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**FOR INFORMATION & CONSULTATION ABOUT THE SCHOOL OF BOTANICAL ART & ILLUSTRATION:**

CALL: 720-865-3670

EMAIL: sbai@botanicgardens.org

**VISIT OUR BLOG AT:**

botanicalillustration.blogspot.com

**FOR INFORMATION ABOUT MEMBERSHIP:**

CALL: 720-865-3525

EMAIL: membership@botanicgardens.org

**VISIT OUR WEBSITE AT:**

botanicgardens.org

**SIGN UP FOR OUR ART & EXHIBITS E-NEWSLETTER:**

Select Art and Exhibits

---

Photos © Scott Dressel-Martin
Large Cover artwork:
Asuka Hishiki, Watercolor
Cover artwork left to right:
Mary McCauley, Colored Pencil
Isik Güner, Watercolor
Milvi Gill, Colored Pencil

Sarah Simblet, Ink
It really gets to the heart of who we are as an institution. The fusion of science and art, natural wonder and human creation, perfectly defines the School of Botanical Art & Illustration at Denver Botanic Gardens. The School is central to our mission, which is why we will soon be doubling our offerings in the new Freyer – Newman Center.

There are multiple avenues for artists of all skill levels to pursue their passion. For an initial goal, a foundational certificate offers instruction in skills and media essential to a solid footing in the discipline. For those seeking additional challenge and reward, a Diploma in Botanical Illustration offers subsequent aspiration.

Brian Vogt, Denver Botanic Gardens CEO
The world-renowned School of Botanical Art and Illustration is located at Denver Botanic Gardens, providing students and scholars with the opportunity to hone their skills in this specialized genre. Much has been said about the modern need to fuse art and science to expand economic development and enlightenment, but few programs are as direct in their impact as botanical illustration. The School of Botanical Art and Illustration focuses not only on technique but also on the plants themselves, with courses in botany and microscopy and lectures from visiting artists. From small, highly interactive classes to real-world opportunities for exhibition, sales and publication, the Gardens has every tool needed to instruct and inspire flourishing botanical artists.

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 around us.

Denver Botanic Gardens School of Botanical Art and Illustration’s curriculum consists of a comprehensive series of classes in botanical illustration, providing the drawing and illustration 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 foundational certificate or advanced diploma in botanical illustration for some students and offers an ongoing program of botanical illustration classes for others.

**FOUNDATIONAL CERTIFICATE IN BOTANICAL ART & ILLUSTRATION**

**Required Courses**
The following 15 courses are required if you wish to receive a Foundational Certificate in Botanical Art and Illustration. 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. Please note: To receive credit for any course, attendance is required at the first class and at 80 percent of the course.

1. Botanical Illustration in Pencil I
2. Botany for the Botanical Illustrator
3. Color Layering for Colored Pencil
4. Color Mixing
5. Composition for Botanical Illustration
6. Light on Form
7. Perfecting Perspective
8. Botanical Illustration in Watercolor I
9. Botanical Illustration in Pen and Ink I
10. Botanical Illustration in Colored Pencil I
11. Botanical Illustration in Watercolor II
12. Botanical Illustration in Pen and Ink II
13. Botanical Illustration in Pencil II
14. Botanical Illustration in Colored Pencil II
15. Portfolio Preparation Course

*Students are responsible for taking note of prerequisites and determining if they are eligible for a course. Class sizes are limited, and seats are meant for those filling course requirements.

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<table>
<thead>
<tr>
<th>Core Course</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Botanical Illustration in Pencil I*</td>
<td>None</td>
</tr>
<tr>
<td>Light on Form*</td>
<td>Botanical Illustration in Pencil I</td>
</tr>
<tr>
<td>Botany for Botanical Illustrator</td>
<td>None</td>
</tr>
<tr>
<td>Composition for Botanical Illustration</td>
<td>None</td>
</tr>
<tr>
<td>Botanical Illustration in Pencil II*</td>
<td>Botanical Illustration in Pencil I, Light on Form, Botany for Botanical Illustrator, Composition for Botanical Illustration, Perfecting Perspective</td>
</tr>
<tr>
<td>Color Layering for Colored Pencil</td>
<td>None</td>
</tr>
<tr>
<td>Botanical Illustration in Colored Pencil I*</td>
<td>Botanical Illustration in Pencil I, Light on Form, Color Layering for Colored Pencil</td>
</tr>
<tr>
<td>Perfecting Perspective</td>
<td>Light on Form</td>
</tr>
<tr>
<td>Botanical Illustration in Colored Pencil II*</td>
<td>Botanical Illustration in Pencil I, Light on Form, Color Layering for Colored Pencil, Botanical Illustration in Colored Pencil I, Botany for the Botanical Illustrator, Composition for Botanical Illustration, Perfecting Perspective</td>
</tr>
<tr>
<td>Botanical Illustration in Pen and Ink I*</td>
<td>Botanical Illustration in Pencil I, Light on Form</td>
</tr>
<tr>
<td>Botanical Illustration in Pen and Ink II*</td>
<td>Botanical Illustration in Pencil I, Botanical Illustration in Pen and Ink I, Perfecting Perspective, Botany for the Botanical Illustrator, Composition for Botanical Illustration</td>
</tr>
<tr>
<td>Color Mixing*</td>
<td>None</td>
</tr>
<tr>
<td>Botanical Illustration in Watercolor I*</td>
<td>Botanical Illustration in Pencil I, Light on Form, Color Mixing</td>
</tr>
<tr>
<td>Botanical Illustration in Watercolor II*</td>
<td>Botanical Illustration in Pencil I, Color Mixing, Botanical Illustration in Watercolor I, Light on Form, Botany for the Botanical Illustrator, Composition for Botanical Illustration, Perfecting Perspective</td>
</tr>
<tr>
<td>Portfolio Preparation</td>
<td>All required courses + minimum 100 elective credit hours</td>
</tr>
</tbody>
</table>

*To receive a credit, it is expected that all assignments be successfully completed no later than two weeks after the last day of class. (Distance learning option: Assignments must be completed 30 days after the conclusion of the on-site session.)
Elective Courses
Elective courses serve a variety of purposes. They are designed to increase the student's knowledge, ability and experience in botanical art and should be integrated with the required courses. In addition to the 15 required courses, students must select no fewer than 100 elective hours; it is strongly recommended that students take relevant elective courses simultaneously with the required curriculum. The number of elective classes offered each year may vary. Typically, an elective course meets weekly for three hours over a five-week period (15 hours total), but condensed courses are also available. Guest instructor workshops may be taken as electives.

Science and Art Lectures
Selected lectures at Denver Botanic Gardens 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 School of Botanical Art and Illustration students, Gardens members, the general public, academia and artists. Pre-registration is required for credit.

DISTANCE LEARNING OPTION
In addition to our traditional on-site botanical illustration curriculum, we offer an in-class/off-site option that combines classroom participation with remote online learning. The courses in the traditional on-site curriculum are interchangeable with the courses in the distance learning option.

Required On-Site Courses
The following required courses are held on-site over three days (Friday through Sunday). Work for these classes is completed entirely in the classroom.
• Botanical Illustration in Pencil I
• Light on Form
• Botany for the Botanical Illustrator
• Composition for Botanical Illustration
• Color Layering for Colored Pencil
• Perfecting Perspective
• Portfolio Preparation Course

Required Online Courses with On-Site Component
The following required courses are also offered through a combination of a two-day on-site intensive classroom experience and online instruction:
• Botanical Illustration in Pencil II
• Botanical Illustration in Colored Pencil I
• Botanical Illustration in Colored Pencil II
• Botanical Illustration in Pen and Ink I
• Botanical Illustration in Pen and Ink II
• Color Mixing
• Botanical Illustration in Watercolor I
• Botanical Illustration in Watercolor II

Classroom Instruction
The classroom instruction portion of courses offered with an online component covers the material in 10 hours spread over two consecutive days. During this classroom session the student will learn new techniques and receive one-on-one tutoring.

The Off-Site Learning Approach
Following the two-day concentrated classroom instruction, three internet sessions cover the remaining course elements. The successful completion of final artwork (a plate) one month (30 days) after the conclusion of the on-site session is the culmination of each of the distance learning courses.

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

Elective Courses
A selection of electives following the in-class/off-site model is offered occasionally.

FOUNDATIONAL CERTIFICATE IN BOTANICAL ART AND ILLUSTRATION IN 2019
Upon completion of all course work, students may express their interest in submitting their portfolio for review by requesting a transcript from the program manager and registering for the Portfolio Preparation Course by January 18, 2019.

The Portfolio Preparation Course is mandatory for graduation. In spring 2019, the Portfolio Preparation Course is offered at two different times. Candidates who have taken this course prior to 2019 do not need to attend; however, the updated course is free of charge if the original course was taken prior to 2019 and if space is available. Please contact the school manager for availability.

After the Portfolio Preparation Course, candidates have the opportunity for individual consultation with instructors to refine their portfolio pieces prior to the final portfolio drop-off on September 6, 2019. More detailed information is circulated at the Portfolio Preparation Course.

The complete portfolio must contain five finished botanical plates (preferable plate size 11” x 14” or smaller) in the following media:
1. Graphite pencil
2. Colored pencil
3. Pen and ink
4. Water media
5. Artist’s choice (a plate in any of the media taught or a combination of them). The subject matter for this plate can be anything included in the school’s teaching curriculum.

PRELIMINARY KEY DATES FOR 2019 PORTFOLIO REVIEW:
Final Portfolio Drop-off: September 6, 2019
Portfolio Review: October 11, 2019, 1-3 p.m.

GRADUATION CEREMONY FOR 2019 GRADUATES:
November 17, 2019, 1-2 p.m. (preliminary date)

ANNUAL GRADUATE AND 2019 STUDENT SHOW OPENING RECEPTION:
November 17, 2019, 2-3 p.m. (preliminary date)
DIPLOMA IN BOTANICAL ILLUSTRATION

To be eligible for the diploma program, a student must have completed the Foundational Certificate in Botanical Art and Illustration from Denver Botanic Gardens. Students are also eligible if they have completed a certificate in botanical art and illustration, scientific illustration, nature illustration or equivalent from another institution.

Requirements for Diploma in Botanical Illustration

1. One hundred (100) elective classroom hours, including a minimum of three courses (15-18 hours each) at the master’s level.
2. Portfolio containing four (4) finished botanical plates selected from any the following media (maximum plate size 11” x 14”). Portfolio must include at least two different media:
   - graphite
   - carbon dust
   - polycarbonate pencil
   - ink (technical pen, quill, brush, scratchboard)
   - colored pencil (oil and/or wax based)
   - watercolor
   - gouache
   - watercolor pencil
   - transparent acrylics
   - egg tempera
   - silverpoint
   - A mixture of the above

   Oils, pastels or digital media are not accepted as part of the portfolio.

3. Completion of a supervised independent study (a minimum of six weeks or 240 hours). The independent study may include, for example:
   - Research on a rare species, an invasive species, noxious weed, fossil, pollination biology or other. Includes an essay and a minimum of four illustrations (containing dissections.)
   - Dummy book with an educational theme or content directed to children.
   - An internship as an illustrator at a museum, botanic garden, science center or other relevant institution that provides on-the-job experience as a scientific/botanical illustrator.

The annual application deadline is October 31.

SCHOLARSHIP PROGRAM

Denver Botanic Gardens School of Botanical Art and Illustration awards annual scholarships to any new student who is planning to enroll in any of the required classes without prerequisites at the School of Botanical Art and Illustration. The awards are determined on a competitive basis and require the submission of a portfolio and artist’s statement.

The annual application deadline is October 31.
<table>
<thead>
<tr>
<th>JANUARY – FEBRUARY 2019</th>
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</thead>
<tbody>
<tr>
<td><strong>Class/Instructor</strong></td>
</tr>
<tr>
<td>OPEN STUDIO</td>
</tr>
<tr>
<td>Winter Blooms in Colored Pencils</td>
</tr>
<tr>
<td>Light on Form</td>
</tr>
<tr>
<td>Beauty in the Details: Winter Twigs and Dormant Buds</td>
</tr>
<tr>
<td>Botanical Illustration in Watercolor I</td>
</tr>
<tr>
<td>Dried with Drama</td>
</tr>
<tr>
<td>Dance of the Pen: Spencerian II</td>
</tr>
<tr>
<td>Botanical Illustration in Pen and Ink I</td>
</tr>
<tr>
<td>Effective Layers</td>
</tr>
<tr>
<td>Botanical Illustration in Colored Pencil I</td>
</tr>
<tr>
<td>Botanical Illustration in Pencil I</td>
</tr>
<tr>
<td>Composition for Botanical Illustrator</td>
</tr>
<tr>
<td>Botany for Botanical Illustrator</td>
</tr>
<tr>
<td>Nesting Flowers in Colored Pencil</td>
</tr>
<tr>
<td>Portfolio Preparation</td>
</tr>
<tr>
<td>Portfolio Preparation</td>
</tr>
<tr>
<td>Color Layering for Colored Pencils</td>
</tr>
</tbody>
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**REGISTER**

(Registration begins December 11, 2018 9 A.M.)

Online: botanicgardens.org | Phone: 720-865-3500

Inquiries and Consultation: 720-865-3670
### COURSES AT A GLANCE

**FEBRUARY – MARCH 2019**

<table>
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<tr>
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<th>Day/Times</th>
<th>Dates</th>
<th>Medium</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>OPEN STUDIO</td>
<td>Monday 9 a.m. – noon</td>
<td>March 11, 18</td>
<td>Open to All</td>
<td>17</td>
</tr>
<tr>
<td>Color Mixing</td>
<td>5 Mondays 1-4 p.m.</td>
<td>Feb. 18, 25, March 4, 11, 18</td>
<td>Watermedia [R] Open to All</td>
<td>16</td>
</tr>
<tr>
<td>Mysterious Yellows</td>
<td>5 Tuesdays 9 a.m. – noon</td>
<td>Feb. 19, 26, March 5, 12, 19</td>
<td>Watermedia [E] WCI</td>
<td>25</td>
</tr>
<tr>
<td>DOT: Charles Rennie Mackintosh</td>
<td>5 Tuesdays 1-4 p.m.</td>
<td>Feb. 19, 26, March 5, 12, 19</td>
<td>Watermedia [E] WCI</td>
<td>24</td>
</tr>
<tr>
<td>Perfecting Perspective</td>
<td>5 Tuesdays 6-9 p.m.</td>
<td>Feb. 19, 26, March 5, 12, 19</td>
<td>Techniques [R] LoF</td>
<td>15</td>
</tr>
<tr>
<td>Botanical Illustration in Pencil II</td>
<td>5 Wednesdays 9 a.m. – noon</td>
<td>Feb. 20, 27, March 6, 13, 20</td>
<td>Graphite [R] LoF, BOT, COM, PP</td>
<td>14</td>
</tr>
<tr>
<td>DOT: Frida Kahlo’s Botanicals</td>
<td>5 Wednesdays 1-4 p.m.</td>
<td>Feb. 20, 27, March 6, 13, 20</td>
<td>Mixed Media [E] CPI or WCI</td>
<td>20</td>
</tr>
<tr>
<td>Introduction to Botanical Illustration</td>
<td>5 Thursdays 9 a.m. – noon</td>
<td>Feb. 21, 28, March 7, 14, 21</td>
<td>Techniques [NC] Open to All</td>
<td>13</td>
</tr>
<tr>
<td>Gouache</td>
<td>5 Thursdays 1-4 p.m.</td>
<td>Feb. 21, 28, March 7, 14, 21</td>
<td>Watermedia [E] WCI</td>
<td>25</td>
</tr>
<tr>
<td>Linear Perspective</td>
<td>5 Thursdays 6-9 p.m.</td>
<td>Feb. 21, 28, March 7, 14, 21</td>
<td>Techniques [E] PI</td>
<td>19</td>
</tr>
<tr>
<td>Botanical Illustration in Pencil I</td>
<td>9 a.m. – 2:30 p.m.</td>
<td>Feb. 22, 23, 24</td>
<td>Graphite [R] Open to All</td>
<td>14</td>
</tr>
<tr>
<td>Botanical Illustration in Pen and Ink II</td>
<td>9 a.m. – 2:30 p.m.</td>
<td>March 1, 2</td>
<td>Ink [R] P&amp;II, BOT, COM, PP</td>
<td>15</td>
</tr>
<tr>
<td>Contrasting Color Combinations</td>
<td>9 a.m. – 2:30 p.m.</td>
<td>March 8, 9, 10</td>
<td>Colored Pencils [E] CPI</td>
<td>23</td>
</tr>
<tr>
<td>Carbon Dust</td>
<td>9 a.m. – 2:30 p.m.</td>
<td>March 15, 16, 17</td>
<td>Graphite [E] PI</td>
<td>20</td>
</tr>
</tbody>
</table>

**2019 SMA Tour: So Much Art and Heritage – Immersion Week March 16-24**

<table>
<thead>
<tr>
<th>Class/Instructor</th>
<th>Day/Times</th>
<th>Dates</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birds of El Charco, Dr. Sarah Simblet, Oxford, UK</td>
<td>Mon-Tue, Thu-Sat</td>
<td>March 18-19 &amp; 21-23</td>
<td>Intermediate skills in Ink</td>
</tr>
<tr>
<td>Light on Form, Randy Raak</td>
<td>Fri, Sat, Sun 9 a.m. – 2:30 p.m.</td>
<td>March 29, 30, 31</td>
<td>Techniques [R] PI</td>
</tr>
</tbody>
</table>

(NC) Non Credit; (R) Required Course; (E) Elective Course; P: Pencil, P&I: Pen and Ink, LoF: Light on Form, PP: Perfecting Perspective, BOT: Botany, EI: Expressive Ink, ET: Egg Tempera; COM: Composition, CL: Color Layering for Colored Pencil, CP: Colored Pencil, CM: Color Mixing, WC: Water Color

= Visiting Instructor | = Distance Learning Option | = Off-Site
<table>
<thead>
<tr>
<th>Class/Instructor</th>
<th>Day/Times</th>
<th>Dates</th>
<th>Medium</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPEN STUDIO</td>
<td>Monday 5-8 p.m.</td>
<td>April 1, 15, 22, 29</td>
<td>Open to All</td>
<td>17</td>
</tr>
<tr>
<td>Sacred Doorways – Byzantine Iconography</td>
<td>5 Mondays 9 a.m. – noon</td>
<td>March 25, April 1, 15, 22, 29</td>
<td>Open to All</td>
<td>18</td>
</tr>
<tr>
<td>Exploratory Field Sketching</td>
<td>5 Mondays 1-4 p.m.</td>
<td>March 25, April 1, 15, 22, 29</td>
<td>Mixed media PI, CPI or WCI</td>
<td>20</td>
</tr>
<tr>
<td>Botanical Illustration in Pencil I</td>
<td>5 Tuesdays 9 a.m. – noon</td>
<td>March 26, April 2, April 16, 23, 30</td>
<td>Graphite (R)</td>
<td>14</td>
</tr>
<tr>
<td>Nature Notes of an Edwardian Lady</td>
<td>5 Tuesdays 1-4 p.m.</td>
<td>March 26, April 2, April 16, 23, 30</td>
<td>Watercolor Pencil (E) CPI, WCP</td>
<td>24</td>
</tr>
<tr>
<td>Light on Form</td>
<td>5 Tuesdays 6-9 p.m.</td>
<td>March 26, April 2, April 16, 23, 30</td>
<td>Techniques (R) Pli</td>
<td>15</td>
</tr>
<tr>
<td>Birds and Nests in Graphite and Color</td>
<td>5 Wednesdays 9 a.m. – noon</td>
<td>March 27, April 3 (Zoo), April 10 [DMNS], April 17, 24 (Hibiscus)</td>
<td>Graphite, Mixed Media (E) LoF</td>
<td>21</td>
</tr>
<tr>
<td>Botanical Illustration in Watercolor II</td>
<td>5 Wednesdays 6-9 p.m.</td>
<td>March 20, 27, March 3, 17, 24</td>
<td>Watermedia (R) WCI, COM, BOT, PP</td>
<td>17</td>
</tr>
<tr>
<td>Botany for Botanical Illustrator</td>
<td>6 Thursdays 9 a.m. – noon</td>
<td>March 28, April 4, 11, April 18, 25, May 2</td>
<td>Techniques (R) Open to All</td>
<td>14</td>
</tr>
<tr>
<td>Large-Scale Plant Life in Charcoal</td>
<td>5 Thursdays 1-4 p.m.</td>
<td>April 4, 11, 18, April 25, May 2</td>
<td>Techniques, Graphite (E) LoF</td>
<td>19</td>
</tr>
<tr>
<td>Botanical Illustration in Colored Pencil II</td>
<td>5 Thursdays 6-9 p.m.</td>
<td>March 28, April 4, April 11, 18, 25</td>
<td>Colored Pencil (R) CPI</td>
<td>16</td>
</tr>
<tr>
<td>Make an Art Portfolio Case</td>
<td>Wednesday 9 a.m. – 4 p.m.</td>
<td>April 3</td>
<td>Techniques (E) Open to All</td>
<td>18</td>
</tr>
<tr>
<td>Graphite Techniques for Scientific Illustration</td>
<td>Fri, Sat, Sun 9 a.m. – 4 p.m.</td>
<td>April 5, 6, 7</td>
<td>Graphite (E) LoF</td>
<td>12</td>
</tr>
<tr>
<td>Pen Nib and Ink: Refined Hatching Technique for Scientific Illustration</td>
<td>Mon, Tue, Wed 9 a.m. – 2:30 p.m.</td>
<td>April 8, 9, 10</td>
<td>Ink (E) Intermediate Skills in Ink</td>
<td>12</td>
</tr>
<tr>
<td>Pen Nib and Ink: Refined Hatching Technique for Scientific Illustration</td>
<td>Fri, Sat, Sun 9 a.m. – 2:30 p.m.</td>
<td>April 12, 13, 14</td>
<td>Ink (E) Intermediate Skills in Ink</td>
<td>12</td>
</tr>
<tr>
<td>Color Layering for Colored Pencil</td>
<td>Fri, Sat, Sun 9 a.m. – 2:30 p.m.</td>
<td>April 19, 20, 21</td>
<td>Colored Pencil (R) Open to All</td>
<td>16</td>
</tr>
<tr>
<td>Perfecting Perspective</td>
<td>Fri, Sat, Sun 9 a.m. – 2:30 p.m.</td>
<td>April 26, 27, 28</td>
<td>Techniques (R) LoF</td>
<td>15</td>
</tr>
</tbody>
</table>

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= Visiting Instructor  |  Distance Learning Option  |  Off-Site
<table>
<thead>
<tr>
<th>Course</th>
<th>Day/Times</th>
<th>Dates</th>
<th>Medium</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sacred Doorways - Gilding</td>
<td>Monday 9 a.m. - noon</td>
<td>May 6</td>
<td>Several iconography sessions</td>
<td>18</td>
</tr>
<tr>
<td>OPEN STUDIO</td>
<td>Monday 9 a.m. - noon</td>
<td>May 13, 20</td>
<td>Open to All</td>
<td>17</td>
</tr>
<tr>
<td>OPEN STUDIO</td>
<td>Monday 5:8 p.m.</td>
<td>April 1, 15, 29, June 3, 17, July 1</td>
<td>Open to All</td>
<td>17</td>
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<tr>
<td>Botanical Illustration in Colored Pencil I</td>
<td>5 Mondays 1-4 p.m.</td>
<td>May 6, 13, 20, June 3, 10</td>
<td>Colored Pencil (R) Cl, LoF</td>
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<tr>
<td>Celebrating Shofu-En Garden in Scratchboard</td>
<td>5 Tuesdays 9 a.m. - noon</td>
<td>May 7, 14, 21, 28 June 4</td>
<td>Mixed Media (E) P&amp;I, entry level color</td>
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<tr>
<td>Expressive Ink Essentials</td>
<td>5 Tuesdays 1-4 p.m.</td>
<td>May 7, 14, 21, 28 June 4</td>
<td>Ink (E) P&amp;I</td>
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<tr>
<td>Improve Your Handwriting Skills</td>
<td>5 Tuesdays 6-9 p.m.</td>
<td>May 7, 14, 21, 28 June 4</td>
<td>Techniques (E) Open to All</td>
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<tr>
<td>Botanical Illustration in Pen and Ink II</td>
<td>5 Wednesdays 9 a.m. - noon</td>
<td>May 1, 8, 15, 22 May 29</td>
<td>Ink (R) P&amp;I, BOT, PP, COM</td>
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<tr>
<td>Botanical Illustration in Pen and Ink I</td>
<td>5 Wednesdays 1-4 p.m.</td>
<td>April 17, 24, May 1, May 8, 15</td>
<td>Ink (R) LoF</td>
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<tr>
<td>Case Bind a Miniature Book</td>
<td>4 Wednesdays 6-9 p.m.</td>
<td>May 1, 8, 15, 22</td>
<td>Techniques (E) Open to All</td>
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<tr>
<td>Pelargoniums in Watercolor</td>
<td>5 Thursdays 9 a.m. - noon</td>
<td>May 9, 16, 30, June 6, 13</td>
<td>Watermedia (E) VWC</td>
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<tr>
<td>Mysterious Mushrooms</td>
<td>5 Thursdays 1-4 p.m.</td>
<td>May 9, 16, 23, May 30, June 6</td>
<td>Ink (E) P&amp;I</td>
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<tr>
<td>Composition For Botanical Illustration</td>
<td>5 Thursdays 6-9 p.m.</td>
<td>May 9, 16, 23, May 30, June 6</td>
<td>Techniques (R) Open to All</td>
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<tr>
<td>Botanical Illustration in Pencil I</td>
<td>Fri, Sat, Sun 9 a.m. - 2:30 p.m.</td>
<td>May 3, 4, 5</td>
<td>Graphite (R) Open to All</td>
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<tr>
<td>Light on Form</td>
<td>Fri, Sat, Sun 9 a.m. - 2:30 p.m.</td>
<td>May 10, 11, 12</td>
<td>Techniques (R) PI</td>
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<tr>
<td>Nature Observed</td>
<td>Fri, Sat, Sun 9 a.m. - 2:30 p.m.</td>
<td>May 17, 18, 19</td>
<td>Techniques (E) Open to All</td>
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<tr>
<td>Introduction to Botanical Illustration</td>
<td>Fri, Sat, Sun 9 a.m. - 2:30 p.m.</td>
<td>May 17, 18, 19</td>
<td>Techniques (NC) Open to All</td>
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<tr>
<td>Sketching with Quill</td>
<td>Fri, Sat, Sun 9 a.m. - 2:30 p.m.</td>
<td>May 31, June 1, 2</td>
<td>Techniques (E) P&amp;II</td>
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2019 Arts & Archives Tour to Istanbul and Uzbekistan, May 25-June 8

REGISTER

(REGISTRATION BEGINS DECEMBER 11, 2018, 9 A.M.)

Online: botanicgardens.org  | Phone: 720-865-3500
Inquiries and Consultation: 720-865-3670
## COURSES AT A GLANCE
### JUNE – JULY 2019
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<td>Open to All</td>
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<tr>
<td>Instructor varies</td>
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<tr>
<td><strong>North American Crop Wild Relatives: An Agricultural Family Tree</strong></td>
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<td>June 3, 10, 17, June 24, July 1</td>
<td>Mixed Media (E) CPII, P&amp;I</td>
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<tr>
<td>Susan DiMarchi</td>
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<tr>
<td><strong>Botanical Illustration in Colored Pencil II</strong></td>
<td>5 Mondays 1-4 p.m.</td>
<td>June 17, 24, July 1, 8, 15</td>
<td>Colored Pencil (R) CP I, BOT, PP, COM</td>
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<tr>
<td>Susan DiMarchi</td>
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<tr>
<td><strong>OPEN STUDIO</strong></td>
<td>Monday 5-8 p.m.</td>
<td>June 3, 17, July 1, 15, 29</td>
<td>Open to All</td>
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<tr>
<td>Instructor varies</td>
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<tr>
<td><strong>Glorious Poppy Portraits in Transparent Acrylics</strong></td>
<td>5 Tuesdays 9 a.m. – noon</td>
<td>June 11, 18, 25, July 2, 9</td>
<td>Watermedia (E) WCI</td>
<td>26</td>
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<tr>
<td>Marjorie Leggitt</td>
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<td><strong>White Blossoms</strong></td>
<td>5 Tuesdays 1-4 p.m.</td>
<td>June 11, 18, 25, July 2, 9</td>
<td>Watermedia (E) WCI</td>
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<tr>
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<tr>
<td><strong>Color Mixing</strong></td>
<td>5 Tuesdays 6-9 p.m.</td>
<td>June 11, 18, 25, July 2, 9</td>
<td>Watermedia (R) Open to All</td>
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<tr>
<td>Constance Sayas</td>
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<tr>
<td><strong>Explore Mouth Goliath’s Weathered Beauty</strong></td>
<td>1 Wednesday 9 a.m. – noon, 2 Wednesdays 10 a.m. – 1 p.m., 3 Wednesdays 9 a.m. – noon</td>
<td>June 19 (Hibiscus) June 26, July 3 (Mt. Goliath’s Nature Center) July 10, 17, 24</td>
<td>Any Media (E) P&amp;I I, and CP I or WC I</td>
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<td><strong>Botanical Illustration in Pencil II</strong></td>
<td>5 Wednesdays 1-4 p.m.</td>
<td>May 22, 29, June 5, June 12, 19</td>
<td>Graphite (R) LoF, BOT, PP, COM</td>
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<tr>
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<tr>
<td><strong>Botanical illustration in Pencil I</strong></td>
<td>5 Wednesdays 6-9 p.m.</td>
<td>May 29, June 5, 12 June 19, 26</td>
<td>Graphite (R) Open to All</td>
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<tr>
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<td>5 Thursdays 1-4 p.m.</td>
<td>June 20, 27, July 11, 18, 25</td>
<td>Techniques (F) PI</td>
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<tr>
<td>Randy Raak</td>
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<tr>
<td><strong>Botanical Illustration in Watercolor I</strong></td>
<td>5 Thursdays 6-9 p.m.</td>
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<td>Watermedia (R) CM, LoF</td>
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<td><strong>The Poetry of Flowers</strong></td>
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<td>June 7, 14, 21, 28, July 12</td>
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<td><strong>Exploits in Watercolor</strong></td>
<td>Fri, Sat, Sun 9 a.m. – 2.30 p.m.</td>
<td>June 14, 15, 16</td>
<td>Watermedia (E) WCI</td>
<td>26</td>
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<tr>
<td>Constance Sayas</td>
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<tr>
<td><strong>Drawing from your Photos, Online option</strong></td>
<td>Fri, Sat 9 a.m. – 3.30 p.m.</td>
<td>June 21, 22</td>
<td>Techniques (E) CPI</td>
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<tr>
<td><strong>Botany for Botanical Illustrator</strong></td>
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<td>June 28, 29, 30</td>
<td>Techniques (R) Open to All</td>
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<tr>
<td>Mervi Hjelmroos-Koski</td>
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<tr>
<td><strong>Midsummer’s Analogous Arrangements</strong></td>
<td>Fri, Sat, Sun 9 a.m. – 2.30 p.m.</td>
<td>July 12, 13, 14</td>
<td>Colored Pencils (E) CPI</td>
<td>23</td>
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<tr>
<td>Susan Rubin</td>
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</table>


= Visiting Instructor | = Distance Learning Option | = Off-Site
ROGÉRIO LUPO, São Paulo, Brazil

Graphite Techniques for Scientific Illustration with Rogério Lupo
Beautiful artwork is created with value—the degree of light and dark in a specific subject. Working in pencil, you'll develop values and master seamless gradations from the lightest lights to the darkest darks without the usual graphite sheen. A simple exercise will train each student to draw incredible detail using practical rendering of textures and different colors of objects represented as shades of gray; to recognize luminosities, reflections and contrasts; and to execute useful and fast forms to render hairs and thorns. Each participant will design a composition and begin an original work using tricks to draw viewers' eyes to the focal point. Value training will improve artwork in any medium, but drawing in graphite is so much fun!

Fee: $360 member, $410 non-member. Prerequisites: Botanical illustration in Light on Form or intermediate skills in graphite.

DATES & TIMES: Fri-Sun, April 5-7, 9 a.m. – 4 p.m.
INSTRUCTOR: Rogério Lupo

Pen Nib and Ink: Refined Hatching Technique for Scientific Illustrations
Start with a thorough review of pen nibs and the physical aspects involved in their performance. Learn methods for preserving the pen, avoiding corrosion and damage, and improving its function by sanding and always keeping it as clean as new.

You will study different pen and ink techniques but mainly concentrate on and refine the method of hatching. Explore how to render various shapes and forms in nature by using hatching and discover the existing technical choices available to render pen nib shading, with some previous graphite shading experience as your basis. Learn new skills through demonstrations, practical exercises and step-by-step individual instruction to finish an elegant final plate. Fee: $360 member, $410 non-member. Prerequisites: Intermediate skills in pen and ink.

DATES & TIMES: Session 1 Mon-Wed, April 8-10, 9 a.m. – 4 p.m.
DATES & TIMES: Session 2 Fri-Sun, April 12-14, 9 a.m. – 4 p.m.
INSTRUCTOR: Rogério Lupo

Rogério Lupo is one of the finest contemporary scientific illustrators in the world, with many top awards from prestigious institutions. He was born in São Paulo, Brazil, and has been teaching biological illustration since 1998. He earned a bachelor's degree in biological sciences from the University of São Paulo and has studied art at Escola Clássica de Arte (Classical School of Art), São Paulo. He works in a variety of media, always aiming to share his experience with didactical material available for free on the Internet. He was awarded the first prize in the Margaret Mee National Contest (Brazil) in 2002 and 2003, black-and-white category, and the first prize in the 2010 and 2013 Margaret Flockton Award for Excellence in Scientific Botanical Illustration (Australia).
2019 SMA-tour: So Much Art and Heritage March 16-24, 2019

WORKSHOP (limited to 9 students)
In addition to the workshop you will immerse yourself in the culture and traditions of San Miguel de Allende.

Birds of El Charco
Five days of exploratory field drawing with Dr. Sarah Simblet. Working outdoors in large sketchbooks with a range of media, (including pencils, pens, ink and a brush), Sarah will guide you in how to capture the form and grace of wild and domesticated bird species, as they feed, preen and fly through the majestic nature reserves of El Charco.

This intensive sketch book drawing course includes daily studio demonstrations focused on the practicalities of drawing, together with a guide to the essential anatomy of a bird (its bone structure and the movement of key groups of muscles and feathers) and inspirational studies of paintings and drawings to celebrate the depiction of birds in the worldwide histories of art and illustration.

DATES & TIMES: Mon-Tue, March 18-19 and Thu-Sat, March 21-23, 2019
(El Charco del Ingenio and Posada Corazon, San Miguel de Allende, Guanajuato, Mexico)
INSTRUCTOR: Dr. Sarah Simblet, Oxford, U.K.

Dr. Sarah Simblet is a fine artist, broadcaster, lecturer and anatomist whose works explore the relationship between science, history and art. She has published three major art reference books with DK: “Anatomy for the Artist,” “The Drawing Book” and “Botany for the Artist” and exhibits her drawings through her books. She recently co-authored “The New Sylva,” a breathtaking contemporary version of John Evelyn’s “Sylva” from 1664. Sarah is dedicated to sharing and encouraging visual intelligence in others through her drawings, teaching and broadcasting worldwide. She contributes to contemporary art shows, festivals and live events, and her work is held in national and private collections. She also contributes regularly to British, American and international television and radio programs about science and art and consults on national exhibitions. She is a tutor in anatomy at the Ruskin School of Art, University of Oxford, and a lecturer at the National Gallery, London.

INTRODUCTORY COURSE

Introduction to Botanical Illustration
Start at the beginning. Whether you’ve had no experience with drawing or have forgotten what you learned way back when, this is the class for you. Learn drawing basics step by step in this gently paced course. Carefully explained demonstrations, simple exercises and helpful critiques will show you how to draw what you see. Build your drawing skills to enter the School of Botanical Art and Illustration with confidence. Fee: $260 member, $310 non-member. No prerequisites. Note: If you have had some drawing experience, please go directly to Botanical Illustration in Pencil I.

DATES & TIMES: Thu, Feb. 21, 28, and March 7, 14, 21 9 a.m. – noon
DATES & TIMES: Fri-Sun, May 17-19, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Renee Jorgensen

REQUIRED COURSES

Portfolio Preparation Course
Upon completion of all course work (all required courses and a minimum of 100 elective hours), students may express their interest in applying for portfolio review and certification by requesting a transcript from the program manager and registering for the Portfolio Preparation Course by January 18, 2019.

Fee: $255 (includes the course, individual consultation with the instructors and external portfolio review). The Portfolio Preparation Course is mandatory for graduation. In winter/spring 2019, the Portfolio Preparation Course is offered at two different times. Candidates must choose one:
1. Fri, Feb. 8, 9 a.m. – 4 p.m.
2. Sat, Feb. 9, 9 a.m. – 4 p.m.
INSTRUCTOR: Mervi Hjelmroos-Koski
Botany for the Botanical Illustrator
What is the difference between a carpel and a pistil? Where is 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. Your botanical art will improve when you understand the subjects. Fee: $280 member, $330 non-member. Includes fee for supplies provided (specified in the supply list). No prerequisites.
DATES & TIMES: Fri-Sun, Jan. 25-27, 9 a.m. – 3:30 p.m.
DATES & TIMES: Thu, March 28, April 4, 11, 18, 25, May 2, 9 a.m. – noon
DATES & TIMES: Fri-Sun, June 28-30, 9 a.m. – 3:30 p.m.
INSTRUCTOR: Mervi Hjelmroos-Koski

Composition for Botanical Illustration
The arrangement of line, shape and color in artwork is itself an art form. The difference between a pleasant picture and an 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. Create your own thumbnail compositions and develop insight and expertise to enhance your future illustrations. Fee: $260 member, $310 non-member. Includes fee for supplies provided. No prerequisites.
DATES & TIMES: Fri-Sun, Jan. 18-20, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Marjorie Leggitt
DATES & TIMES: Thu, May 9, 16, 23, 30, June 6, 6-9 p.m.
INSTRUCTOR: Marjorie Leggitt

Botanical Illustration in Pencil I
Learn to draw! Begin with 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: $280 member, $330 non-member. Includes fee for supplies provided (specified in the supply list). No prerequisites.
DATES & TIMES: Thu, Jan. 17, 24, 31, Feb. 7, 14, 1-4 p.m.
INSTRUCTOR: Laurence Pierson
DATES & TIMES: Fri-Sun, Feb. 22-24, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Charlotte Ricker
DATES & TIMES: Tue, March 26, April 2, 16, 23, 30, 9 a.m. – noon
INSTRUCTOR: Renee Jorgensen
DATES & TIMES: Fri-Sun, May 3-5, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Randy Raak
DATES & TIMES: Wed, May 29, June 5, 12, 19, 26, 6-9 p.m.
INSTRUCTOR: Susan DiMarchi

Botanical Illustration in Pencil II
Simple and classic, pencil drawing is a timeless art form. Expand on the drawing skills you learned in Botanical Illustration 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: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Light on Form, Botany for the Botanical Illustrator, Composition for Botanical Illustration, Perfecting Perspective.
DATES & TIMES: Wed, Feb. 20, 27, March 6, 13, 20, 9 a.m. – noon
INSTRUCTOR: Charlotte Ricker
DATES & TIMES: Wed, May 22, 29, June 5, 12, 19, 1-4 p.m.
INSTRUCTOR: Randy Raak
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 from fruits and vegetables to leaves and flowers to entire plants with complex shapes, you will overcome the obstacles in creating three-dimensional drawings. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Pencil I.

DATES & TIMES: Mon, Jan. 14, 21, 28, Feb. 4, 11, 1-4 p.m.
INSTRUCTOR: Constance Sayas

DATES & TIMES: Tue, March 26, April 2, 16, 23, 30, 6-9 p.m.
INSTRUCTOR: Charlotte Ricker

DATES & TIMES: Fri-Sun, March 29-31, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Randy Raak

DATES & TIMES: Fri-Sun, May 10-12, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Marjorie Leggitt

DATES & TIMES: Thu, June 13, 20, 27, July 11, 18, 1-4 p.m.
INSTRUCTOR: Randy Raak

Perfecting Perspective

Do you shy away from complicated plants? Even experienced illustrators sometimes struggle with foreshortening and simplify their subjects to eliminate difficult elements. Work with botanical subjects that demonstrate each aspect of perspective and learn techniques for seeing and depicting perspective accurately. The class will work entirely in graphite pencil, but the principles apply to all art media. Gain confidence in your drafting skills and improve your drawings from this class forward. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: light on Form.

DATES & TIMES: Tue, Feb. 19, 26, March 5, 12, 19, 6-9 p.m.
INSTRUCTOR: Marjorie Leggitt

DATES & TIMES: Fri-Sun, April 26-28, 9 a.m. – 2:30 p.m.
INSTRUCTOR: 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: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Light on Form.

DATES & TIMES: Wed, Jan. 16, 23, 30, Feb. 6, 13, 1-4 p.m.
INSTRUCTOR: Renee Jorgensen

DATES & TIMES: Wed, April 17, 24, May 1, 8, 15, 1-4 p.m.
INSTRUCTOR: Charlotte Ricker

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 and 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 stipple to develop a full range of value, texture and atmospheric perspective. Pen techniques take on new meaning as you flesh out the final inked illustration of a plant of your choice. Fee: $275 member, $325 non-member. Includes fee for supplies provided [specified in the supply list]. Prerequisites: Botanical Illustration in Pen and Ink I, Perfecting Perspective, Botany for the Botanical Illustrator, Composition for Botanical Illustration.

ONLINE WITH ON-SITE COMPONENT

Fee: $310 member, $405 non-member
DATES & TIMES: In-class sessions: Fri-Sat, March 1-2
9 a.m. – 2:30 p.m.
All assignments are to be completed no later than April 2, 2019.
INSTRUCTOR: Marjorie Leggitt

DATES & TIMES: Wed, May 1, 8, 15, 22, 29, 9 a.m. – noon
INSTRUCTOR: Charlotte Ricker
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, radiant reds 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: $370 member, $420 non-member. Includes fee for supplies provided (specified in the supply list). No prerequisites.

DATES & TIMES: Fri-Sun, Feb. 15-17, 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 Botanical Illustration in Colored Pencil II. fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Light on Form, Color Layering for Colored Pencil.

DATES & TIMES: Thu, Jan. 17, 24, 31, Feb. 7, 14, 9 a.m. – noon
INSTRUCTOR: Susan DiMarchi

DATES & TIMES: Mon, June 17, 24, July 1, 8, 15, 1-4 p.m.
INSTRUCTOR: Susan DiMarchi

Color Mixing
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 your color work. Fee: $260 member, $310 non-member. Includes fee for supplies provided. No prerequisites.

DATES & TIMES: Mon, Feb. 18, 25, March 4, 11, 18, 1-4 p.m.
INSTRUCTOR: Constance Sayas

DATES & TIMES: Tue, June 11, 18, 25, July 2, 9, 6-9 p.m.
INSTRUCTOR: Constance Sayas
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 drybrush 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 Botanical Illustration in Watercolor II. Fee: $280 member, $330 non-member. Includes fee for supplies provided [specified in the supply list]. Prerequisites: Light on Form, Color Mixing.

DATES & TIMES: Tue, Jan. 15, 22, 29, Feb. 5, 12, 1-4 p.m.
INSTRUCTOR: Constance Sayas

DATES & TIMES: Thu, June 13, 20, 27, July 11, 18, 6-9 p.m.
INSTRUCTOR: Laurence Pierson

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: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Botanical Illustration in Watercolor I, Botany for the Botanical Illustrator, Composition for Botanical Illustration, Perfecting Perspective.

DATES & TIMES: Wed, March 20, 27, April 3, 17, 24, 6-9 p.m.
INSTRUCTOR: Constance Sayas

ELECTIVES

OPEN STUDIO

Open Studio is for anyone who wants to experience a creative and supportive environment without attending a structured workshop. You can work on your own projects during open hours, at your own pace. A tutor is available for help and advice (10 a.m. – noon), but there will be no formal teaching. The tutor will help you get started on a project or advise how to add the finishing touches. Attending the Open Studio is ideal for anyone who wants to advance his/her personal projects [or ideas] or needs to refresh his/her knowledge of any media. Fee: $35/session member, $45/session non-member. Pre-registration required.

TIME: 9 a.m. – noon
DATE: Mon, March 11
INSTRUCTOR: Susan DiMarchi

DATE: Mon, March 18
INSTRUCTOR: Susan Rubin

DATE: Mon, May 20
INSTRUCTOR: Susan DiMarchi

DATE: Mon, July 8
INSTRUCTOR: Laurence Pierson

DATE: Mon, July 15
INSTRUCTOR: Renee Jorgensen

TIME: 5-8 p.m.
DATE: Mon, Jan. 14
INSTRUCTOR: Constance Sayas

DATE: Mon, Jan. 21
INSTRUCTOR: Laurence Pierson

DATE: Mon, Jan. 28
INSTRUCTOR: Laurence Pierson

DATE: Mon, Feb. 4
INSTRUCTOR: Renee Jorgensen

DATE: Mon, Feb. 11
INSTRUCTOR: Laurence Pierson

DATE: Mon, April 1
INSTRUCTOR: Charlotte Ricker

DATE: Mon, April 15
INSTRUCTOR: Charlotte Ricker

DATE: Mon, April 22
INSTRUCTOR: Marjorie Leggitt

DATE: Mon, April 29
INSTRUCTOR: Susan DiMarchi

DATE: Mon, June 3
INSTRUCTOR: Laurence Pierson

DATE: Mon, June 17
INSTRUCTOR: Susan Rubin

DATE: Mon, July 1
INSTRUCTOR: Renee Jorgensen
Sacred Doorways – Byzantine Iconography
More than a decorative element, color plays a very important role in Byzantine iconography, which is one of the oldest art forms to survive unchanged for the past 2,000 years. Students are introduced to both the practical and the theoretical part of the iconographic tradition (iconology). You’ll use natural materials: wood panels gessoed with naturally ground, genuine gold leaf and egg tempera made from natural pigments. You’ll learn the language of color, image and symbol, with the iconic symbolism explained alongside the technical instruction. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Open for beginners as well as more experienced icon painters.

DATES & TIMES: Mon, March 25, April 1, 15, 22, 29
9 a.m. – noon
INSTRUCTOR: Laurence Pierson

Sacred Doorways: Gilding
Whether gold is applied on halos, backgrounds or even painted on garments and buildings, its use in icons is very important because gold symbolizes the divine presence. Learn the oil-gilding technique and discover more about the symbolism and use of gold leaves in Byzantine icon painting. Fee: $70 member, $85 non-member. Prerequisite: Several previous iconography classes.

DATES & TIMES: Mon, May 6, 9 a.m. – noon
INSTRUCTOR: Laurence Pierson

Make an Art Portfolio Case
This workshop is geared toward graduate candidates but is open to everyone. Students will produce an attractive archival case for portfolio pieces or other art, papers or ephemera. It will be bound in quarter cloth with paper covers and ribbon ties. Three flaps inside the case protect the contents. Fee: $160 member, $195 non-member. Fee includes supply kit for the 12” x 16” portfolio case produced during the class. Additional fee if a larger portfolio case is made. No prerequisites.

DATES & TIMES: Wed, April 3, 9 a.m. – 4 p.m.
INSTRUCTOR: Mervi Hjelmroos-Koski

Case Bind a Miniature Book
Case binding is the most common type of bookbinding for hardcover books. It is the ultimate choice for books with a long shelf-life or heavy usage. In case binding, the pages of the book are arranged in groups called signatures and sewn together using the Coptic technique. Then, hard covers are attached to the book using pasted-on endpapers. In this workshop, learn step by step how to bind a traditional hardcover blank book. The only difference between your book and a normal journal is that your book will be only 2” x 1.5”. Miniature books are tedious to make and require high-precision measurements. We’ll make at least two different miniature books ready for little notes or to be used as holiday ornaments. Fee: $210 member, $250 non-member. Fee includes supply kit for two miniature books. No prerequisites.

DATES & TIMES: Wed, May 1, 8, 15, 22, 6-9 p.m.
INSTRUCTOR: Mervi Hjelmroos-Koski

Nature Observed
Personal drawing books that belonged to old masters such as Georg Dionysius Ehret and the Bauer brothers are now preserved in the Natural History Museum in London. They include a wealth of striking, well-preserved studies of the form and nature of plants. These journals, with their informative handwritten notes, allow us to experience the moment the art was made as if it were today.

This class combines field sketching and scientific documentation. You’ll learn techniques to accurately portray both distant subjects and close-up botanicals within the scene. Different field sketching techniques will help you to see and simplify landscape elements and create compositions with dynamic depth. You will learn the process of quickly capturing accurate renderings of any object. Individual help and group critique guides you to see and record correctly while simplifying complex subject matter. You will work with graphite and/or water-soluble pencils and a water brush if outside the classroom. No matter what media you use, your personal sketchbook will be filled with pages of valuable information for future remembrance and record. Fee: $260 member, $310 non-member. Includes fee for supplies provided. No prerequisites.

DATES & TIMES: Fri-Sun, May 17-19, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Randy Raak
Dance of the Pen: Spencerian II
Spencerian script is a pen-written, vintage form of ornamental penmanship. Botanical prints from antiquity are graced with beautiful labels in the Spencerian hand. The Spencerian hand became a major force for the instruction of handwriting in both public and private schools in 19th and early 20th century America. Learn the Spencerian alphabet and develop elegant letterforms using writing tools designed for penmen, calligraphers and writers. Fee: $275 member, $325 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisites: Familiarity with drawing using quill and ink, Spencerian or copperplate lettering.

DATES & TIMES: Wed, Jan. 16, 23, 30, Feb. 6, 13, 9 a.m. – noon
INSTRUCTOR: Renee Jorgensen

Improve Your Handwriting Skills
Handwriting is becoming a lost art, since email and text messaging have become our primary written communication methods. Researchers suggest that developing writing skills will aid the visual identification of graphic shapes. This workshop will teach you how to develop and improve your handwriting skills while exploring simple methods to improve your penmanship. With practice, you will be able to make neater writing a habit. Fee: $260 member, $310 non-member. Includes fee for supplies provided. No prerequisites.

DATES & TIMES: Tue, May 7, 14, 21, 28, June 4, 6-9 p.m.
INSTRUCTOR: Renee Jorgensen

Linear Perspective
Do you avoid including architecture, furniture or other human-made objects in your drawings because they never look quite right? Perhaps you have scenes in your head that you would like to share with the world, but you can’t seem to translate your ideas onto paper. Never fear! Understanding linear perspective will expand your perception of the world and allow you to approach any subject with confidence. We will use a systematic approach to learning basic perspective techniques that will help you develop methods for selecting and analyzing your subject and allow you to check your drawings for accuracy. You will also learn to integrate architectural elements into your field sketches with accuracy and create believable scenes from your imagination. In the classroom, we will construct a pastoral scene using rules of linear perspective and reference imagery to bring your drawing to life. Then we will take these skills out into the Gardens to engage in field sketching that includes architectural elements. Get ready to expand your perspective! Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Pencil I.

DATES & TIMES: Thu, Feb. 21, 28, March 7, 14, 21, 6-9 p.m.
INSTRUCTOR: Charlotte Ricker

Large-Scale Plant Life in Charcoal
Drawing at a large scale can be daunting, but with charcoal it is surprisingly quick! Charcoal is easier to control than most media, and in this class you will get your hands dirty while we complete four large, loose drawings. Modeled after a classic figure drawing class, we will work at standing easels (perhaps working up to 22” x 30”) and focus on single central subjects on an outdoor terrace at the Gardens. Note: We will be standing for the entirety of each three-hour class (no drawing “horses” are available for seated drawing). Fee: $280 member, $330 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisite: Botanical Illustration in Pencil I.

DATES & TIMES: Thu, April 4, 11, 18, 25, May 2, 1-4 p.m.
INSTRUCTOR: Meredith Feniak
Drawing on Tradition: Frida Kahlo’s Botanicals
The femininity, grace and strength of Frida Kahlo resonate in her self-portraits. Whether it’s because of the saturated colors or her pre-Columbian jewelry, outrageous pets or glorious tropical fruit, her work will endure.

Using mixed media to emulate her iconic style, we will surround portraits of ourselves (or a loved one) with the flora of Mexico using paint and embroidery. We will use a photo transfer method for the portrait component—no drawing or painting required. Fee: $270 member, $320 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisite: Entry-level color media in botanical illustration of your choice.

DATES & TIMES: Wed, Feb. 20, 27, March 6, 13, 20, 1-4 p.m.
INSTRUCTOR: Meredith Feniak

Drawing from Your Photos
ONLINE WITH ON-SITE COMPONENT
There are times when a live specimen is simply not an option. Discover how to work from photographs to create a successful illustration long after the specimen is gone. Start with instruction on taking effective photos for reference and editing them for clarity. Learn techniques to interpret and alter composition, color and lighting that will avoid that literal “drawn from a photo” look. Create a lasting plant portrait in colored pencil from your photos. Fee: $310 member, $405 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisite: Botanical Illustration in Colored Pencil I.

DATES & TIMES: In-class sessions: Fri-Sat, June 21-22
9 a.m. – 2:30 p.m.
All assignments are to be completed no later than August 15, 2019.
INSTRUCTOR: Susan Rubin

Exploratory Field Sketching
Calling all inquisitive minds! Do you enjoy wandering the Gardens and exploring fascinating plant species? Do you often wonder who pollinates certain plants? As a group, we’ll engage in discovery walks around the Gardens, observing the spring flowers that are just emerging. Each week, you’ll select one plant or flower that you find intriguing and you’ll create a series of field sketches to document every detail of your subject. Taking your findings into your studio, you’ll conduct research to identify the species, understand its taxonomy, and discover its scientific name and any information that you find interesting. Possible themes might include dissection studies, documenting unique anatomical features, describing the life cycle of the plant, exploring plant origin and ethnobotany, pollinator partnerships or any characteristic that captures your attention. Using this information, you’ll finish your page of field sketches at home to present in an informal storytelling session at the beginning of the next class. The class will include a tour of the Helen Fowler Library at the Gardens to explore resources for researching your subject. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Pen and Ink I or entry-level botanical illustration in color media.

DATES & TIMES: Mon, March 25, April 1, 15, 22, 29, 1-4 p.m.
INSTRUCTOR: Charlotte Ricker

Carbon Dust
Push your drawing skills into a new realm. Carbon dust has been a mainstay medium for medical and scientific illustrators for more than 75 years. Using a combination of pencil lines and dust washes applied with brushes, this medium produces rich tonal renderings with the value range of charcoal and the precision of watercolor. You’ll be introduced to the various tools associated with carbon dust, including carbon pencils, dust, brushes, blenders and fixative. Choose a subject well-suited to the technique and learn to use methodical layering to create a flawless continuous tone. Complete the finer details with pencil for a finished carbon-dust rendering. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Pencil II.

DATES & TIMES: Fri-Sun, March 15-17, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Randy Raak

= Distance Learning Option
Birds and Nests in Graphite and Color
This class teaches common approaches to illustrating birds and how to overcome the challenging proportions and perspective of bird illustration. Start with a specific how-to session on bird photography and learn how to effectively use photographic references in artwork.

The second session takes place at the Denver Zoo, where you will study a moving subject while sketching and photographing it at rest and in flight. One session is spent at the Denver Museum of Nature and Science’s collections to study nests. Learn bird anatomy and physical characteristics through group instruction and individual attention. Using provided props, students will reference sketches and/or photos to create a sophisticated bird portrait ready to be framed, submitted to an exhibit or included in a portfolio. Fee: $300 member, $360 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisite: Light on Form.

DATES & TIMES: Wed, March 27, 9 a.m. – noon (Hibiscus), April 3, 9 a.m. – noon (Denver Zoo), April 10, 9 a.m. – noon (Denver Museum of Nature and Science), April 17, 24 9 a.m. – noon (Hibiscus)
INSTRUCTOR: Randy Raak

Expressive Ink Essentials
Experience ink with a fresh flair. Step away from 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. Demonstration and practice prepare you to start your own drawing. Build a progressive composition as you bring seasonal seedpods, barks and grasses to life, one at a time. Experiment with techniques for effectively depicting line, form and texture. Complete a dynamic botanical study and enjoy a fresh, fun way to approach this time-honored medium. Fee: $260 member, $310 non-member.
Prerequisite: Botanical Illustration in Pen and Ink I.

DATES & TIMES: Tue, May 7, 14, 21, 28, June 4, 1-4 p.m.
INSTRUCTOR: Susan DiMarchi

Sketching with Quill
In this guided workshop, reconnect with your love of sketching while falling in love with quill and ink! Discover the freedom of expressive lines and marks to quickly render the specimen. Gain confidence by drawing with diluted ink and quill, using combinations of lines and marks that suggest color, values and textures. Learn to “own your marks” and progress through the timed 30-minute sessions that will help build your drawing skills and increase your comfort level using quill and ink! All materials provided. Fee: $300 member, $350 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisite: Botanical Illustration in Pen and Ink I.

DATES & TIMES: Fri-Sun, May 31 – June 2, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Susan DiMarchi

Celebrating Shofu-En Garden in Scratchboard
Shofu-en Japanese Garden at Denver Botanic Gardens is celebrating its 40th anniversary in June 2019. During this class you will focus on the beautifully aged pines and other signature species in the “garden of pines and wind.” You’ll discover the potential and excitement of scratchboard and learn to use contrasts in textures and values for dramatic, luminous effects. After a walk through the Japanese Garden with its curator, you’ll select a subject and maybe incorporate some of the garden’s symbolic objects, waterways or monzonite stones into your composition. You’ll add color as an accent to highlight areas of specific botanical interest or use it as a compositional element. Demonstrations and examples show how to create a vast range of textures to portray subjects with detail and accuracy. Sketch, transfer and render in ink or pencil on white scratchboard by using techniques to convey form, shading, textures and spatial placement. You’ll work toward completing at least one final illustration. Fee: $275 member, $325 non-member. Includes fee for supplies provided (specified in the supply list). Prerequisites: Botanical Illustration in Pen and Ink I and entry-level color media.

DATES & TIMES: Tue, May 7, 14, 21, 28, June 4, 9 a.m. – noon
INSTRUCTOR: Randy Raak
Beauty in the Details: Winter Twigs and Dormant Buds
Identifying a dormant deciduous tree is not nearly as complicated as it might seem at first glance. Dormant twigs are bursting with beautiful energy, textures, colors and details that can help provide complete information even before leaves appear. Learn how to use a dichotomous key during the process of elimination and, with guided observation, identify your chosen specimen. Add your new knowledge to your artistic interpretation as you develop a mixed media field guide illustration to capture the dormant beauty of your specimen in ink and colored pencil. Fee: $315 member, $375 non-member (includes “Identification of Trees and Shrubs in Winter using Buds and Twigs” by Bernd Schulz). Prerequisites: Botanical Illustration in Pen and Ink I and Botanical Illustration in Colored Pencil I.

DATES & TIMES: Tue, Jan. 15, 22, 29, Feb. 5, 12
9 a.m. – noon
INSTRUCTOR: Susan DiMarchi

Mysterious Mushrooms
Mushrooms have intrigued and bewildered outdoor enthusiasts for centuries. They were likely first cultivated around AD 600 in Asia, and their cultivation in Europe started in the 17th century. Whether you’re an amateur forager or a professional mycologist, mushroom varieties are notoriously difficult to distinguish! Starting with a tour of the Sam Mitchel Herbarium of Fungi, see how fungi specimens are categorized and stored. Learn fascinating mushroom facts and begin training your eyes to distinguish hidden details. In the classroom, discover how to work with dried specimens. Through discussion and demonstrations, learn techniques and tricks used to portray textures, colors and body forms. Working with technical pens and quills, apply your new skills to create a mushroom masterpiece! Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Botanical Illustration in Pen and Ink I and Botanical Illustration in Colored Pencil I or Botanical Illustration in Watercolor I.

DATES & TIMES: Thu, May 9, 16, 23, 30, June 6, 1-4 p.m.
INSTRUCTOR: Marjorie Leggitt

Nesting Flowers in Colored Pencil
The Russian tradition of Matryoshka dolls, in which sets of five (or more!) shapes painted as little people nest one inside the other, is inspiration for this class, where you’ll create a Matryoshka set of nesting flowers. From smallest seed through full flower, paint with colored pencil on these charming carved wooden shapes to make a unique and beautiful statement of the life of the flower. Fee: $310 member, $360 non-member. Fee includes the nesting dolls. Prerequisite: Botanical Illustration in Pen and Ink I and Botanical Illustration in Colored Pencil I.

DATES & TIMES: Fri-Sun, Feb. 1-3, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Libby Kyer

Winter Blooms in Colored Pencil
Even when it’s cold outside, flowers bloom in Marnie’s Pavilion and the Orangery! Expand your options in colored pencil. Mylar film provides a perfect surface for smooth, brilliant colored pencil work. Learn the skills specific to this surface, including pencil application and layering techniques, how to make the back of the surface enhance the front, and how to erase colored pencil from Mylar for quick corrections and special effects. See how layering your drawing over other surfaces expands the possibilities for your finished work. Beautiful winter blooms provide the inspiration for lush plant portraits and fresh techniques. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical illustration in Colored Pencil II.

DATES & TIMES: Mon, Jan. 28, Feb. 4, 11, 18, 25
9 a.m. – noon
INSTRUCTOR: Susan DiMarchi
Contrasting Color Combinations with Colored Pencil
Magic or mud? If your complements are not getting compliments, it is 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 with intention. Create a series of small studies to show off your mastery of complementary color.

Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Colored Pencil I.

DATES & TIMES: Fri-Sun, March 8-10, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Susan Rubin

North American Crop Wild Relatives: An Agricultural Family Tree
As wolves are to dogs, crop wild relatives (CWR) are to agriculture. These wild and weedy plant partners are a valuable genetic resource used to breed new crop cultivars and improve existing crops to fight crop diseases, pests and climate change challenges. Learn about these fascinating botanical ties and develop a visual “family tree” of your chosen crop wild relative and its relationship to a familiar food crop. Your research will illustrate a compelling story of the plant’s history and its challenges and benefits. Put the pieces together to create a captivating and educational botanical composition in mixed media. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Botanical Illustration in Colored Pencil II, Botanical illustration in Pen and Ink I.

DATES & TIMES: Mon, June 3, 10, 17, 24, July 1, 9 a.m. – noon
INSTRUCTOR: Susan DiMarchi

26 Shades of Lavender: Exploring the Lavender Fields at Chatfield Farms
Inhale the romance of lavender without traveling to the south of France! The lavender fields at Denver Botanic Gardens Chatfield Farms boast 26 varieties of this beloved aromatic herb.

Ancient Egyptians added lavender to mummy preparation, and people in the Middle Ages believed it could cure illness. Today, lavender is widely used to reduce stress, induce slumber and lift the spirits. Begin with a visit to the stunning Chatfield Farms lavender fields to observe, sketch and collect specimens. Back in the classroom, develop a composition that portrays the beauty of the plant and tells more about its structure and use. Your colored pencil plate will be a lasting reminder of your lovely lavender learning experience.

Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Colored Pencil II.

DATES & TIMES: Wed, June 26, 1-4 p.m. (Chatfield Farms)
July 3, 10, 17, 24, 1-4 p.m. (Denver Botanic Gardens)
INSTRUCTOR: Susan DiMarchi

Midsummer’s Analogous Arrangements
Neighbors on the color wheel, analogous colors provide a pleasing palette for botanical illustrations. Learn about the various effects of layered and adjacent analogous colors and how to create interest with harmonious blends. Create a collection of small works in colored pencil illustrating how to make analogous color combinations enhance your color work. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Colored Pencil I.

DATES & TIMES: Fri-Sun, July 12-14, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Susan Rubin
Nature Notes of an Edwardian Lady: Edith Holden
It was common that Edwardian ladies kept journals filled with observational notes, learned to sketch flowers and paint their sketches in delicate glazes of watercolor. Edith Holden, a trained illustrator in the era of William Morris, recorded in her diaries impressions of flora and fauna throughout the British countryside. Work in graphite and watercolor pencil sketch on location, then complete a botanical plate from observational sketches of your own “nature notes.” Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisites: Botanical Illustration in Color Pencil I, Botanical Illustration in Watercolor Pencil I.

DATES & TIMES: Tue, March 26, April 2, 16, 23, 30, 1-4 p.m.
INSTRUCTOR: Renee Jorgensen

The Poetry of Flowers
Poet Emily Dickenson wrote, “‘Nature’ is what we see—The Hill—the Afternoon—Squirrel—Eclipse—the Bumble bee.” The poetry of Ms. Dickenson easily paints vivid images in the artist’s mind. Working in graphite, colored inks and watercolor pencil, develop and complete an illustration inspired by Ms. Dickenson’s garden poetry. Explore compositional layouts to include type or calligraphic lettering, and work with illustration techniques inspired by artist Dugald Stermer. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor Pencil I.

DATES & TIMES: Fri, June 7, 14, 21, 28, July 12, 6-9 p.m.
INSTRUCTOR: Renee Jorgensen

Explore Mount Goliath’s Weathered Beauty
We’ll continue documenting the wildflowers on Mount Goliath for future interpretational material. Mount Goliath is North America’s highest constructed rock alpine garden, with some 250 species of alpine and subalpine wildflowers and a grove of 1,600-year-old-plus bristlecone pines. You’ll start with a garden specialist, and you’ll have the opportunity to become familiar with the blooming wildflowers before selecting and sketching your specimen. The following week, we’ll return to the site and do some more documentation prior to our work in the classroom. You’ll choose your medium and work toward a future interpretational guide for the site. Fee: $310 member, $370 non-member. Includes fee for supplies provided. Prerequisites: Botanical Illustration in Pen and Ink I, Botanical Illustration in Colored Pencil I or Botanical Illustration in Watercolor I.

DATES & TIMES: Wed, June 19, 9 a.m. – noon [Denver Botanic Gardens], June 26, July 3, 10 a.m. – 1 p.m. [Mount Goliath Nature Center], July 10, 17, 24, 9 a.m. – noon [Denver Botanic Gardens]
INSTRUCTOR: Randy Raak

Drawing on Tradition: Charles Rennie Mackintosh’s Floral Designs
“Artists should be true to themselves to cultivate an artistic expression born from within.”

Charles Rennie Macintosh (1868-1928), a well-known Irish architect, is best known for his exquisite architectural renderings and design work. However, throughout his life, especially after 1900, he concentrated on botanical subjects. Using a distinctive linear style, he focused on defining his floral subjects using simple contours and equally simple thin watercolor washes. In this class, break away from traditional botanical art formalities. Working from live cut specimens, practice the art of sketching and design. Inspired by the life and unique artistic approach of the artist, in-class demonstrations and exercises teach you how to turn form into pure and eloquent shape. Add simple watercolor washes to create a beautiful and distinctive graphite and watercolor flower plate. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Tue, Feb. 19, 26, March 5, 12, 19, 1-4 p.m.
INSTRUCTOR: Marjorie Leggitt
Dried with Drama
“Everything has its beauty, but not everyone sees it.” — Confucius (551-479 BC)

Discover the hidden charms of uncommon and overlooked dried botanical subjects. You will explore the colorful neutrals created from complementary color pairs layered to produce a rainbow of complex brown, tan, sepia and gold. Learn to color mix by color layering transparent watercolor and explore the color potential in complementary color pairs such as blues and oranges, reds and greens, yellows and violets. Bring the color back into your winter and create a final painting of dried, not drab, botanicals.

Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Tue, Jan. 15, 22, 29, Feb. 5, 12, 6-9 p.m.
INSTRUCTOR: Constance Sayas

Effective Layers: Seasonal Flowers in Watercolor with Graphite Underlay

You will merge your drawing and watercolor skills in this class by focusing on delicate hand movements with smooth graphite tone. Select an in-season specimen and begin with a pale pencil underdrawing or grisaille to tackle your watercolor painting with confidence. Continuous tone will be achieved in graphite and watercolor washes. Demonstrations and individual help will guide you toward a finished work.

Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Wed, Jan. 16, 23, 30, Feb. 6, 13, 6-9 p.m.
INSTRUCTOR: Laurence Pierson

Mysterious Yellows
Explore and master the subtleties of painting yellow hues. See how other botanical artists have worked with this challenging color. Through demonstration and practice, learn to create the best color mixes to convey shading while keeping yellows bright and clean. Learn how to apply shadow colors using both glazing and feathering techniques. Practice the range of yellows from soft to striking. Work toward completing a plate of a beautiful yellow botanical.

Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Tue, Feb. 19, 26, March 5, 12, 19
9 a.m. – noon
INSTRUCTOR: Constance Sayas

Gouache
Expand your water media repertoire! Gouache (pronounced "gwash") is similar to watercolor. Composed of opaque pigments thickened with gum arabic, gouache differs from watercolor in its higher pigment content, more brilliant light-reflecting quality and opacity, which allow you to paint over mistakes. By varying its application, gouache can be transparent or opaque, and you'll learn to choose the best approach for your subject. Through demonstration and practice, discover the methods for applying gouache to create a finished botanical plate from a live specimen.

Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Thu, Feb. 21, 28, March 7, 14, 21, 1-4 p.m.
INSTRUCTOR: Charlotte Ricker
Pelargoniums in Watercolor
Pelargonium is the second largest genus, containing probably the most well-known members of the family Geraniaceae, native to South Africa. Pelargonium can be found as annuals and shrubs. They often have colorful, aromatic leaves. During this class, you’ll learn about Pelargonium’s 200-plus species and cultivars, and how to paint the intricate flowers and drought-tolerant leaves. You’ll 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. Create a finished portrait of your favorite pelargonium with gorgeous leaves. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Thu, May 9, 16, 30, June 6, 13, 9 a.m. – noon
INSTRUCTOR: Laurence Pierson

Glorious Poppy Portraits in Transparent Acrylics
Poppies are some of the most loved and cherished plants in our gardens: delicate, intricate and perfect for capturing in a transparent medium. Although transparent acrylic looks like watercolor, the damp-on-damp technique offers a more controlled and methodical application process. After a guided field trip to see the blooming poppy varieties at the Gardens, select a specimen of your choice. Back in the classroom, step-by-step instructions, demonstrations and exercises provide the necessary skills for you to build washes, colors, textures and details for a final poppy portrait. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Tue, June 11, 18, 25, July 2, 9, 1-4 p.m.
INSTRUCTOR: Marjorie Leggitt

White Blossoms
Do white blossoms on white paper leave you in a quandary? Don’t shy away from the challenge! See how other artists have solved this dilemma as you learn techniques to ease the execution. Begin with exercises in light, shade and composition. Demonstrations teach you how to use form and placement to your advantage. Working in your choice of watercolor or colored pencil, you’ll learn how to find the right colors for your white flowers and create a finished portrait of these most delicate petals. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Tue, June 11, 18, 25, July 2, 9, 1-4 p.m.
INSTRUCTOR: Constance Sayas

Exploits in Watercolor
Looking for an adventure with early summer flowers? Roll up your sleeves, put on your apron and load your brushes! Dab, charge, blend and bleed; explore the properties of watercolor while painting fruits and vegetables. Expand your watercolor skills as you learn the importance of water management in watercolor painting. Students will experiment by painting on heavyweight watercolor paper with large brushes. Maybe it’s time to step out of your comfort zone and advance your wet-on-wet painting skills. Then relax and drybrush your way to a refined-study painting. Fee: $260 member, $310 non-member. Includes fee for supplies provided. Prerequisite: Botanical Illustration in Watercolor I.

DATES & TIMES: Fri-Sun, June 14-16, 9 a.m. – 2:30 p.m.
INSTRUCTOR: Constance Sayas

The Botanical Magazine, pl.7346

Constance Sayas

Marjorie Leggitt

Joanna Webster
ENROLL NOW

1. Visit: Visitor Center, 1007 York Street (for hours, please see botanicgardens.org)
2. Online: botanicgardens.org
3. By Telephone: 720-865-3500

Inquiries and Consultation: 720-865-3670 or sbai@botanicgardens.org

Visit the Botanical Illustration blog at botanicalillustration.blogspot.com and find us on Facebook.

Note 1: If a class does not have sufficient number of registrations (6) it will be cancelled 7 days prior to class.

Note 2: Supply lists are sent as an attachment with your registration confirmation. The lists are also available at botanicalillustration.blogspot.com or by request. Materials provided are specified in supply lists.

REFUND AND CANCELLATION POLICY:
Cancellations more than one week prior to a class are subject to a 15% cancellation fee. Cancellations less than one week prior to class are non-refundable.

AFTER COURSE HAS COMMENCED:
Instructors are not authorized to grant or promise refunds or exceptions to course policies. In the event of a family emergency or inclement weather, the student can complete the course later by taking missed single classes from the same instructor and notifying the program manager two weeks before the course starts. If more than 20 percent of the course is missed because of a family emergency or inclement weather, the course can be retaken for free during the same year from any instructor in that medium, if space is available.

These policies apply to all registrations in the School of 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.

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).
Charlotte Ricker, Gouache (Trompe l’Oeil)

FOR INQUIRIES & CONSULTATION: 720-865-3670
EMAIL: sbai@botanicgardens.org
Visit the Botanical Illustration’s blog at botanicalillustration.blogspot.com
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