



International Congress of Botanical Art

October 16, 2016

Pittsburgh, PA, USA

American Society of Botanical Artists

Marilyn A. Garber, Organizer/Moderator

First International Congress of Botanical Art

The purpose of the Congress is to develop a global botanical art community to share ideas and develop ways in which our work can impact the world. A current example is the Worldwide Exhibition of Botanical Art that is scheduled for May 2018.

Representatives from the following countries will make presentations at the 2016 Congress:

Australia

Brazil

France

Ireland

Japan

The Netherlands

South Korea

Thailand

The United Kingdom

The United States of America

It is our hope that this Congress will continue to meet every third year in conjunction with the Hunt Institute of Botanical Documentation's International Exhibitions.

Marilyn Garber
Congress Organizer & Moderator

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International Congress of Botanical Art
Sunday, October 16, 2016

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6. Aibítir, the Irish Alphabet in Botanical Art
Mary Dillon, Irish Society of Botanical Artists
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7. The Dutch Society of Botanical Artists - bringing botanical art to the Dutch people
Anita Walsmit Sachs
8. Florilegia around the Globe
 - Florilegium Society Royal Botanic Gardens Sydney
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10. Worldwide Botanical Art Exhibition
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Open Discussion: Ideas for working together globally, Engaging young people in the natural world through botanical art, Future International Congresses of Botanical Art



Australia

Beverly Allen

The Florilegium at the Royal Botanic Gardens Sydney

The Florilegium Society at the Royal Botanic Gardens Sydney was formed in 2005 to create a collection of contemporary botanical paintings for the Royal Botanic Gardens and Domain Trust. The genesis of our Society can be traced to two landmark exhibitions held in Sydney in 1998. *An Exquisite Eye* at the Museum of Sydney exhibited Ferdinand Bauer's superb paintings and the Shirley Sherwood Collection was shown for the first time in Australia.

The Friends of the Gardens held the inaugural *Botanica: The Art of the Plant* in the Royal Botanic Gardens Sydney in 1999 and 5 years later former *Botanica* curator Margot Child and I believed we could begin a florilegium. The Chelsea Physic Garden Florilegium Society was the first of many societies to be formed and had soon been followed by the Brooklyn Botanic Garden.

We proposed a self-funded voluntary project to Prof Tim Entwisle, then Executive Director.

Experienced Australian artists were invited to contribute. Membership was extended to overseas artists in 2013. The original paintings and the copyright are gifted to the Trust by the artists.

The paintings would record some of the significant plants growing in the three Gardens of the Trust prior to the bicentenary of the Gardens, in 2016. When a publication was considered, the list was edited by garden historian Colleen Morris to illustrate the 200 year history.

The Society raised the funding through subscriptions and a grant from the Australian Garden History Society as well as pre-publication sales to members of the Foundation & Friends of the Botanic Gardens and the Botanical Art Society of Australia.

The 224 page full colour publication, *The Florilegium at the Royal Botanic Gardens Sydney – Celebrating 200 years* was published in April 2016. It is available in hardback and softback.

The collection of 87 paintings is on show at the Museum of Sydney until 30 October 2016 in a major exhibition: *Florilegium: Sydney's Painted Garden*. The collection will be shown at the Shirley Sherwood Gallery at Kew from March to August in 2018.

BIO: Beverly Allen

Born in Sydney, Australia, Beverly previously worked as a freelance graphic designer and illustrator. She has a BA (Fine Arts) from Sydney University. She has exhibited annually at the Royal Botanic Garden, Sydney's *Botanica* since 1999 and internationally with the American Society of Botanical Artists, and in the Shirley Sherwood Collection exhibitions.

Her paintings are held in the Royal Botanic Gardens Sydney, the Shirley Sherwood Collection, *The Highgrove Florilegium* for the Prince of Wales' Charitable Trust, The Transylvania Florilegium for the Prince of Wales's Foundation Romania, the RHS Lindley Library, Royal Botanic Gardens, Kew Library, the Hunt Institute for Botanical Documentation and the Alisa and Isaac M Sutton Collection.

Beverly was awarded a Gold Medal at the Royal Horticultural Society (RHS) London Show 2007, the Gold Medal for Botanical Art from the New York Botanic Garden in 2011 and their Silver Medal in 2014.

She has taught master classes at the Royal Botanic Garden, Sydney since 2004. Beverly co-founded the Florilegium Society at the Royal Botanic Gardens Sydney in 2005 and is their president.

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Brazil

Fatima Zaganel

Botanical Art in Brazil – a tribute to Margaret Mee

Since early times in the country's history, artists and scientists of many origins – Dutch, Germans, French, English, Danish, Swiss and others – came to Brazil to study and to describe the great diversity of its flora and fauna, attracted by the wonders of the New World.

The first Brazilian-born botanical artists appeared in the 19th century and were staff members of state botanical institutes. In the 20th century they were joined by independent botanical artists with interests beyond science, who depicted the flora as artwork and also, as an alert to the growing problem of deforestation and other forms of landscape degradation taking place in the country.

However, it was an English painter, Margaret Mee, who raised Botanical Art to its current level, awakening and attracting the attention of Brazilians and foreigners alike to the beauty of our forests. Margaret Mee arrived in Brazil in the early 1950's and became enchanted by the country's abundant and exotic flora, dedicating herself to celebrate its diversity with an incomparable commitment and vitality. Some of the species she painted were previously unknown to science.

During her excursions through Amazonian forests, she soon perceived the uncontrolled deforestation taking place in the region. She became an influential advocate for conservation, strongly pointing out the necessity for preservation policies.

Margaret Mee died in 1988 in London. After her death, two foundations were endowed in her honor: the Margaret Mee Amazon Trust, in England, and, a year later, the Fundação Botânica Margaret Mee, in Brazil. These institutions administer scholarships for advanced training in botanical art for botanists and artists, aiming to preserve the ideals of their mentor.

There is no doubt that Margaret Mee has inspired and influenced the great majority of today's botanical artists in Brazil.

BIO: Fatima Zagonel

Fatima was born in Canoinhas, State of Santa Catarina in 1954 and attended the elementary and high schools in Curitiba - PR. In 1976 she graduated in Letters with a major in Portuguese - English Languages from the Pontifícia Universidade Católica do Paraná - PUC and has a Postgraduate Diploma in Marketing, Promotion and Advertising from FAE - PR, in 1993.

Between 1977 and 1982 she took courses in watercolors, airbrushing, visual communication and refresher courses on Art. Her work experience as a graphic artist lasted for 20 years, before she became interested in scientific illustrations.

In 1999 she was awarded the Artistic Scholarship by the Margaret Mee Botanical Foundation/RJ, and took a specialization course for six months at the Royal Botanic Gardens - in Kew, London, under the supervision of Christabel King.

Today she mainly dedicates herself to scientific illustration, without neglecting its commercial aspect. Fatima is a founding member of the CIBP, and one of the teachers of the Free Courses in Botanical Illustration. Fatima is a member of the National Society of Scientific Illustrators since its foundation in 2006.

Her works are part of renowned collections of botanical art, such as of the Royal Botanic Gardens, Kew, London/UK; Shirley Sherwood Collection, London/UK; Hunt Institute for Botanical Documentation, Pittsburgh/USA and Focus on Nature – NYSM, Albany/USA.

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France

Agathe Haevermans & Thomas Haevermans

Our talk will focus on Agathe's experience and activity as a botanical scientific illustrator at the French Muséum national d'histoire naturelle, in Paris. There she works with botanists and other scientists from her research unit to illustrate new taxa but also help the scientist to increase the appeal of their research by producing illustrations such as hypothetical flowers reconstructions, illustrating evolution of plants in response to past climate changes, etc. The talk will further detail Agathe's involvement in public outreach in France and will detail the master classes she gives at Paris MNHN to teach botanical watercolour techniques. Diffusion of botanical art also goes through publications such as books teaching watercolour techniques and line drawing and the talk will address this topic as well. In 2012 she created with a group of friends the SFIB (www.sfib.fr), the first society aiming at promoting botanical art in France. The society now counts over 100 members and the various projects for 2016, 2017 and 2018 will be detailed with a focus on book publications, teaching and relationships with botanical institutions as well as the participation to the 2018 Worldwide Botanical Art Exhibition.

BIOS: Agathe Haevermans & Thomas Haevermans

Agathe Haevermans is a French scientific illustrator working for the French Muséum national d'histoire naturelle in Paris where she is permanent staff and in charge of scientific illustration at the Institut de Systématique, Evolution Biodiversité (ISyEB - UMR 7205). Her job consists in illustrating new organisms or evolutionary papers requiring drawings in ink or watercolour. Everyday her passion for botanical illustration develops through participating in scientific expeditions with her husband to collect and illustrate plants, or during the watercolour and ink drawing classes she taught for the last 10 years at the Museum. She created the French Botanical Illustration Society (SFIB) in 2011, and she also authored several books on naturalist illustration such as "Le dessin botanique", published in 2007 and translated in several languages (English, Dutch, Korean, traditional and simplified mandarin Chinese).

Thomas Haevermans is a botanist and « maître de conférences » (associate professor) at the French Muséum national d'histoire naturelle in Paris. He is managing the System-C team within the Institute of Systematics, Evolution, Biodiversity (UMR 7205 ISYEB) and has in charge the scientific curation of the monocotyledons collections at the French National Herbarium. Member of the Société des Explorateurs Français (French Society for Exploration), his botanical researches lead him to explore remote areas of tropical Asia and Madagascar in search of bamboos, bananas and other succulent euphorbias. His research interests include evolution of succulence and macroecology, as well as the description of new species for which drawings are usually made in-situ by his wife Agathe Haevermans.

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Ireland

Mary Dillon

Aibítir, the Irish Alphabet in Botanical Art

The Irish Society of Botanical Artists was founded in March 2014 following an invitation from the National Botanic Gardens, Dublin. Having gathered together an initial group of Irish botanical artists, they presented us with a challenge to work alongside the Botanic Gardens in a project to promote awareness of our native plant species. In many ways this project was a vehicle for the budding relationship between the ISBA and the gardens.

It was also an opportunity to forge links between our natural heritage and our native language through the medium of this very beautiful and scientific art form. As our inaugural exhibition we were enthusiastic about highlighting our native plant species. Our plant selection was chosen carefully by the National Botanic Gardens to illustrate the variety of plant forms and habitats on the whole island. We designed our plant selection around the first letter of each plant name in the Irish language. The project was to be named 'Aibítir' from the Irish word for alphabet. Central to the project was the unique font created for us by renowned calligrapher, Tim O'Neil. Aibítir, the Irish Alphabet in Botanical Art, blossomed from conversations and connections between a community of botanical artists, gardeners and scientists.

The process of enlisting participants, selecting plants, allocating plants to artists was particularly challenging given that we were at such an early stage in our development as a society. Choosing a uniform format for the exhibition was another challenge faced in the early stages of the process. Throughout this period of preparation we enlisted the support of an artistic mentor, Susan Sex and a plant mentor, Brendan Sayers, Glasshouse Foreman, National Botanic Gardens. Their support was augmented by that of other botanists, gardeners and wild flower experts who provided invaluable assistance to artists from all parts of Ireland some of whom were searching for plants in areas unfamiliar to them.

As a fledgling society we started out with an ambitious project. We hoped to encourage artists to challenge themselves to reach standards of excellence in the art form, beyond those they might have reached before. We aspired to be inclusive, and aimed to show all work completed for the project. We engaged internationally renowned botanical artist, Fiona Strickland, Peter

Murray, Director of the Crawford Gallery, Cork and Matthew Jebb, Director of the National Botanic Gardens to adjudicate the finished art works to ensure high standards in work selected for Aibítir.

We were honoured that Dr. Shirley Sherwood agreed to launch our Aibítir exhibition in the National Botanic Gardens, Dublin, on May 1st, 2014. Following our initial exhibition we brought the exhibition to Belfast, Derry, Limerick, Waterford and Wexford ensuring a broad-based geographical spread. In conjunction with the exhibition we published an extensive catalogue designed by Jane Stark, current Chairperson of the ISBA. We also produced limited edition prints of our Aibítir paintings. Both our catalogue and the limited edition prints are available through the ISBA website. www.irishbotanicalartists.com

We attempted to reach as wide an audience as possible with our message of creating awareness of our native plant species. RTE, our national television network, agreed to produce a mini documentary piece featuring Aibítir as we researched and prepared for our exhibition. Aibítir also featured extensively in the national print media. Throughout the time of the exhibition, we provided worksheets for children and school groups to encourage a strong educational base to the exhibition promoting further enquiry into our native plant species. All of this was made possible thanks to the tremendous enthusiasm and energy of each member of the Alphabet Team and the first committee of the ISBA who together helped facilitate the task of coordinating the project.

The ISBA is currently working on a collaborative project with the Irish Garden Plant Society, celebrating our Heritage Plants, entitled *Plandaí Oidhreachta*, from the Irish for heritage plants. In late 2016, the end product of this collaboration will be an exhibition of paintings and an accompanying book. Aibítir was a tremendous success and continuing in the tradition of Irish botanical artists who have inspired us, has helped lay the ground for a strong future for botanical art in Ireland.

BIO: Mary Dillon

As an artist I delight in capturing the essence of a plant with its sensuality, beauty and frailty, in a contemporary yet scientifically truthful way. While generally preferring to paint in large format, light, form, and colour permeate all my work. The process of creating botanical art is one that requires patience and forbearance, personal skills that I find challenging. Working with the medium of watercolour allows for a freshness and spontaneity that adds fluidity to my painting. I like to encourage the viewer to look again and share my wonder at the complex magical world of plants. Having spent three years pursuing the Society of Botanical Artists Distance Learning Diploma Course in Botanical Art and Illustration, I graduated in 2014 with a Diploma with Distinction. I have been involved in art education for many years. I find teaching botanical art particularly rewarding as it gives me an opportunity to share skills and to encourage others to see the world of plants in a new and exciting way. My work has been exhibited widely both in Ireland and in the UK, South Africa, France, Germany and Greece where I regularly give master classes. My work belongs in prestigious corporate and private collections worldwide.

I was honoured to be elected Founding Chairperson of the Irish Society of Botanical Artists in March 2014. I coordinated the inaugural exhibition project for the Irish Society of Botanical Artists, entitled *Aibítir* (from the Irish word for alphabet), the Irish Alphabet in Botanical Art. In 2015, I was elected Associate Member of the Society of Botanical Artists. In 2016 I was elected a Member of the Watercolour Society of Ireland. My work has achieved many honours and awards including most recently a Gold medal and Best in Show in Botanical and Floral Art in Bloom, Dublin, 2016, for my painting *Tulipa 'Black Parrot'*.

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Japan

Meiko Ishakawa, Presenter
Akiko Enokido, Translator

The Activity of Japanese Botanical Artists

In recent years, global warming is becoming worse and plants have been suffering from the consequences. Land development has led to even more environmental destruction, increasing the number of extinct species across the world. In Japan, it is said that one in four native plants are in danger to be extinct. Concerned that these familiar plants would perish, in 2000, The Japanese Association of Botanical Illustration decided to paint these endangered plants and publish them in a book called "The Endangered Plants of Japan: A Florilegium". The book was published in 2004, the first in the world to raise the awareness for endangered plants.

In 2009, we published "Paintings of Alien Plants in Japan" and now we are working towards our next book which will focus on the Native Plants of Japan. This is also the theme for our next exhibition. In Japan, there are approximately 7000 species of plants, of which 2700 are native to Japan. Some examples of Japanese natives include widely known plants such as Lilies, Camellias, Hydrangeas, and Hostas. With the help of European botanists like Dr. Philipp Franz Balthasar von Siebold in 18-19th century, these Japanese plants were introduced to the world. These Japanese plants played an important role to create a completely new generation of garden plants, and have been recognized as an essential part of the development of horticultural society as a whole.

It was with this background that we planned the idea of "Flora Japonica" art exhibition highlighting these native Japanese plants in 2012. 36 Japanese artists have been working hard

for 3 years to create over 80 paintings. I am happy to say that this plan has finally come to life. The exhibition started September 17, 2016 and will be open until March 5, 2017 at The Shirley Sherwood Gallery.

In a time when environmental sustainability is at high stake, we believe that preserving plants in their native land plays a key role. To have artists from around the world observing and drawing their country's native plants, gives us a great opportunity to join the movement to preserve our precious environment. On these terms, we believe the "Worldwide Botanical Art Exhibition" holds great meaning in raising awareness to protect our environment. The Japanese artists are honored to participate in this project. The Japanese Exhibition will open at Makino Memorial Garden & Museum in Tokyo. ASBA members in Japan will be exhibiting their work. We hope to contribute to this global project and are wishing for a very successful event around the world.

BIO: Meiko Ishakawa

Born in Tokyo, Japan, in 1950, Mieko Ishikawa graduated from Musashino Art University. She has had several solo shows at the Tama Forest Science Garden, Hachioji, Tokyo, the U. S. National Arboretum, Washington D.C., and the Embassy of Japan, Information and Culture Center, Washington D.C., the Gallery of Keio Plaza Hotel Tokyo. Her paintings are included in the Hunt Institute, the Lindley Library, the Royal Horticultural Society, London, the Royal Botanic Gardens, Kew, Highgrove Florilegium Prince of Wales Charitable Foundation, London, and the Tokyo Metropolitan Jindai Botanical Gardens, Tokyo, the Flower Museum, Chiba. She was awarded a Royal Horticultural Society Gold Medal, 2006, and is a member of the Japanese Association of Botanical Illustration, the American Society of Botanical Artists, and the Hunt Institute Associates. She participated in the exhibition of Work from Botanical Artists in the Collection of Dr. Shirley Sherwood OBE – Celebrating 25 years of her collection. She often goes researching and sketching in the rainforests of Borneo Island. Most of her recent themes are plants of the Asian rainforest such as Rafflesia and Nepenthes.

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The Netherlands

Anita Walsmit Sachs

The Dutch Society of Botanical Artists - Bringing botanical art to the Dutch people

Love for flowers and flower painting is a traditional feature of the Dutch people. The flower paintings, made in the 17th century are famous worldwide, and during that period there was a lively trade in bulbs, tulips and other plants. Impressive flower arrangements could be found in the houses of the wealthy families in Amsterdam as well as in the simple gardens and homes of the people in the country. Up to today flowers are available everywhere and affordable for everyone.

The first courses in botanical drawing I facilitated were well attended, so it was a bit surprising that no organization existed yet that coordinated that interest. I decided to start a botanical society in the Netherlands, inspired by the Society of Botanical Artists in the UK and the show of the Hunt Institute of Botanical Documentation in Pittsburgh. I was participating as the Head of the Art Department of the Herbarium of the University of Leiden. During the courses I facilitated in the Hortus Botanicus in Leiden, I met some very dedicated botanical artists and in 2006 we established the Dutch Society for Botanical Artists.

We organized shows with our botanical drawings in carefully chosen venues, and invited journalists to visit so that the botanical art would reach a broader public. Cards were printed, and workshops and lectures were organized. Members meet each other during yearly meetings and exhibitions with work of the members are organized. These meetings are easily accessible for who ever is interested and always have a bit of a festive character.

Botanical drawing workshops are organized throughout the year in different places, with different teachers. Also guest teachers, mainly from England, are invited. The Society strives for

high quality in botanical drawing and very strict criteria are used for the participation in the exhibitions.

Now, 10 years after the establishment of the Society, it is noted that there is a growing interest in botanical drawing in the Netherlands. The actual interest in ecological and habitat issues also has a positive impact. And the show of the Highgrove Florilegium in the famous Teylers Museum in Haarlem stimulated the interest of the people.

BIO: Anita Walsmit Sachs

Anita is born in 1948 Den Haag, the Netherlands, where she still lives. Until her retirement in 2012 she was head of the Art department and scientific illustrator of the National Herbarium Nederland, part of the University of Leiden, now Naturalis Biodiversity Center. Her education started at the Royal Academy of Fine Art in Den Haag, where she was trained as a fashion designer, and art teacher. After a short carrier in the fashion business, she became a still life painter, and has been a botanical artist and illustrator for 16 years. She participated in exhibitions in the Netherlands and abroad, France, Belgium, Norway, the United Kingdom, Switzerland and the USA. Her work is held in, many private collections including the Hunt Institute of Botanical Documentation, and the New York State Museum, Albany USA and several Royal collections. Anita received 2 gold medals for scientific illustration from the English RHS, 2004 (Leguminosae) 2005 (Orchids from New Guinea) and a best botanical artist in show award and a silver-gilt medal (Euphorbiaceae) from BISCOT 2007. At the SBA she was awarded with the Margareth Granger Award and a Certificate of Botanical Merit. She was also tutor on the distant learning program of the Society of Botanical Artists in England. In 2006 she founded the "Dutch Society of Botanical Artists". Now containing 150 supporting members and 40 artist members. Anita organized workshops in several Dutch Museums: "Teylers" Museum in Haarlem, Stedelijk Museum "de Lakenhal" in Leiden, Museum "het Rembrandthuis" in Amsterdam, Museum "De Zwarte Tulp" in Lisse and trained people in scientific illustration, in The Netherlands, Belgium, Indonesia, and USA. In 2010 she received the Award for Excellence in Scientific Botanical Art from the ASBA. In 2012 she received the Margareth Flockton Award 2e prize, Royal Botanic Gardens Sydney, Australia. She participated in the Highgrove Florilegium and the Transylvania Florilegium of HRH prince Charles as only Dutch artist selected out of 40 participating international artists and the Florilegium of the Royal Botanic Gardens Sydney. In 2016 she has received a Dutch Royal Award for her work in the field of education and preservation of botanical art. Working in watercolor, pen and ink, Anita says that nature forms her source of inspiration; she has a great love for detail and expression of texture.

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The Netherlands

Esmée Winkel

Working with Botanists

In my presentation I will give a short account of my path to becoming a Scientific Illustrator and my tasks as an Illustrator for the Naturalis Biodiversity Center, the Dutch Research Institute and Natural History Museum. It is important to know why today Scientists still need and use illustrations for their publications. Also when understanding better their research goals, an illustrator can sometimes also contribute to science. I will explain my working method from discussing with the scientist the comparisons between the different species in question, particular details, to inking, scanning and finally publishing the illustrations. As a Scientific Illustrator knowledge of various fields is needed: Botany, taxonomy, illustration, reconstruction, illustrating techniques including what happens behind the scene of computer programs that are in use, what file formats to use, scanning, printing and much more.

Scientific Illustrations will be needed in the future as much as they are used today. Estimates are that about 8.7 million species of plants, animals and fungi live on Earth. Up until now only about 1.2 million species have been described and named by science. 86% of the Natural world is still waiting to be discovered and illustrated.

BIO: Esmée Winkel

Having received her BSc degree Biology at the Leiden University Esmée finished her Master Scientific Illustration degree at the Maastricht University and Maastricht Academy of Fine Arts and Design. She now works as a scientific illustrator for Naturalis Biodiversity Center, Dutch Academic research institute and Natural history museum. The techniques she uses are: ink, watercolour, pencil and digital drawing programs. Her work has been awarded Gold Medals at Biscot Edinburgh 2012, Royal Horticultural Society 2013, 2016 and she has been presented with the Jill Smythies oeuvre award by the Linnean Society of London. Artwork is included in the permanent collection of the Naturalis Biodiversity Center, Hunt Institute for Botanical Documentation, New York State Museum, RHS Lindley Library and in private Dutch (Royal) collections.

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South Korea

Jee-Yeon Koo, Presenter, Ku-mie Kim, Translator

The Field of Botanical Painting In Korea

This presentation will describe my efforts to introduce the field of botanical painting to Korea to the general public through exhibitions, training, and government projects for the past 16 years. In particular, I will discuss a formal educational program that I have developed which is designed to train professional botanical artists through 75 weeks of intensive work and exhibitions. This program has so far generated a competent group of professional botanical artists in Korea. I will also describe the National Botanical Painting Project for Korean Plants, which is nationally commissioned by the Korea National Arboretum, for which I oversee. This is a synergistic endeavor among botanical artists, botanists, and plant collectors, which has resulted in many paintings that have been used for educating the general public about the importance and beauty of Korean plants.

BIO: Jee-Yeon Koo

Jee-Yeon Koo is currently the President of the Korean Society of Botanical Illustrators. She has been teaching fine art at Dongduk Women's University and Chung-Ang University and botanical art and scientific illustration at Seoul Women's University and Graduate School and Nyack College in New York for the past 16 years. She has been serving as a project art director for the Korea National Arboretum Botanical Art Project for the past 10 years. She has also served as a judge for the "Scientific Illustration Competition for Korean animals and plants" hosted by the National Institute of Biological Resources for 6 years. For the past 12 years, she has trained numerous young botanical artists through her "Koo, Jee-Yeon's Botanical Art and Illustration Program." Her botanical paintings have received a number of awards, including the "Best in Show" Award, 1999 'Art in Science' International Exhibition at the World Congress of Botany, and the "Jury Award" at the 2014 "Focus on Nature XIII" at New York State Museum. Her work is held in many museum collections in Seoul, Korea, and in the Hunt Institute Collection.

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Thailand

Dr. Sasivimon Chomchalow Swangpol

Botanical Arts in Thailand: An Overview

Located in one of the world's biodiversity hotspots, Thailand is home to a wide variety of ecosystems and species. Unfortunately, heavy deforestation and rapid urbanization in the region have increased the extinction risk for a large number of native flora and fauna. Conservation of natural habitats, indigenous species, and local wisdom are therefore urgently needed. One tool which has helped raise botanical and conservation awareness among Thai youth is botanical illustration. Plant drawing and painting classes have been integrated into schools as an extracurricular activity, in the hopes that students will learn to appreciate their wildlife-rich country. Academically, scientific illustration has been instrumental for Flora of Thailand manuscripts (1970 - present) published by the Bangkok Forest Herbarium--home to Thailand's largest plant specimen collection. More recently, Sci-Art Network of Thailand, an informal guild established in 1999, has organized annual workshops and gained interest from the public. Though the art of botany is still relatively new in Thai society, more artists are becoming involved in producing botanical artwork, and more Thai botanical illustrators are being recognized internationally. This presentation will cover works from current artists, plant drawings from Thai historic documents, as well as experiences from teaching botanical art in schools in Thailand.

BIO: Dr. Sasivimon C. Swangpol

Dr. Sasivimon C. Swangpol, the president of the Sci-Art Network for Natural Science Illustrators of Thailand, is a Thai botanist holding a position as an Assistant Professor at the Department of Plant Science, Faculty of Science, Mahidol University in Bangkok, Thailand.

In 1990, Sasivimon came to the U.S. for her Master in Horticulture at the University of Florida in Gainesville. There, she took an elective course on "Biological Illustration" with the late Mrs. Marion Ruff Sheehan, an experienced orchid illustrator and a botanist. Upon coming back to Thailand and later become a staff at the university, she opened an elective course entitled "Scientific Illustration" for higher education and another annual workshop of the same name for general public. Both course and workshop, the first of their subject in Thailand, continue for almost 20 years until today and are popular among their enthusiastic participants. Recently, Sasivimon has been invited to teach in an annual workshop on biological illustration at the National Taiwan University in Taipei. Sasivimon is now doing her research on taxonomy of wild

bananas and is preparing her manuscript on the banana family for the Flora of Thailand reference book series. Included in her previous and recent publications, are illustrations by two Thai scientific artists, Ms. Potjana Kiatprapai and Mr. Narongsak Sukkaewmanee.

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The United Kingdom

Helen Allen, Presented by Elaine Searle

The Transylvania Florilegium Project

The Transylvania Florilegium project is now in its fifth and final year as the Chelsea Physic Garden Florilegium Society, the first of the contemporary florilegia, celebrates twenty-one years creating an archive rich in information and glorious drawings and paintings. The Transylvania Florilegium has a finite life of five years and the number of paintings in the collection will be around 124, painted by 43 artists.

High quality prints of the paintings of Transylvanian flora will be presented in two volumes in the same format, but slightly smaller than the Highgrove Florilegium. The Highgrove Florilegium has been a great success with royalties from sales going to the Prince's charities. The two-volume set will, as before, be in plant family order. The paintings for the first volume are now almost complete and the remaining paintings are to be completed in early 2017.

The Prince of Wales's Transylvanian guest houses are in areas of outstanding natural beauty surrounded by wild flowers. Zalanpatak, in the foothills of the Carpathians, nestles beneath damp upland meadows and Viscri, a Saxon village, is surrounded by dry steppic meadows, both rich in wild flowers. Each year the visit takes place at a different time in order to try and cover most of the flowering seasons over five years. The logistics of predicting weather and wild flowers is nerve-wracking. This year has been extraordinary in finding some exceptionally rare and important plants.

Artists from around the world are invited to participate and the images created conserve and convey the wealth, diversity and beauty of these plants from this unique country to a wider audience. Each visit is for two weeks with artists working with each other and the botanist. Exchange of ideas between individuals is interesting and sometimes hilarious as details are lost in translation.

A botanist is crucial to the success of the project and Dr John Akeroyd, the authority on flora in Transylvania, accompanies us each year. His advice as to where to find specimens and the features to be included in the paintings is invaluable. Whilst collecting examples John has found a number of subspecies and these are being painted alongside the original species. His wealth of knowledge, botanical and hysterical (sic) keep the artists on their toes but amusingly well informed. The master plant list was compiled by Dr Akeroyd and verified by a botanist at the Natural History Museum. From the master list seasonal lists are extrapolated and amended where necessary and depending upon what is growing at the time.

Some artists draw and make notes and plan whilst in Transylvania, others immediately launch into the final pieces and do very well to almost complete one or two whilst in Transylvania.

The idea of capturing a particular plant on a particular day in that particular place is amazing and we wait patiently to catch the species at their best. It is our way of conserving many species peculiar to Transylvania that might be, sooner than may be expected, lost forever.

Each year it is harder to leave Zalanpatak's exquisite valley with its stunningly beautiful royal meadows including that given by Count Kalnoky to His Royal Highness Prince George, The hustle and bustle of life in Viscri outside a bedroom window is worth being woken up for at 6am as the cattle proceed in an orderly fashion to their pastures.

We are most grateful to His Royal Highness, Count Kalnoky, Mihai Grigore and Fundatia ADEPT for their help and advice in all matters Transylvanian.

BIO

Helen Allen has enjoyed the luxury of following her heart into several chosen professions and finally to owning her own school of botanical art, the Chelsea School of Botanical Art. Helen has taught botanical painting and illustration for seventeen years having been taught and mentored by Anne-Marie Evans at the English Gardening School. Helen taught at the school for a number of years before opening her new school, the Chelsea School of Botanical Art, in the Chelsea Physic Garden in January 2014. Helen works from her studio at home in Ham where she also holds classes in botanical painting.

Helen has exhibited at galleries in London and overseas including Ebury Galleries, The Garden Museum, the Chelsea Physic Garden and Hortus in London, Ursus Gallery, New York and the Hunt Institute for Botanical Documentation, Pittsburg, USA.

Helen's work has been selected for inclusion in Prince of Wales's Highgrove Florilegium and the Transylvania Florilegium. Paintings can be found in the archives of the Hunt Institute, the Chelsea Physic Garden and Hampton Court Palace as well as the Archives and Collections of the Royal Botanic Gardens, Kew. Commissions include a painting of *Calendula officianalis* by the League of Friends of the Royal London Homoeopathic Hospital for presentation to her majesty Queen Elizabeth II to commemorate the 250th anniversary of the founding of the hospital and paintings for private collectors.

Helen Allen
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The United States of America

Robin Jess

Learn to Draw. Draw to Learn

An educational project of the American Society of Botanical Artists

Concept: Learning is accomplished in many ways, not only verbally or mathematically. By learning to draw with the careful observation needed for botanical art, the students learn about the structure of their plant subject. They are learning to draw while studying the plant and they learn about the plant as they look more closely to complete their drawings. By teaching the same concepts to teachers, more students can be reached as the teachers pass on the knowledge and skills they have learned.

Components:

- Children view contemporary botanical art
- Children learn about the plants they are drawing
- Children use real artist's materials
- Artwork is exhibited so children feel pride and get rewarded

Students are shown professional botanical artwork to demonstrate the detail and accuracy found in that genre. Botanical facts relating to their plant are presented in lecture form and with handouts, based on their level of understanding. Fun facts about the plant are included as well. Following a brief demo by the professional artist/instructor, and using professional grade materials (brushes, watercolor pencils, rag paper) students create their own realistic images of the plant. Ideal teacher to student ratio is 1:8.

The final component is reward and feedback. The host site or sending institution (e.g. Y, Big Brothers, camp) will present the artwork in some fashion so that parents etc. can see the work and the students will feel a sense of accomplishment and all will value the artwork. Program can be tailored for K – 12 students

Workshops For Children:

Aspects will include viewing and discussing the professional art, learning to observe and draw the plants (vegetables and fruits suggested, learning about the plants – morphologically and their importance/usage, discussing their art, taking pride in their work, and involving them in the documentation (extent based on age level).

Workshops For Teachers:

Teaching how they may incorporate botanical art into their classrooms. Many art teachers have not been taught realistic drawing skills. Skills learned can be translated to other subjects, customizable for art teachers or science teachers. Aspects will include viewing and discussing the professional art, learning to draw the plants, learning about the plants – morphologically and their importance/usage and discussing their art

Exhibitions:

Professional contemporary botanical art by ASBA members. Can be tailored to specific needs based upon the venue. Options include original work – lead time two years, Giclee prints – lead time 8 months, and images on ASBA website or from exhibition catalogs

Documentation:

Exhibition of children's artwork (temporary or permanent such as mural)
Opening reception where parents and peers can view children's artwork
Catalog/booklet of Children's work.

Venue obligations:

- Budget must be developed (based on ASBA model) and approved by each venue.
- Arrange for students to be present, obtain appropriate permissions from parents.
- Provide suitable workspace – tables, lighting, water, electricity, plant materials.
- Purchase art supplies from Dick Blick as per list supplied by ASBA.
- Host exhibition of ASBA artwork.
- Arrange exhibition and reception of student artwork.

BIO: Robin Jess

Robin A. Jess is the former Executive Director of the American Society of Botanical Artists. For nearly 20 years, Robin was a botanical illustrator at The New York Botanical Garden, primarily for Dr. Arthur Cronquist. Her work is in the collection of the Hunt Institute for Botanical Documentation.

Robin received a NJ State Council on the Arts Distinguished Artist Fellowship in 1990. With funding from the Geraldine R. Dodge Foundation, in cooperation with the Pinelands Preservation Alliance, Robin created forty watercolors of NJ's Pinelands flora, which toured the state's major museums and arts venues.

Robin majored in art and minored in botany at the University of Delaware and has an MA from Pratt Institute. Robin served as the Interim Executive Director of the NJ Center for Visual Arts in Summit, NJ and the Director of the NJ State Teen Arts Program.

Robin is currently writing, painting, conducting workshops and lectures and is the coordinator of The New York Botanical Garden's Botanical Art and Illustration Certificate Program.

Robin Jess
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The United States of America

Carol Woodin

Worldwide Botanical Art Exhibition Update

Carol Woodin, ASBA Director of Exhibitions, will provide an update on progress made in organizing a Worldwide Botanical Art Exhibition devoted to plants native to each participating country. This will be the first exhibition to be coordinated worldwide, and a Worldwide Day of Botanical Art has been set for May 18, 2018. Currently, sixteen countries are participating.

Bio: Carol Woodin

Specializing in rare plants in watercolor on vellum, Carol Woodin's work has been exhibited around the world. Some collections that include her paintings are the Royal Botanic Gardens, Kew, Smithsonian National Museum of Natural History, the Dr. Shirley Sherwood Collection, and the Alisa and Isaac M. Sutton Collection. Recipient of the 1998 ASBA Diane Bouchier ASBA Founder Award, a Royal Horticultural Society Gold Medal for her paintings of Paphiopedilums, the Lankester Award in Orchid Art, and the 2016 Orchid Digest Medal of Honor, she served on the Board of the American Society of Botanical Artists, and is now its Director of Exhibitions.

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