picture and amazing artwork is often found in composition. This course begins with a study of recognized masters and contemporary



Marjorie Leggitt

illustrators. Learn how to use compositional elements and principles in your botanical illustration. Exercises to create your own thumbnail compositions develop insight and expertise to enhance all of your future illustrations. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** No prerequisites.

- Wed., Sept. 5, 9 a.m. – 4 p.m., Sept. 19, 9 a.m. – noon, Sept. 26, 9 a.m. – 4 p.m.

Instructor: Marjorie Leggitt

- Wed., Oct. 17, 24, 31, Nov. 7, 14, 6 – 9 p.m.

Instructor: Marjorie Leggitt



Karla Beatty

Botanical Illustration in Pencil I

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 required courses to follow. You'll emerge from this class with the tools you need to draw anything. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** No prerequisites.

REQUIRED COURSES

Weekend Workshop

- Fri. – Sun., Aug. 10 – 12, 9 a.m. – 2:30 p.m.
Instructor: Renee Jorgensen
- Tue., Aug. 28, Sept. 4, 11, 18, 25, 9 a.m. – noon
Instructor: Karla Beatty

Weekend Workshop

- Fri. – Sun., Sep. 14 – 16, 9 a.m. – 2:30 p.m.
Instructor: Constance Sayas

Weekend Workshop

- Fri. – Sun., Nov. 9 – 11, 9 a.m. – 2:30 p.m.
Instructor: Renee Jorgensen



Susan Rubin

Botanical Illustration in Pencil II

Simple and classic, pencil drawing is a timeless art form. Expand on the drawing skills you learned in Pencil I as you reinforce and refine your knowledge of graphite pencil. Learn additional techniques for shading, texture,

perspective, depth and composition. A good drawing is the basis of botanical illustration in any medium. Group instruction and individual attention are tailored to help you complete a botanical plate in this subtle and striking medium. **Fee:** \$200 member, \$255 non-member. **Prerequisite:** Pencil I

- Mon., Aug. 6, 13, 20, 27, Sept. 10, 1 – 4 p.m.
Instructor: Susan Rubin
- Mon., Oct. 29, Nov. 5, 12, 19, 26, 6 – 9 p.m.
Instructor: Karla Beatty

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 it 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:** \$200 member, \$255 non-member. **Prerequisite:** Pencil I

- Wed., Aug. 1, 8, 15, 22, 29, 1 – 4 p.m.
Instructor: Marjorie Leggitt

Weekend Workshop

- Fri. – Sun., Sept. 28 – 30, 9 a.m. – 2:30 p.m.
Instructor: Marjorie Leggitt



Marjorie Leggitt

Botanical Illustration in Pen and Ink I

Pen and ink is at the heart of botanical illustration. Expand your drawing repertoire as you learn techniques to create line, form and texture in black and white. “Expressive line” and “stipple” become part of your artistic vocabulary as you practice this traditional medium with modern and versatile technical pens. Step-by-step

instruction, demonstration and practice will give you the foundation you need to draw any botanical subject accurately and skillfully. **Fee:** \$200 member, \$255 non-member.

Prerequisite: Pencil I

- Wed., Aug. 1, 8, 15, 22, 29, 6 – 9 p.m.
Instructor: Marjorie Leggitt
- Mon., Sept. 24, Oct. 1, 8, 15, 22, 9 a.m. – noon
Instructor: Renee Jorgensen

Botanical Illustration in Pen and Ink II

Take your pen and ink skills to a new level of sophistication. Explore the Gardens’ limitless world of color, texture and complex botany to incorporate this information into black and white illustrations. Working with both technical pen and traditional quill, learn advanced techniques to make strokes mimic the fuzz on a fern, the down in a milkweed pod or the mottled colors of a variegated begonia. Learn how to layer and manipulate lines and stipples to develop a full range of value, texture and atmospheric perspective. Pen techniques take on new meaning as you flesh out a final inked

REQUIRED COURSES

illustration of a plant of your choice. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pen and Ink I

- Tue., Sept. 6, 13, 20, 27, Oct. 4, 6 – 9 p.m.

Instructor: Renee Jorgensen

- Wed., Oct. 24, 31, Nov. 7, 14, 28, 1 – 4 p.m.

Instructor: Marjorie Leggitt



Susan Rubin

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:** \$200 member, \$255 non-member. **Prerequisites:** No prerequisites

Weekend Workshop

- Fri. – Sun., Aug. 24 - 26, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

Weekend Workshop

- Fri. – Sun., Sept. 21 - 23, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

Weekend Workshop

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

Instructor: Susan Rubin

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:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I and Color Layering for Colored Pencil

- Tue., Aug. 28, Sept. 4, 11, 18, 25, 6 – 9 p.m.

Instructor: Susan Rubin

- Mon., Sept. 24, Oct. 1, 8, 15, 22, 1 – 4 p.m.

Instructor: Susan DiMarchi



Susan Rubin

Botanical Illustration in Colored Pencil II

Take your colored pencil skills to the next level and become proficient in this fun, versatile medium. Work through a step-by-step process to create a preparatory layered drawing. Learn techniques to create texture, detail and depth

to enhance your subject. Experiment with different surfaces and solvents for blending and shading. Add depth with atmospheric perspective and learn finishing techniques that will make your drawings pop. Individual attention will guide you to create a finished botanical plate. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil and Colored Pencil I

- Mon., Sept. 24, Oct. 1, 8, 15, 22, 6 – 9 p.m.

Instructor: Susan DiMarchi

- Tue., Oct. 30, Nov. 6, 13, 20, 27, 9 a.m. – noon

Instructor: Susan Rubin

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:** \$200 member, \$255 non-member. **Prerequisites:** No prerequisites.

- Thur., July 19, 26, Aug. 2, 9, 16, 9 a.m. – noon

Instructor: Constance Sayas

- Thur., Sept. 5, 12, 19, Oct. 3, 10, 6 – 9 p.m.

Instructor: Constance Sayas

REQUIRED COURSES

Botanical Illustration in Watercolor I

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:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I and Color Mixing for Artists

- Mon., Aug. 6, 13, 20, 27, Sept. 10, 9 a.m. - noon

Instructor: Karla Beatty

- Thurs., Nov. 1, 8, 15, 29, Dec. 6, 6 – 9 p.m.

Instructor: Karla Beatty



Karla Beatty

Botanical Illustration in Watercolor II

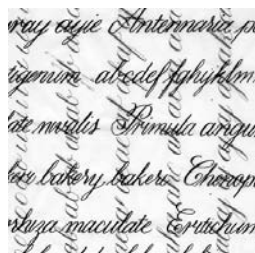
Watercolor basics got you started, now develop your confidence as you work toward completing a finished plate from a live specimen in this most traditional of botanical media. The emphasis here is on bringing it all together. Learn and refine additional techniques through instruction, demonstration and practice, with special attention given to layering, shading and building form. Discover brush

techniques and colors that enhance perspective and depth. Follow painting steps through completion, from broad washes to final detail. Learn how to fix mistakes and understand why watercolor is a forgiving medium. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

- Wed., Sept. 12, 19, Oct. 3, 10, 17, 1 – 4 p.m.

Instructor: Constance Sayas

ELECTIVE COURSES



Handwriting Basics

Even in today's computer driven society handwriting can make the first impression. Learn how to develop and improve your handwriting skills while exploring simple methods to improve your signature. This three-hour workshop gives you some basic tips to sign and label your next botanical illustration without the help of a word processor. **Fee:** \$45 member, \$57 non-member. **Prerequisites:** No prerequisites

- Fri., Aug. 3, 9 a.m. - noon

Instructor: Renee Jorgensen

Improve Your Handwriting Skills

Are you writing with your fingers or with your forearm? Does your handwriting have an easy flow or does it look tortured? Handwriting is becoming a lost art, since the personal computer and text messaging have become the primary methods for recording our ideas. Researchers suggest that developing writing skills will aid the visual identification of graphic shapes. During this workshop you will learn how to develop and improve your handwriting skills while exploring simple methods to improve your signature and labeling. With practice, you will be able to make neater writing a habit. This workshop gives you the confidence to sign and label your next botanical illustration without the help of a word processor. **Fee:** \$120 member, \$153 non-member. **Prerequisites:** No prerequisites

- Tue., Oct. 9, 16, 23, 9 a.m. – noon

Instructor: Renee Jorgensen



Annie Reiser

Botangle

Based on the worldwide doodling craze called "Zentangle" (started by Rick Roberts and Maria Thomas) we will learn and practice repetitive strokes that form intricate decorative botanical patterns. Learn to relax and focus as you express your style in creating intricate, decorative drawings that are simple to draw but look amazing and complicated. We will

ELECTIVE COURSES

practice strokes consciously and deliberately, observe botanicals and mock their natural designs to make our own “botangles” or repetitive strokes based on plants. Using keen observation and contour drawing techniques combined with ability to translate plant forms and textures into patterns, you will create your own special botangle plate ready to decorate note cards or precious wrapping papers. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** No prerequisites

- Fri. – Sun., Oct. 5 – 7, 9 a.m. – 2:30 p.m.

Instructor: Annie Reiser

JOURNALING, FIELD DOCUMENTING



Marjorie Leggitt

Field sketching and watercolor studies of indigenous Colorado flora. Selected illustrations from this workshop may be included in a Boulder County Open Space field guide on Caribou Ranch. Subject matter includes herbaceous wild flowers and woody plants at the historic Delonde Homestead and surrounding Caribou Ranch Open Space.

This field class exposes students to the energy and challenge of working in the field. An introduction and guided tour will familiarize students with the floral richness and diversity found in the montane plant zone at 8,500 feet. Included is instruction and demonstration of plant identification by using wildflower field guides and dichotomous keys, how to set up for outdoor sketching and painting, and how to work with a portable limited palette. Finally, you learn to develop a comprehensive yet expressive plate that includes all the detailed elements for each specimen, such as general habit, plant silhouette, morphologic details, etc as needed for plant identification. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color layering for Colored Pencils, Colored Pencil I or Color Mixing for Artists, Watercolor I

- Fri. – Sun., July 27 - 29, 10 a.m. – 4 p.m.

Instructor: Marjorie Leggitt

Into the Wild: Colorado Montane - Native Plants at Caribou Ranch

Field sketching and watercolor studies of indigenous Colorado flora. Selected illustrations from this workshop may be included in a Boulder County Open Space field guide on Caribou Ranch. Subject matter includes herbaceous wild flowers and woody plants at the historic Delonde Homestead and surrounding Caribou Ranch Open Space.

The Art of the Nature Journal at Caribou Ranch Open Space

Explore the artistic, scientific and reflective pursuit of keeping a nature journal in the field. Delight in the environment as you observe and record its details. Observing deeply, sketching and noting the features of plants, flowers, birds, animals, sky and land formations will reveal to you insights that you might never discover in the rush of daily life or studio practice. Learn basic techniques in graphite and colored pencil pen and ink wash and watercolor. Enjoy instruction in attuned observation, writing in reverie, field sketching, color, and creating “encounter maps.” Whether you are new to the nature journal or an advanced naturalist/artist, you will deepen in your skills and develop an artful daily practice for your life through all of the seasons. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists, Watercolor I

- Fri. – Sun., Sept. 7 – 9, 10 a.m. – 4 p.m.

Instructor: Maria Hodkins

BOOKBINDING and THE CARE OF BOOK COLLECTIONS



Mervi Hjelmroos-Koski

Renaissance Leather Journal

For centuries books have been bound in leather and some techniques have been devised to do the binding quickly and less expensively. During this one day workshop we create a leather journal, (5" x 7") with decorative bindings and tie closure. You'll learn different stitching patterns depending on which of the classes you have participated in. The

paper in this journal is Arches hot press paper which has stood the test of time and the scrutiny of famous artists and is well suited for writing with a fine fountain pen, or journaling and illustrating with watercolor washes or pencil drawings. **Fee:** \$85 member, \$130 non-member. **Prerequisites:** No prerequisites

- Fri., Aug. 17, 9 a.m. – 4 p.m.

Instructor: Mervi Hjelmroos-Koski

- Tue., Oct. 2, 9 a.m. – 4 p.m.

Instructor: Mervi Hjelmroos-Koski



Karen Jones

Maintenance and Repair for Collections

During this workshop decision-making, as well as equipment and supplies needed for book repairs, will be discussed. Learn a series of simple repairs for the most common

damage seen in private and circulating collections. These repairs include: paper mending (without pressure sensitive tape), tip-ins, hinge tightening, hinge replacement, spine replacement, and fabricating a polyester wrapper. We supply the pre-damaged books and everyone can concentrate on practicing these techniques without the distraction of dealing with a lot of variables. During the last session you can bring in samples of your own damaged books for class discussion and consultation. **Fee:** \$120 member, \$153 non-member. **Prerequisites:** No prerequisites.

- Tue., Aug. 7, 14, 21, 6 – 9 p.m.
Instructor: Karen Jones

Moriki Rebacking

This technique, first introduced in 1995 by Don Etherington, is a sound and subtle repair for books that have torn or missing spines or torn outer hinges. It is empathetic with both cloth and leather bindings. You may bring small damaged books (19th c - 1950) for consideration. We will review criteria for this type of repair and choose the most promising candidates during the first session. **Fee:** \$120 member, \$153 non-member. This is considered an intermediate level repair, so some familiarity with bookbinding or book repair is preferred.

- Thurs., Oct. 11, 18, 25, 6 – 9 p.m.
Instructor: Karen Jones

DRAWING TECHNIQUES



Constance Sayas

Petal Perfection

Creases, crinkles, ruffles and veins – petals have them all. Petals can also have luminous, opaque or patterned characteristics which are tricky to master. Through demonstration and practice, learn the specialized watercolor skills to depict the uniqueness of petals. Learn the techniques of blending, charging, dabbing and swiping, in addition to lifting and

feathering. Use the dry brush technique for fine details and glazing to create the illusion of luminosity. Finish the class by completing a finished plate of a beautiful flower with plenty of petals. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

- Tue., July 24, 31, Aug. 7, 14, 21, 1 – 4 p.m.
Instructor: Constance Sayas

Coquille Surface for Building Texture

Coquille board is a paper ground that has a textured surface resembling “finely wrinkled paint or silk crepe material.” The tiny ridges and depressions in the paper surface assist the illustrator with quick stipple-like texture and continuous tone application and the paper sometimes is referred to as “stipple board.” When applying a variety of media on Coquille board, a stipple pattern appears making work quick and effective. It is not only perfect for black and white or continuous tone reproduction, but there are also time-saving techniques for applying a variety of black media. By using pen, ink, black wax pencils and white gouache you will explore the characteristics of line, form and texture on the board surface. Demonstrations and individual guidance will help you to select a suitable subject matter and get the final project completed during the course. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pen and Ink I

- Wed., Oct. 3, 10, 17, 24, 31, 9 a.m. – noon
Instructor: Renee Jorgensen



Marjorie Leggitt

The Value of Values

The challenge of drawing is to translate a three-dimensional living subject into a two-dimensional static surface, and make it believable! Values are the variations in tone that help to create the illusion of form and space. Learn the difference between the body value you can see and atmospheric value you

must invent for effect. Working in both graphite and color, learn to capture value quickly and accurately using mapping and blocking techniques. Demonstrations and practice will give you skills to improve and streamline your drawings. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I

- Tue., Oct. 9, 16, 23, 30, Nov. 6, 1 – 4 p.m.

Instructor: Marjorie Leggitt



Susan Rubin

Focus on Style

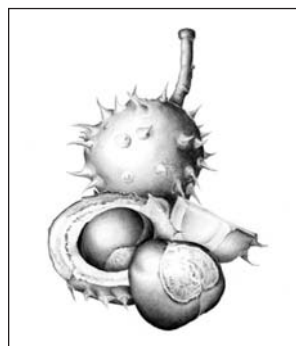
It's all about YOU! You are a program graduate or almost there. You've learned techniques in multiple media and created numerous works according to direction. Now it's time to define your own style and start a body of work that best represents your

own point of view. Start with tools for self-assessment and an overview of the possibilities. See how other botanical artists have found clarity, then make small decisions that add up to a personal statement. Start a new piece in any medium that will showcase your strengths and style. Whether you gravitate toward botanical tradition or the cutting edge, you'll emerge with a better idea of your unique artistic direction. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** All required classes and at least 50 elective hours.

- Thurs., Nov. 1, 8, 15, Nov. 29, Dec. 6, 9 a.m. - noon.

Instructor: Susan Rubin

GRAPHITE



Karla Beatty

Alternate Graphite

Put your traditional HB pencil aside for a moment and explore the possibilities of non-traditional carbon-based materials and give the priority to dark wash pencils, graphite dust, carbon dust and charcoal. Explore various papers as well as other kinds of supports and grounds, learn about fixatives and blenders. You will be using

trees as your subject matter: leaves, bark, fruits and nuts, and whole trees from up close and from a distance. During the course of this project-oriented class you will find out the graphite medium that suits you best and create a finished drawing – or perhaps two – with beautiful, rich continuous tone. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pencil II

- Wed., Aug. 1, 8, 15, 22, 29, 9 a.m. - noon

Instructor: Karla Beatty

PEN & INK, CALLIGRAPHY



S. Curnutte

Brush and Quill - Expressive Ink on Mylar

Step away from the tradition to try new techniques! Trade your technical pen for a quill and brush and learn to express ink lines in a relaxed and painterly fashion. Begin with a look at how other artists have used ink expressively. Demonstration and practice with the new tools

and colored inks prepares you to start your own drawing. Use vegetables as your subject matter and experiment with techniques for successfully depicting line, form and texture. Make a mistake? No problem! You can erase ink from Mylar and try again. Complete a botanical study and enjoy a fresh, fun way to approach this time-honored medium. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pen and Ink I

- Thur., Aug. 2, 9, 16, 23, 30, 6 – 9 p.m.

Instructor: Susan DiMarchi

COLORED PENCIL



Susan Rubin

Vegetables of the Chatfield CSA Farm in Colored Pencil

The local farm movement strives to connect people to the origins of their food supply. Take it one step further and make the connection into art! Begin with a visit to Denver Botanic Gardens' Community Supporting Agriculture (CSA) farm at Chatfield. Observe your selected vegetable plant growing in the soil. Take notes, sketch, color swatch and photograph your subject from roots

to new growth. Use your field materials to plan an appealing layout that tells the story of a vegetable. Back in the classroom, work toward a finished portrait of the vegetable depicting all parts of the plant. Learn to mix a variety of colored pencil techniques to depict textures and detail. We'll pick up a fresh specimen for you when the CSA delivers to the Gardens on Tuesday afternoon, and have it ready for your work on Wednesday morning! Your fresh-from-the-farm portrait will answer the question: How does your garden grow? **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pencil II, Color Layering for Colored Pencil, Colored Pencil I, Colored Pencil II (strong drawing skills required).

- Tue., Aug. 28, Sept. 4, 11, 18, 25, 1 – 4 p.m.

Instructor: Susan Rubin



Susan Rubin

Inspired by Impressionists: Pan Pastel and Pastel Pencil

When Claude Monet painted *Impression, Sunrise* in 1872, he used a new, synthetic orange pigment in a style that defied traditional painting techniques. The Impressionist movement named for this piece lasted only a few decades, but the genre remains a fan favorite even

today. Learn about the ideas behind the movement and the techniques that created the effects. Learn how to use PanPastel and pastel pencils, and explore techniques that break the rules of color application and traditional botanical illustration. Choose a favorite painting and borrow the composition, palette and style to create a botanical piece with a fresh,

Impressionist feel. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pencil II, and any other level II class with required prerequisites.

- Tue., Nov. 1, 8, 15, 29, Dec. 6, 1 – 4 p.m.

Instructor: Susan Rubin

MIXED MEDIA – ILLUMINATION



Drawing on Tradition: Japanese Woodblock Art

Woodblock printing was first used in Japan in the 8th century with one single color: Sumi ink. The multi-color printing

was adapted on the 17th century and often called moku hanga. The inks used in the printing were water-based allowing for a wide range of vivid colors, glazes and color transparency. The forms were simplistic, prints contained floral and bulbous forms and "whiplash" curves; all key elements of what would eventually become Art Nouveau. Study and analyze historic and current Japanese wood block art for inspiration and ideas. Learn what flora and which birds are traditional in Japanese woodblock art representing the essence of Japanese culture. Select a flowering plant and create a realistic stylized line design and add the color according the special palette. You may incorporate a bird in your design which can turn out to be a sophisticated note card or your favorite fabric design. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pen and Ink I, Color Mixing, Watercolor I

- Thur., Aug. 23, 30, Sept. 6, 13, 20, 9 a.m. - noon

Instructor: Renee Jorgensen



David Ashley

Gold Leaf Gilding Techniques for Illumination

The methods of gilding used today are rooted in ancient Egypt and were later refined during the Renaissance. It is documented that gilding with gold leaf was carried out around 3,000 BCE to 2,000 BCE using procedures little different from those used today. In this

ELECTIVE COURSES

two-day class, we will explore a variety of the traditional and contemporary gilding methods. Our main focus will be on acrylic mediums, including acrylic gesso, gloss and matte mediums. These non-toxic materials produce reliable results, and are probably the easiest gilding sizes available. We will also explore other options, including Jerry Tressor gold size, gum ammoniac, and even a few non-traditional methods. Each student will leave the class with a number of different samples, instructional handouts, small quantities of various gilding mediums, and some patent gold leaf for further projects or experiments. **Fee:** \$200 member, \$255 non-member. **Prerequisite:** No prerequisites.

• Sat. – Sun., Oct. 20 – 21, 9 a.m. – 2:30 p.m.

Instructor: David Ashley

David Ashley has been a calligrapher, bookbinder and letterpress printer in Denver since 1980. He has had the good fortune to produce works for such notable people as His Holiness Pope John Paul II, The Dalai Lama of Tibet, Desmond Tutu, Lech Walesa and Elie Wiesel.



Libby Kyer

Christmas Wreaths and Swags – Motifs for Your Holiday Greeting

Some traditions speak to our hearts of comfort and celebration. In the darkest days of the year, holiday wreaths and swags gather live and dried materials to dress our homes. Create images of plants, wreathed or gathered

in swags, and dressed up with an eye toward the coming holidays. You'll learn to make a pen and ink base that can be left uncolored, colored in an artistic limited fashion with strategic points of color, or colored in completely. Compose your specimens in a wreath or swag, use some winter-flowering pansies, hellebores, poinsettias and shrubby berries, such as bittersweet, rose hips, snowberries, juniper berries, and include some cones. Discover methods of reproduction that are simple and effective and you have created your own

design for holiday gifts, tags or wrapping materials. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Pen and Ink I, Color Mixing

• Fri. – Sun., Oct. 12 – 14, 9 a.m. – 2:30 p.m.

Instructor: Libby Kyer



Drawing on Tradition: Along the Borders of Flemish Illumination

In the 15th century flowers went from the pages of the herbal to the pages of elegantly designed books; the Flemish Books of Hours were beautifully decorated with floral illustrations in their margins. The method of painting was nearly scientific, and this style of illumination quickly became the dominant feature of the era. The flowers appeared as though they

had been cut fresh from their stems and scattered along on a golden background. Sprinkled here and there among the flowers an insect would appear as though lured by the flowers' realism. Each flower cast a *tompe l'oeil* shadow as if it were three-dimensional. Study the history and samples of Flemish illumination and explore the design concepts that artists of that period successfully used for gilded illuminated panels. Hands-on experimentation will help you in problem solving and different strategies. Individual guidance and demonstration will help you to design a composition in the style of traditional Flemish illumination. Use gold gilding, gouache, watercolor or egg tempera to create your own realistic illuminated masterpiece like the ones in the historic Flemish Books of Hours. **Fee:** \$200 member, \$255 non-member. **Pre-requisites:** Pencil I, Color Mixing, Watercolor I

• Wed., Nov. 7, 14, 21, 28, Dec. 5, 9 a.m. - noon

Instructor: Renee Jorgensen



Marjorie Leggitt

Colorado Mushrooms

Mushrooms are notoriously difficult to distinguish, and while picking a poisonous one isn't always dangerous, eating one can be deadly. Colorado has approximately 50 to 100 varieties of edible mushrooms including oysters, morels, chanterelles and porcinis and another 100 which are

poisonous. This class starts with a field trip to Squaw Pass with Gardens' mycologist, Vera Evenson. Vera will share her knowledge and passion about mushrooms: discussing the parts, life cycle, habitats and importance of mushrooms. She will help you to locate and identify mushroom in the field. Marjorie will give a demo on sketching in the field and explain what information to include in final plates. There will be plenty of time for field sketching, color studies and data collection. Back in the classroom, you will explore compositional possibilities incorporating various stages of growth of your specimen. Learn the techniques to portray fungi texture and form of caps, cups, gills and stipes. Work towards a complete botanical portrait of these most appealing subjects in their natural habitats. **Fee:** \$250 member, \$320 non-member (fee includes the field trip). **Prerequisites:** Pencil I, Perfecting Perspective, Composition, entry level color media class with required prerequisites.

- Thur., Aug. 9, 9 a.m. – 4 p.m., Aug. 16, 23, 30, 1 – 4 p.m.
Instructor: Marjorie Leggitt

WATERCOLOR PENCIL

Watercolor Pencils I

It's dry, it's wet, it's mixed media in a single pencil! Discover the versatility of watercolor pencils. Start with color studies to explore the qualities of watercolor pencils as they translate into watercolor. Experiment with graphite pencil and ink as embellishments as you develop and work on sketches from your journal, then put your new skills to use to create a



Renee Jorgensen

finished botanical plate in this fresh and fluid medium. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color layering for Colored Pencil, Color Mixing for Artists.

- Mon., Oct. 29, Nov. 5, 12, 19, 26, 1 – 4 p.m.
Instructor: Renee Jorgensen

WATER MEDIA



Constance Sayas

Prairie Plants in Watercolor

Can you capture the movement of a prairie plant blowing in the wind or compose a spectacular medley of the colorful wildflowers mixed with the music of different grass species? Plains and prairie areas are home to little and big bluestem, Indian grass, cowboy's delight, blue flax coneflower, myriad of daisies, rudbeckia, zinnia and prairie smoke and cacti, only to mention a few, from the vast variety of species that we can find in the Colorado prairie – of which only pockets have survived. Start with a tour in the Gardens' prairie area and learn from an expert about the different species and the special conditions that this ecosystem requires in order to survive. Back in the classroom explore the ways to create a dynamic painting with a strong sense of depth. Lay the foundation with wet-on-wet techniques and define with the drybrush strokes. Demonstrations and individual guidance will show you how to master the burgundy stalks of the blue stem, the golden sheaves of Indian grass or how to get the switch grass to dance in you final plate. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists, Watercolor I

ELECTIVE COURSES

- Tue., July 24, 31, Aug. 7, 14, 21, 9 a.m. – noon

Instructor: Constance Sayas

Autumn Leaves in Watercolor

Expand your watercolor repertoire. Colorful autumn leaves are your playground as you explore new techniques and materials to create artistic leaf studies. With a focus on painterly effects, you'll experiment with dabbing, splattering and charging. Sounds like fun? That's the idea. Play with watercolor and develop new techniques to enhance your illustrations. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists, Watercolor I

- Tue., Oct. 16, 23, 30, Nov. 6, 13, 6 – 9 p.m.

Instructor: Constance Sayas

The Amsterdam Connection: Lessons Learned from Rembrandt

Did you know that the scientific lighting position from upper left is also sometimes called "Rembrandt Lighting" referring to his favorite position from which to paint? During this project-oriented course you will work on flower portraits with tulips or other flowers of your choice exploring unique composition, focus and ways of using lighting to make a strong form. You will learn about the painting techniques of the "Old Master" and other 17th century flower painters. You will apply their innovative approaches to create a particular focus of attention especially through the lighting position. Through demonstrations and lots of individual guidance you will produce an interesting and unusual final plate. **Fee:** \$200 member, \$255 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists, Watercolor I

- Thur., Sept. 20, 27, Oct. 4, 11, 18, 1 – 4 p.m.

Instructor: Karla Beatty

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: Registrar
909 York Street, Denver, CO 80206
5. **Online:** www.botanicgardens.org

Visit the Botanical Illustration 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.

After Course has Commenced:

Instructors have no authority to grant or promise refunds. In the

event of a family emergency or because of inclement weather circumstances, the student can later complete the course by taking the missed single classes from the same instructor and notifying the program manager two weeks before the course starts. If more than 20% of the course is missed because of the family emergency or the inclement weather circumstances, the course can be re-taken free during the same year from any instructor in that media if space is available.

These policies apply to all registrations in the Botanical Art and Illustration program. 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:

Attendance is required at the first class for all required courses. In order to receive credit, 80 % of a course must be attended (at least 12 hours of a 15-hour course).

CONTINUING EDUCATION 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