

WINTER/SPRING 2012 BOTANICAL ART & ILLUSTRATION



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

Certificate Program

DENVER BOTANIC
GARDENS

WINTER/SPRING 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. **Classes 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

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.

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

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: \$25

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.

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, 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.

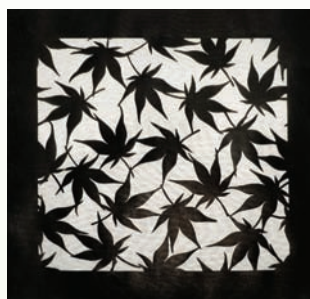
No refunds for registration cancellations after March 23 unless your seat can be filled.

- 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

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

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:** \$192 member, \$243 non-member. No prerequisites. **Note:** If you have had some drawing experience, please go directly to Pencil I.

- Mon., Feb. 13, 20, 27, March 5, 12, 6 – 9 p.m.

Instructor: Renee Jorgensen

Weekend Workshop

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

Instructor: Karla Beatty

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. **Fee:** \$192 member, \$245 non-member. No prerequisites.

- Wed., Feb. 22, 29, March 7, 14, 21, 9 a.m. – noon

Instructor: Mervi Hjelmroos-Koski

- Mon., April 23, 30, May 7, 14, 21, 6 – 9 p.m.

Instructor: Mervi Hjelmroos-Koski

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

Instructor: Mervi Hjelmroos-Koski

REQUIRED COURSES

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 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. No prerequisites.

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

- Wed., Jan. 11, 18, 25, Feb. 1, 15, 9 a.m. – noon

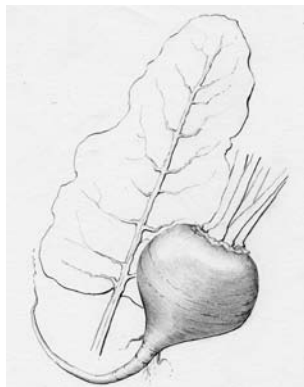
Instructor: Marjorie Leggitt

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

- Tue., June 5, 12, 19, 26, July 3, 6 – 9 p.m.

Instructor: Marjorie Leggitt

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 required

courses to follow. You'll emerge from this class with the tools you need to draw anything. No prerequisites.

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

- Tue., Jan. 10, 17, 24, 31, Feb. 7, 9 a.m. – noon

Instructor: Karla Beatty

Weekend Workshop

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

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

Instructor: Renee Jorgensen

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

- Tue., March 20, 27, April 3, 10, 17, 6 – 9 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

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

- Mon. – Fri., July 23 – 27, 6 – 9 p.m.

Instructor: Libby Kyer

Offsite at Arvada Center

(call 720-898-7200 to register or go to www.arvadacenter.org)

- Tue., Jan. 10, 17, 24, 31, Feb. 7, 1:30 – 4:30 p.m.

Instructor: Renee Jorgensen

Botanical Illustration in Pencil II



Susan Rubin

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. **Prerequisite:** Pencil I

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

- Tue., Feb. 14, 21, 28, March 6, 13, 9 a.m. – noon

Instructor: Karla Beatty

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

- Wed., June 13, 20, 27, July 11, 18, 6 – 9 p.m.

Instructor: Susan Rubin

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

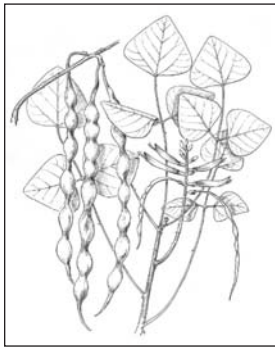
REQUIRED COURSES

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
- Wed., March 28, April 4, 18, 25, May 2, 9 a.m. – noon
Instructor: Marjorie Leggitt

Botanical Illustration in Pen and Ink I



Marjorie Leggitt

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:** \$192 member, \$245 non-member. **Prerequisite:** Pencil I

- Wed., Jan. 11, 18, 25, Feb. 1, 15, 1 – 4 p.m.
Instructor: Marjorie Leggitt
- Mon., March 26, April 2, 9, 16, 23, 9 a.m. – noon,
9 a.m. – noon
Instructor: Renee Jorgensen

Botanical Illustration in Pen and Ink II



Marjorie Leggitt

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 illustration of a plant of your choice. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Pen and Ink I

- Tue., Feb. 14, 21, 28, March 6, 13, 6 – 9 p.m.
Instructor: Marjorie Leggitt
- Thurs., May 3, 17, 24, 31, June 7, 9 a.m. – noon
Instructor: Renee Jorgensen

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. No prerequisites.

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

Botanical Illustration in Colored Pencil I



Kathleen Dolan

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

REQUIRED COURSES

through instruction, demonstration and practice on small studies of botanical subjects. You'll be ready to produce a finished plate in Colored Pencil II. **Prerequisites:** Pencil I and Color Layering for Colored Pencil

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

- Thur., Jan 12, 19, 26, Feb. 2, 9, 9 a.m. – noon

Instructor: Susan DiMarchi

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

- Mon., March 26, April 2, 9, 16, 23, 1 – 4 p.m.

Instructor: Susan DiMarchi

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

- Thur., June 14, 21, 28, July 5, 12, 6 – 9 p.m.

Instructor: Susan DiMarchi

Botanical Illustration in Colored Pencil II



Susan Rubin

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:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil and Colored Pencil I

- Mon., Feb. 20, 27, March 5, 12, 19, 1 – 4 p.m.

Instructor: Susan Rubin

- Thur., May 3, 10, 17, 24, 31, 1 – 4 p.m.

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:** \$192 member, \$245 non-member. No prerequisites.

- Thur., Jan. 12, 19, 26, Feb. 2, 9, 1 – 4 p.m.

Instructor: Constance Sayas

- Wed., April 4, 11, 18, 25, May 2, 6 – 9 p.m.

Instructor: Constance Sayas

Note: Create your own hardbound workbook for this class in **Coptic Binding: Make a Color Mixing Journal**, Sat. March 24, 9 a.m. – 4 p.m.

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.

Prerequisites: Pencil I and Color Mixing for Artists

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

- Thur., Feb. 16, 23, March 1, 8, 15, 1 – 4 p.m.

Instructor: Constance Sayas

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

- Wed., May 9, 16, 23, 30, June 6, 6 – 9 p.m.

Instructor: Karla Beatty

Botanical Illustration in Watercolor II



Constance Sayas

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

REQUIRED COURSES

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:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

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

- Thur., March 22, 29, April 5, 12, 26, 9 a.m. – noon
Instructor: Karla Beatty

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

- Mon., June 4, 11, 18, July 2, 9, 6 – 9 p.m.
Instructor: Constance Sayas

- Fri., July 13, 9 a.m. – 2:30 p.m.

Instructor: Susan Rubin

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

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.

The Business of Botanical Art

What's next? Start with a self-assessment of your potential, personal direction and goals as an artist. Learn the skills and create the materials you'll need to market yourself as a professional. Work step-by-step to organize and build a portfolio from the artwork you have and design an effective business card to present yourself professionally. Train your "left-brain" business manager to work with your "right-brain" artist as you gain information about contracts, paperwork, legal issues for artists and archiving your artwork. Visits to a paper store and a printer provide vital information for launching a professional future. You'll develop the know-how to start out in the art world. **Fee:** \$192 member, \$245 nonmember. **Prerequisite:** Pencil I

- Wed., March 28, April 4, 18, 25, May 2, 1 – 4 p.m.
Instructor: Marjorie Leggitt

Drawing on Tradition: Drypoint Printing (Intaglio Print)



Fredrick Nunley

If Rembrandt and Dürer had Plexiglas at their disposal, they most certainly would have embraced the inexpensive and simple contemporary method of printing this class teaches. You will learn the printmaking process called drypoint or intaglio. Learn to etch like the masters without the complexity of traditional copperplate methods first developed in Southern Germany during

the late 15th century. The team of two instructors will guide you through their respective areas of expertise; design and printmaking. First learn to apply basic principles of design in a simple composition inspired by live tulips. Then walk step-by-step through the drypoint printing process, experimenting first with line then applying drypoint to your composition. Finish with techniques for coloring your engraved plates using the medium of your choice. This type of etching renders elegant, expressive lines varying between light and delicate to heavy and bold, to create a uniquely velvety feel. **Fee:** \$226 member, \$326 nonmember. **Prerequisites:** Pencil I, Color Mixing for Artists, Watercolor I OR Color layering for Colored Pencil and Colored Pencil I

- Sat., Feb. 11, 9 a.m. – 2:30 p.m. (Hibiscus);
Sat. – Sun., Feb 18 – 19, 9 a.m. – 2:30 p.m.
(KOZO-Fine Art Materials, 10 E. Ellsworth Ave, Denver);
Sat., Feb. 25, 9 a.m. – 2:30 p.m. (Hibiscus).
Instructors: Annie Reiser and Patricia Branstead

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

BOOKBINDING

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 12th century and at that time 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

Coptic Binding - Color Mixing Journal

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

ELECTIVE COURSES



Annie Reiser

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 Artistic, 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

Case Binding



David Ashley

Do you subscribe to a newsletter or journal, but can't find the issue you are looking for? Case bind your journals to organize them and protect them for the future. In this class you will work with case bound structures, which are the most basic of book

structures. Begin by making a blank single-signature binding with a hardcover and spine, which also features an inlaid label or design on the front cover. Then bind printed journals or periodicals into a finished bound book. The sturdy binding also allows you to open the book flat for copying purposes. By the end of the class you'll have one basic book and perhaps had time to bind two books filled with periodicals! **Fee:** \$215 member, \$290 non-member. Fee includes supply kit for the books produced during the class. No prerequisites.

- Tue., May 1, 8, 15, 6 – 9 p.m.

Instructor: David Ashley

DRAWING TECHNIQUES

Light on Form

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:** \$192 member, \$245 non-member. **Prerequisite:** Pencil I

- Mon., Jan. 9, 16, 23, 30, Feb. 13, 9 a.m. – noon

Instructor: Susan Rubin

Radiance in Realism

Add an extra flair to your pen and ink work...with color! Innovation with mixed media can completely change the look of your drawings. Instruction and demonstration of how to combine ink drawing with ink washes, watercolor pencil and colored pencil will spark your imagination. Analyze first existing works of art to see how other illustrators have used the three media together. Then you'll dive right in and practice on your own pieces and discover the beauty of mixed media. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Pen and Ink I, Color Mixing for Artists, Watercolor Pencil I

- Mon., Jan. 9, 16, 23, 30, Feb. 6, 6 – 9 p.m.

Instructor: Renee Jorgensen



Susan Rubin

Face Your Fears

Spines are scary? A tumble of leaves make you tremble? Huge is horrible and tiny is terrible? You are not alone! Every botanical artist faces difficult drawing and complicated color. Bring your worst worries and develop strategies for unraveling the tough stuff. Work as a group in a relaxed

atmosphere to expose and conquer whatever presents a challenge when you sit down to draw. With effective tools and a step-by-step plan to work around any issue, you'll be brave enough to draw any subject in graphite or colored pencil. A small portrait of the subject you formerly feared will bolster your confidence to tackle the tough ones any time. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil and Colored Pencil I

- Tue., Jan. 10, 17, 24, 31, Feb. 14, 1 – 4 p.m.

Instructor: Susan Rubin

Delicate Details (Dry Brush)



Karla Beatty

Hairs, fibrous roots, pistils and stamens! The secret to depict specific details is the dry brush technique! A traditional watercolor method, dry brush means working with small strokes and limited use of washes. Improve your brush-handling skills and develop increased

control with guided exercises. Practice paint layering techniques to create vibrant color surfaces and sharp, clear details. New skills build confidence and can make your next watercolor project work for you. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

- Thurs., Jan. 12, 19, 26, Feb. 2, 9, 6 – 9 p.m.

Instructor: Karla Beatty

Perspective Special

One-, two-, three-, four- and zero-point perspective; linear and non-linear perspectives. How does one render them correctly and what are their limitations? Even Plato discussed the problems of perspective and how magical it is for human understanding. In this technique class, instruction and demonstration will focus on composition, scale and view. See how other artists have solved problems of depth and atmosphere. Using graphite or watercolor, you will challenge yourself and take a second look at the unexpected to achieve the right perspective for buried, hidden and dry plant components. Your advanced skills will prepare you to select a live specimen and work through the process of completing a botanical plate. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Perfecting Perspective

- Wed., Feb. 15, 22, 29, March 7, 14, 6 – 9 p.m.

Instructor: Karla Beatty

Color Layering II: Complementary Colors



Susan Rubin

Magic or mud? If your complements aren't getting compliments, it's time to delve into the effective use of color wheel opposites. See how adjacent complements create brilliance and layered complements dull and shade. Learn to discern hidden complements and put them to work for you. Create

a finished piece that shows off your mastery of complementary color and earns plenty of compliments! **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil and Colored Pencil I

- Mon., June 4, 11, 18, 25, July 2, 9 a.m. – noon

Instructor: Susan Rubin

Surface Textures in Microscope

Up close and personal. Over 40 different textures are identified within the plant kingdom. The pointed hairs of a nettle can sting, while star-shaped hairs of lavender carry its fragrance and the scales on the bromeliad surface are instrumental for the water management of the plant. Take a close look with the microscope and learn to identify the textures of many different botanical subjects. Enjoy group instruction and individual guidance as you learn to depict the enlarged textures. The more you know about botanical textures, the better your illustrations.

Fee: \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Botany for Botanical Illustrator

- Tue., June 5, 12, 19, 26, July 3, 9 a.m. – noon

Instructor: Mervi Hjelmroos-Koski

GRAPHITE

Focus on Bamboo

Bamboo is a common and vital fast-growing plant in Japan and other Asian countries symbolizing humility and fidelity. It exemplifies integrity for it bends in a storm, but does not break. The hard, smooth stem is used as a sustainable choice for flooring, paneling, cutting boards and cooking utensils. The flowing leaves are the only food source for the giant panda. In this class you'll master carbon dust, the medical and scientific illustrators' traditional medium, to obtain the smooth graduated tones and soft shapes of the bamboo. Become skilled at carbon pencils, blenders, brushes and fixatives. Learn to use a brush to apply the dust washes with a flawless continuous tone and your final attractive botanical plate will have the precision of watercolor. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Pencil II

- Wed., May 9, 16, 23, 30, June 6, 1 – 4 p.m.

Instructor: Karla Beatty

PEN & INK, CALLIGRAPHY AND PUBLISHING

Elegant Hand Lettering I

Learn copperplate or round hand lettering, the traditional style for labeling early botanical plates. Popular in England in the 17th and 18th centuries, this elegant lettering complements botanicals beautifully. Start with an introduction to the oblique pen and flexible quill nibs. Practice basic pen strokes and learn to form each letter in this classic style. Learn label placement and lettering size to complete your plates with a special flourish. **Fee:** \$192 member, \$245 non-member. No prerequisites.

• Mon., Jan. 9, 16, 23, 30, Feb. 13, 1 – 4 p.m.

Instructor: Renee Jorgensen

The Elegant Line: Calligraphy II



Renee Jorgensen

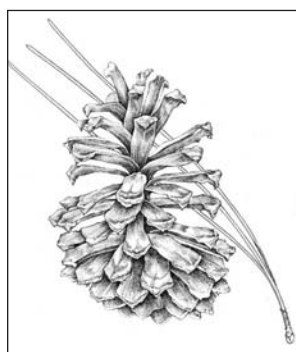
Your paintbrush has a new task! From the Romans to the Romantics, artists have wielded the brush to add the final flourish to artwork and documents alike. Whether working in a formal or an informal script, the brush is natural for creating elegant letterforms. Learn how to maneuver the lively springy character of the brush to bring life to letterforms and decorative strokes. Practice arm and wrist movements that will bring your calligraphy to a new level of precise control. Explore media other than black ink to add the final, personal touch to every artwork. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Entry level calligraphy course such as Elegant Hand Lettering I or Calligraphy I.

• Thurs., June 14, 21, 28, July 5, 12, 1 – 4 p.m.

Instructor: Renee Jorgensen

Discover Fibonacci – Patterns in Conifer Cones

0, 1, 1, 2, 3, 5, 7, 14 ... we find the Fibonacci sequence in music, economics, geometry, art, human anatomy, snail shells and in the architecture of plants. Learn about these patterns found in nature and science from a local Fibonacci specialist and study the conifer cones which are excellent examples of the sequence. Practice mapping values to create a realistic



Marjorie Leggitt

illusion of light and form, and learn to express the different textures with line and stipple in the complex cone structure. You will advance your pen and ink skills to the professional level while creating a beautiful final plate from your favorite cone. **Fee:** \$192 member, \$245 non-member.

Prerequisites: Pencil I, Pen and Ink I, Pen and Ink II

• Tue., Feb. 21, 28, March 6, 13, 20, 1 – 4 p.m.

Instructor: Marjorie Leggitt

Drawing on Tradition: Henry Evans



Henry Evans

Henry Evans (1918 – 1990) was a self-taught artist, botanist and printer who added a new dimension to the history of botanical illustration. His beautiful linoleum prints, all drawn from live plants and printed on an 1852 press, conveyed a strength and simplicity unique to the genre. He produced some 1400 subjects in 31 years of active work. Leave your paintbrush at home and bring your computer

for this 21st century technique. Become more proficient in the skills acquired in Adobe Illustrator I. Your sketches from the garden are transferred to the computer and serve as template for the final illustrations. After practicing vector-based drawing on the computer and learning to use the Wacom tablet and stylus, you will design and illustrate a 2013 botanical calendar in the style of Henry Evans. **Fee:** \$192 member, \$245 nonmember. **Prerequisites:** Pencil I, Adobe Illustrator I

Weekend Workshop

• Fri. – Sun., June 22 - 24, 9 a.m. – 2:30 p.m.

Instructor: Marjorie Leggitt

COLORED PENCIL

Drawing on Tradition: Georgia O'Keeffe



Susan Rubin

Be adventurous! Bold color and big blooms dominated the flower paintings of Georgia O'Keeffe. In the 1920s, her extreme close-up views revolutionized the tradition of flower painting. Learn about the artist's motivation and methods and then select your own bloom to super-size.

Combine pan pastel with colored pencil to create a powerful statement of composition and color on a larger scale. Demonstrations and instruction will guide you to complete a big bloom in bold color. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I, Colored Pencil II

- Tue., Jan. 10, 17, 24, 31, Feb. 7, 6 – 9 p.m.

Instructor: Susan Rubin

Art Nouveau: Botanical Tile Designs



"Lily & Berry" Set of three molded tiles. A reproduction of the c1910 original design. Available from <http://www.HistoricStyle.com>

Characterized by curvaceous lines and a focus on nature, the Art Nouveau movement was in part an expression of beauty in the everyday object. Artists such as Alphonse Mucha and Charles Rennie Macintosh created fervor for stylized flowers. Discover principles of Art Nouveau design and how to make it your own. Working with colored pencils, create a design that will span a panel of tiles that might decorate a backsplash, a fireplace or a trivet. Don't stop there! Tile-printing professionals will make your finished work into beautiful, functional tiles. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I, Colored Pencil II

- Thur., Feb. 16, 23, March 1, 8, 15, 6 – 9 p.m.

Instructor: Susan Rubin

New Grounds for Colored Pencil

Colored pencil takes a painterly turn! In a fresh twist on a familiar subject, discover the benefits of using colored pencil on papers with nap and on sanded papers to create lush and velvety effects. Learn about a variety of textured papers and how to select the right paper surface for your project. Acquire new pencil application techniques that will help you use the new surface to full advantage, using deep color to establish form and fine line to define details. Individual guidance will help you to create a botanical portrait with a distinctly different look. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I

Weekend Workshop

- Fri – Sun, March 30 – 31, April 1, 9 a.m. – 2:30 p.m.

Instructor: Libby Kyer

Flowering Fruit Trees in Colored Pencil



Susan Rubin

Branch out! The delicate blossoms of spring fruit trees beckon you to step outside the box and capture the beauty of a branch in colored pencil. See how other artists have handled the subject and learn composition tricks to place a large branch on a page. Working from a combination of plant material and your own photographs, you'll

learn how combine and interpret photos, clarify details and re-light the subject for a fresh, outdoor feel. Celebrate spring with an adventurous plant portrait. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Pencil II, Color Layering for Colored Pencil, Colored Pencil I

- Wed., May 9, 16, 23, 30, June 6, 9 a.m. – noon

Instructor: Susan Rubin

Plants in Japanese Paper: Washi

The tradition of plant-based papermaking in Japan dates to the 7th century, nearly 600 years ahead of Europe. *Washi* (*Wa* for Japanese and *shi* for paper) was traditionally produced by hand and are considered some of the finest in the world. Learn about the plants and production of various Japanese papers from local expert Patricia Branstead of Kozo Fine Art Materials and select papers with embedded plant material or printed plant images

ELECTIVE COURSES

as your inspiration. Create a traditional plant portrait of the plant within the paper, using your choice of media. Decide how you will incorporate the Japanese paper into your artwork to complete the story. Collage? Background? Mat? Frame? We'll show you the techniques, so the only limit is your imagination. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Any Level II course with the respective prerequisites

- Wed., June 13, 20, 27, July 11, 18, 1 – 4 p.m.
Instructor: Susan Rubin

Color-Filled Whites with Colored Pencil

“White” has many faces. Learn to find and render the many colors of white, using innovative “seeing aids” and new techniques in colored pencil. Build tints, tones and scintillation into your colored pencil painting and find ways to render white that reflects the real world appearances of white, as found in local color, reflections and highlights. New non-pencil aids as well as dry and liquid colored pencil techniques will help you when you are experimenting with variety of surfaces including fabric, plastics and plants. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I

Weekend Workshop

- Fri – Sun, May 18 – 20, 9 a.m. – 2:30 p.m.
Instructor: Libby Kyer

MIXED MEDIA – ILLUMINATION

Drawing on Tradition: The world of Cicely Mary Barker



Cicely Mary Barker

Cicely Mary Barker, an English illustrator born in the late 1800s, is known and loved around the world for her illustrated books on flower fairies. She was equally proficient in water media and pen and ink. In this class, learn about her life and discover the secret fairy world that has captivated the young and old for more than a hundred years. Create your own fairies using your botanical illustration skills and some

new techniques. Using pen and ink and your choice of color, we will create illustrations for future generations of fairy lovers! **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Pen and Ink I, Color Layering for Colored Pencil, Colored

Pencil I OR Color Mixing for Artist and Watercolor Pencil I or Watercolor I

- Mon., March 19, 26, April 2, 9, 16, 6 – 9 p.m.
Instructor: Susan DiMarchi

Drawing on Tradition: Floral Designs in the Kimono



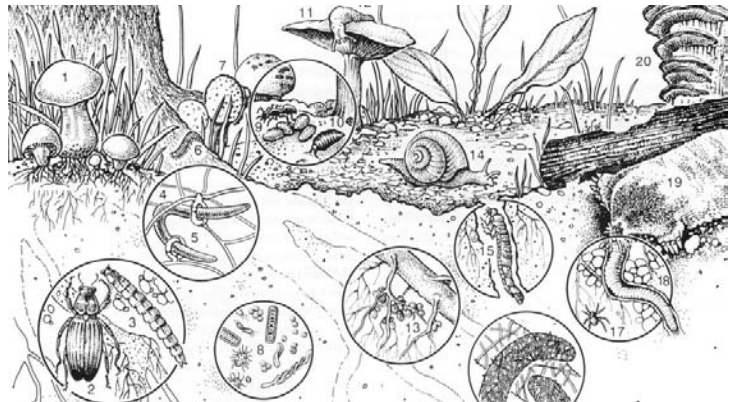
The kimono's long history in Japan is evidenced by discoveries of the belted garments in archaeological excavations of areas dating to 300 BCE. Fabric designs based on flowers and nature are strongly linked to a symbolic and significant meaning whether it is a kimono for

man, woman or child. A local kimono expert will come to the classroom with an early 20th century selection of garments to share the tradition connected to the kimono in the past and present. Learn also about the connection and influence of Japanese art and design to the Art Deco and Art Nouveau movements. In this class you will create a fabric design with a traditional Japanese color palette and design concepts. Use modern mixed media including colored and gold inks, colored pencil, watercolor pencil and other water media. Stretch your creative vision and bolster your confidence when you transfer your design onto silk using a brush and color media to produce your own fabric following the rules of traditional patterns in Japanese kimono art. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Mixing for Artist, Composition

- Tue., March 27, April 3, 10, 17, 24, 1 – 4 p.m.
Instructor: Renee Jorgensen

Critters in the Garden

Insects, spiders and crawly critters are creepy, but so important for the well being of your garden and the vibrant ecosystem.



Marjorie Leggitt

Expand your understanding of these essential organisms as you learn about garden invertebrates from a museum expert during a visit to Denver Museum of Nature and Science. Back in the classroom learn how other illustrators have tackled this subject matter. Select a living, preserved or pinned specimen, learn to draw it in anatomically correct fashion and place it in its correct environment. Practice new textures and colors which are unusual for plants and improve all of your composition skills as you create a final plate in your choice of color media. If you are a GNSI member your interesting and unusual final plate will be eligible for the juried DBG/GNSI exhibit in 2013. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I OR Color Mixing for Artist and Watercolor I

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

Art of Bonsai – Miniature Detail Made Easy

Less is more. Traditional Japanese masters developed tray landscapes so a single tree in its miniature landscape could represent the whole universe. In this class you will first learn about the thousand year history of bonsai from a bonsai specialist. You will work from a real bonsai using Coptic sketching pens and learn to use pen and ink as a loose medium. Combining watercolor washes and layered underpainting with pen and ink, you will develop a detailed mixed media illustration. With lots of individual guidance you learn to draw complex miniature 3D forms in a non-traditional way and in your final plate you'll have captured bonsai details through suggestion. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Pen and Ink I, Color Mixing for Artist and Watercolor I

- Tue., June 5, 12, 19, 26, July 3, 1 – 4 p.m.
Instructor: Marjorie Leggitt

Horologium Florae – Floral Clock



Morning glory and wild rose open their petals at 5 a.m.; Californian poppy opens at 10 a.m.; daylilies close at 8 p.m. We can tell the time of day by watching flowers open and close in the garden. Linnaeus was the first scientist to discover that flowers open and close at specific

times of day with accuracy. You'll dive into chronobiology and create your own local petal time clock by incorporating twelve miniature flower portraits in your illumination. Select twelve flowers known to open and close at specific time in our region and work either with the day or the night cycle. **Fee:** \$192 member, \$245 nonmember. **Prerequisites:** Pencil I, Color Mixing for Artists, Water Color Pencil I or Watercolor I or Gouache

- Thurs., June 14, 21, 28, July 5, 12, 9 a.m. – noon
Instructor: Renee Jorgensen

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 finished botanical plate in this fresh and fluid medium. **Fee:** \$192 member, \$245 nonmember. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Color Mixing for Artists

- Wed., Jan. 11, 18, 25, Feb. 1, 8, 6 – 9 p.m.
Instructor: Renee Jorgensen

Watercolor Pencil II

More to explore! Build on your new watercolor pencil skills and add more techniques to your toolbox. Create a swatch sampler of watercolor pencil with varied paper and media, including walnut and colored inks, gouache and more. Learn how to create backgrounds. Refine your skills and apply new ideas to a finished work of your own design. **Fee:** \$192 member, \$245 nonmember. **Prerequisites:** Pencil I, Watercolor Pencil I

- Wed., June 13, 20, 27, July 11, 18, 9 a.m. – noon
Instructor: Renee Jorgensen

WATER MEDIA

One Big Leaf – *Coccoloba* or *Cecropia*



Constance Sayas

Whether the leaf is from *Coccoloba* or *Cecropia*, this plant part is fascinating with curls and twists. It can be big and bold with lots of tiny details, colored with rich earthy tones. You will learn to create a unified whole and understand the term “gestalt” used in art: “The whole is greater than the sum of its parts.” After learning how other masters

have portrayed similar subjects in botanical illustration you’ll explore a variety of traditional watercolor techniques including wet-on-wet and drybrush. You will be surprised to produce a final painting that addresses the complexity of the detail while the simplicity of a big leaf is retained. **Fee:** \$192 member, \$245 nonmember. **Prerequisites:** Pencil I, Color Mixing for Artists, Watercolor I

- Thur., Feb. 16, 23, March 1, 8, 15, 9 a.m. – noon
Instructor: Constance Sayas

Winter Landscapes: Japanese Garden



Karla Beatty

Despite chilly and windy days, landscape artists cherish the simplified beauty and delicate coloring of our winter gardens. Begin in the classroom with an historical overview and instruction in basic techniques for drawing and painting garden landscapes while focusing on Japanese garden concepts. Hear from the Gardens’ curator of the Japanese Garden how these gardens are typically created using strict traditional perception and symbolism. Move outdoors to learn techniques to accurately portray both distant subjects and

close-up botanicals within the same scene. Field sketching techniques will help you to see and simplify landscape elements and create compositions with dynamic depth. Your winter landscapes will be filled with the serenity that is so tangible in Japanese gardens. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

- Wed., Feb. 22, 29, March 7, 14, 21, 1 – 4 p.m.
Instructor: Karla Beatty

From Sushi to Wasabi: Japanese Food plants

Seaweed, horseradish, daikon roots, soy beans, chrysanthemums, rice grains and more; these are just a few of the incredible variety of plants used in the Japanese kitchen. The focus of this class is on food plants and food illustration. Working in watercolor, create a botanical collage with a story to tell. Instruction and demonstration emphasize composition and refining wet-on-wet and dry brush techniques. This delicious topic will be executed with paint brushes - chopsticks are optional! **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

- Tue., March 27, April 3, 10, 17, 24, 9 a.m. – noon
Instructor: Karla Beatty

Spring Has Sprung: Daffodils in Living Color



Marjorie Leggitt

Daffodils boast many colors, shapes and sizes and Karen Genoff-Campbell has them all in her incredible garden, where you can choose your favorites for a colorful spring bouquet. Practice your perspective and composition skills, and study the light and form on the simple, but so complicated subject matter. You will practice atmospheric and linear perspective while drawing the flowers from front, side and angled views and create an accurate skeleton on which to build your composition with correct depth and value. With plenty of individual guidance you’ll create a final plate in your choice of medium with an interesting and unusual composition that will endure. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Layering for Colored Pencil, Colored Pencil I OR Color Mixing for Artists, Watercolor I

- Tue., May 1, 8, 15, 22, 29, 9 a.m. – noon
Instructor: Marjorie Leggitt

Drawing on Tradition: William Bartram Explorations



William Bartram

and explorer and how he was influenced by the English Mark Catesby and George Edwards. Begin with a focus on composition

When William Bartram returned to Philadelphia from a four-year botanical exploration in the eight southern colonies in 1777, he established the first nursery in U.S. and printed the first plant catalog. He did this together with his brother John, who was at that time running their father's botanic garden, Bartram's Garden. Explore the history of American botanical art. Learn about the art and science of William Bartram, an early American naturalist

and learn to edit for best effect. Demonstrations and individual guidance will show you strategies for combining watercolor techniques including wet-on-wet, washes and controlled dry brush techniques. Create your own watercolor plate in keeping with the spirit of naturalist William Bartram. **Fee:** \$192 member, \$245 non-member. **Prerequisites:** Pencil I, Color Mixing for Artists and Watercolor I

- Mon., May 7, 14, 21, June 4, 11, 1 – 4 p.m.

Instructor: Constance Sayas

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 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. Selected courses have additional cancellation and refund requirements printed with the course description. Denver Botanic Gardens regrets that it cannot make exceptions.

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 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 _____

E-Mail _____

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.



10th & York Street www.botanicgardens.org