

Blossom II ~ Art of Flowers

AN INTERNATIONAL ART COMPETITION & MUSEUM EXHIBITION

SPONSORED & ORGANIZED BY THE

Susan Kathleen Black
— FOUNDATION —



The Color of Roses
by Susan Kathleen Black

Dear Friends and Supporters of *Blossom II ~ Art of Flowers*,

I am so grateful that the painting *The Color of Roses* is included in this great exhibition of outstanding art produced by some of the finest artists in the world. Our previous undertaking, *Blossom ~ Art of Flowers*, was a great success and exposed many art lovers to another large rose painting created by my late wife Susan Kathleen Black. In her short but prolific career, she painted the things she most loved: flowers, wildlife, and the beauty she saw in nature. Susan Kathleen was a wonderful and beautiful person and now many will experience her creative energy through *Blossom II ~ Art of Flowers*.

The story of this exhibition began with the efforts of Claudia Lampe and Pam Dean Cable in creating the Susan Kathleen Black Foundation and the subsequent dedicated work of many very talented individuals and supporters along the multi-year path leading up to the opening of this second *Blossom* show. The strong support and participation of the Board of Directors of the Susan Kathleen Black Foundation were pivotal in making this event possible. And the professionalism and high standards of our distinguished panel of jurors who have so thoughtfully considered the thousands of entries will be evident to all who experience this outstanding exhibition. Bringing *Blossom II* to fruition – for artists, museums, and the general public – has been a great and satisfying adventure. Now everyone, please enjoy *Blossom II ~ Art of Flowers*.

To all of you working for the organization and contributing to this marvelous event I express my most sincere appreciation. And to the many, many artists participating in the process and offering this outpouring of tremendous talent, thank you for helping us honor the memory of Susan Kathleen Black.

Sincerely,

James E. Parkman
Founder
Susan Kathleen Black Foundation



Blossom I ~ Art of Flowers
March 2007
Jim Parkman presents the
grand prize check to Stacy Barter



Susan Kathleen Black by Jessica Zemsky

Introduction

by David J. Wagner, Ph.D.



I. NEED: In the summer of 2004, the Susan Kathleen Black Foundation adopted my proposal to sponsor an international competition and exhibition entitled *Blossom ~ Art of Flowers* to survey, recognize, and showcase achievement and diversity in floral art produced early in the twenty-first century because there were no competitions or exhibitions that surveyed contemporary floral art in the broad sense, though there were regular competitions and exhibitions sponsored by organizations of botanical illustrators, noteworthy exhibitions of historical floral painting (e.g., *Reflections of Nature: Flowers in American Art* at the Whitney Museum of American Art in 1984 or *Exquisite Dutch and Flemish Flower Still Lifes* at the National Gallery of Art in 1999), and, of course, other themed-exhibitions featuring animals, birds, and national parks, for example, which contained some floral imagery.

II. FULFILLMENT: Almost 1750 entries from 970 artists of 14 countries were submitted to *Blossom I*. *Blossom I* premiered at the Houston Museum of Natural Science on St. Patrick's Day of 2007. *Blossom I* recognized achievement and diversity in floral art produced between 2004 and 2006, with 62 artworks selected for the premiere exhibit and 55 selected to tour to eight venues nationwide thereafter. Encouraged by *Blossom I*, and the opportunity for recognition, not to mention generous awards offered by the Susan Kathleen Black Foundation, nearly 1,350 artists from 35 countries submitted some 2,300 entries for the sequel of *Blossom I*. *Blossom II* recognizes achievement and diversity in floral art produced between 2008 and 2010. *Blossom II*, which contains 100 works of art, premiered at the Naples Museum of Art on February 1, 2011. At the time that this catalogue went to press, the *Blossom II* traveling exhibition, consisting of 50 artworks, was scheduled for display at six venues nationwide with the possibility that more might be added later.

III. CONCEPT: Flowers were a favorite theme of artist Susan K. Black (1946–2000). The mission of the Susan Kathleen Black Foundation is art education. The concept of an international juried art competition and exhibition, the purpose of which is to recognize creativity in art with a floral theme, was a natural outgrowth of this fortuitous combination. To encourage participation, the Susan Kathleen Black Foundation opened the competition to anyone, promoted it worldwide, and offered generous awards. To ensure quality selections, it assembled not one, but two juries of top-notch experts: a selection jury which reviewed and selected works for the exhibition from digital photographs, and an awards jury which selected award winners from original works of art. To share original artworks selected for *Blossom II* with audiences nationwide, a premiere exhibition and traveling exhibition were organized. To document and extend the exhibition, all artworks included in the premiere have been published in this catalogue and in a virtual on-line exhibition which also includes artworks given honorary mention.

IV. DEFINITION: During initial preparations for *Blossom I*, one of the first questions that came up was, “Just what is a flower?” Definitions seemed as abundant as types and varieties of flowers themselves. Wikipedia, the open-editable, web-based encyclopedia offered the following definition of the word, FLOWER, at the time this catalogue was being produced:

A flower, sometimes known as a bloom or blossom, is the reproductive structure found in flowering plants (plants of the division Magnoliophyta, also called angiosperms). The biological function of a flower is to mediate the union of male sperm with female ovum in order to produce seeds. The process begins with pollination, is followed by fertilization, leading to the formation and dispersal of the seeds. For the higher plants, seeds are the next generation, and serve as the primary means by which individuals of a species are dispersed across the landscape. The grouping of flowers on a plant is called the inflorescence. In addition to serving as the reproductive organs of flowering plants, flowers have long been admired and used by humans, mainly to beautify their environment but also as a source of food. (<http://en.wikipedia.org/wiki/Flower>)

while the on-line Merriam-Webster Dictionary offered this definition, which included literary metaphor as well as scientific meaning:

- 1a: the part of a seed plant that normally bears reproductive organs : blossom, inflorescence
- b: a shoot of the sporophyte of a higher plant that is modified for reproduction and consists of a shortened axis bearing modified leaves; especially : one of a seed plant differentiated into a calyx, corolla, stamens, and carpels
- c: a plant cultivated for its blossoms

- 2a: the best part or example <the flower of our youth>
b: the finest most vigorous period
c: a state of blooming or flourishing <in full flower>
(<http://www.merriam-webster.com/dictionary/flower>)

V. ELIGIBILITY AND SELECTION CRITERIA: To be eligible for *Blossom II*, only flat, two-dimensional art could be submitted in a range of media including: oil, acrylic, watercolor, pastel, gouache, mixed media, pencil, pen and ink, tempura, batik, alkyd, scratchboard, and hand-pulled lithographs, etchings, engravings, and serigraphs. Size restrictions were also placed on entries (due to gallery space limitations). To guide members of the jury in their selections, the following instructions were given to them just before they began their task of narrowing the field down to the top 100:

A. Quality should be given first priority. This should be based at least in part on:

- 1.) creative composition and design
- 2.) competent technique and handling of media
- 3.) overall strength of individual artworks
- 4.) ability to capture the essence of the floral subject

B. Diversity of final selections should be prioritized next, with consideration given to:

- 1.) inclusion of different types and varieties of flowers
- 2.) worldwide geographic distribution
- 3.) diversity of medium and styles and techniques
- 4.) diversity of imagery

C. Flowers may be combined with other subject matter including portraiture, landscapes, still lifes, animals, historical subjects, etc., but the essence of selected artworks must be floral in nature.

VI. ART HISTORY: Flowers have been portrayed by artists for centuries if not millennia. In the arch of western art history, there are a number of epochs, each of which comprise certain advances that demonstrate how floral art has evolved. Though by no means comprehensive, the following are some of the more significant highlights of floral art history:

A. The Epoch of the Renaissance and the Rise of Botanical Illustration

This epoch includes: a.) pictorial traditions such as floral borders and illumination in devotional manuscripts known as *Books of Hours* (e.g., the *Warburg Book of Hours*, c. 1500); b.) naturalism of artists working in the manner of Albrecht Dürer (1471 - 1528) of Nuremberg, Germany; c.) botanical woodcuts such as those of Hans Weiditz (1495-1537) which illustrate Otto Brunfels' herbal (a collection of plant descriptions and medicinal virtues), entitled *Herbarum Vivae Eicones ad Nature Imitationem* (published in Strasbourg, 1530-36); d.) so-called flora, a new kind of non-anthropocentric book that explained and illustrated plants for botanical science using binomial nomenclature, though a scientific method of systematic binomial naming of plants would not occur until 1754 with the publication of *Systema naturae* by Swedish botanist and taxonomist Carolus Linnaeus (1707-1778); e.) florilegium (catalogues of floral illustrations the purpose of which was to showcase beauty for enjoyment of the viewer, rather than herbal utility), one of the first of which was published by Dutchman Emmanuel Sweet, in Germany in 1612. Another that contained 159 sheets of particularly exquisite plants and flowers was begun in England around 1650 by Alexander Marshal (1620-1682) who was still producing more at the time of his death; all of which contributed to the rise of, f.) the art of depicting form, color, and minute details of plant species in watercolor, which is widely known today as botanical illustration. The art of miniature painting also grew out of this epoch, with illumination serving in part as precedent.

B. Dutch and Flemish Floral Still-Life Paintings from the 16th and 17th Centuries

Perhaps the most lovely and revered floral paintings in classical western art are those that were created in the sixteenth- and seventeenth-centuries by Dutch and Flemish artists. Paintings from this epoch known as Vanitas contained imagery that was generally understood as allegory for various themes such as, beauty is fleeting and can fade, life is transient, etc. The Baroque artist Jacques de Gheyn II (1565-1629) is said to be the first to paint still life and flower paintings in Holland, inspired by Carolus Clusius, a botanist who designed a botanical garden at the university in Leiden. There is a long list of others who followed, the most noteworthy of which include Jan Brueghel the Elder (1568-1625), Ambrosius Bosschaert the Elder (1573-1621), Roelandt Savery (1576-1639), Osias Beert (1580-1624), Jan Davidsz. de Heem (1606-1684), and Jan van Huysum (1682-1749). Brueghel's sons Jan Brueghel the Younger (1601-1678) and Ambrosius Brueghel (1617-1675) also specialized in flowers. An innovation of Jan Brueghel the Younger was to portray flowers in bloom at different times of the year. Flowers and paintings of flowers were extremely popular throughout the Low Countries during the seventeenth century, and were continuously re-introduced in new and interesting ways, e.g. the virtuosic paintings of tulips that dominated the 1630's. Men were not the only ones to achieve success painting flowers. Rachel Ruysch (1664-1750) was another Dutch Baroque artist who enjoyed a long career, and is regarded by many as the best female artist in Holland of her time. Ruysch's passion for flowers is understandable considering that her father was a professor of anatomy and botany, and that her art instructor, Willem van Aelst (1627-1683), was one of the most prominent still-life painters of his generation. Ruysch possessed exceptional technical mastery which she effectively used to create vibrant floral still-lives that went further than most, featuring, for example, wilting leaves or leafage cut by insects.

C. New World Developments

1. The Age of Discovery and The Enlightenment

American flora factored into the evolution of botanical illustration early in the eighteenth century during The Enlightenment and Age of Discovery with the work of Mark Catesby (1683-1749). Catesby was introduced to the world of botany by William Byrd II, who inherited a plantation near Williamsburg. As a planter, Byrd not only experimented with plants, but also assembled the largest library in the colonies at the time and explored the region with Catesby in search of flora and fauna in 1712. In 1713, Catesby began collecting seeds and other specimens to supply to various interested people in America and England, including members of The Royal Society of London for the Promotion of Natural Knowledge. This would lead Catesby to write, illustrate, print, and publish *Natural History of Florida, The Carolinas, and The Bahama Islands*, a seminal work which would include 220 etched and hand-colored plates (as illustrations in large books are known) in two volumes completed respectively in 1732 and 1743. Catesby's Natural History plates feature images of 171 plants. Interestingly, twelve years after Catesby completed his second volume, botanical illustration was transformed from art for science to avocation in England, with the publication of *The Lady's Drawing Book and Compleat Florist*, a "how to" book that established botanical drawing as a proper avocation befitting genteel women. Botanical drawing quickly took root and subsequently climaxed in popularity during the Victorian Age of the nineteenth century.

2. Romantic Floral Art in the Americas

In the nineteenth century, the tradition begun by Catesby was romanticized when John James Audubon (1775-1851) published *Birds of America* (1826-1838). Audubon's achievement reflects an aesthetic shift away from the stiff didacticism of Enlightenment science to an aesthetic of emotional and painterly expression in art. Many of the plates in *Birds of America* feature botanical imagery created by Audubon and others, particularly Maria Martin, sister-in-law of Reverend John Bachman who collaborated with Audubon to produce *The Viviparous Quadrupeds of North America*. Audubon began drawing and painting flowers in the United States as early as 1806. Fifteen years later, while he was working at Oakley Plantation in Louisiana prior to the publication of *Birds of America*, Audubon produced *American Redstart* (1821). It prefigured the role that botany would play later in Audubon's composition and design. In *American Redstart*, the curve of the ironwood branch and the number and pointed shapes of its leaves generate a strong visual rhythm. By incorporating contrasting elements and principles into his composition and design, Audubon developed more formal complexity than his American predecessors. Romanticism and floral imagery blossomed full-force with the painting of Martin Johnson Heade (1819-1904), who is remembered today for his sumptuous paintings of hummingbirds and orchids of Brazil, where he traveled in 1863-64 to discover new source material and inspiration for a book entitled *The Gems of Brazil* that was never published. Two years later, he traveled to

Nicaragua, and in 1870 to Colombia, Panama, and Jamaica, where he continued to paint tropical birds and luscious foliage. In addition to extending the romance and range of floral art throughout the Americas, Heade was one of a group who painted in a new style, later labeled “luminism.” Heade can be credited, as much as anyone, with marrying floral and landscape painting during the height of Romanticism.

D. French-Impressionist and Post-Impressionist Floral Art

The first major art movement after Romanticism was Impressionism. In terms of floral art, it is best represented by Claude Monet (1840-1926) and the series of approximately 250 oils of water lilies he painted in his garden in Giverny, France, during the last third of his life. Monet painted “plein air” (directly from nature) relying on broken color to achieve brilliance and luminosity for visual impression. The aesthetic goal of Monet and the other artists painting in this style was to loosen academic standards and eliminate romantic emphasis on emotion, in order to observe and portray nature more closely and accurately. Because seeing, for them, was a function of color and light, the impressionists avoided black and white in their works preferring instead to paint bright, vibrant colors, laid on side by side rather than fully blended together. It was not artists but hostile journalists who dubbed the style Impressionism. The antithesis of Monet’s work can be seen in the exuberant, idiosyncratic irises, poppies, and sunflowers of the post-impressionist painter, Vincent Van Gogh (1853-1890). Van Gogh combined color with enormously powerful line to express his feelings. Artists like Van Gogh realized that their inner world, the world of emotions, fantasies, and dreams very much colored people’s view of the outer world, and this realization led directly to the next major development in art history.

E. Modern Floral Art

1. German Expressionism

A century of “ism’s” followed Romanticism, as styles antithesized, synthesized, and evolved in the late nineteenth and twentieth centuries. Among the earliest of the twentieth century to feature flowers was Expressionism, a broad movement begun in Germany in which artists sought to present the world subjectively in order to convey individual, humanistic emotions and elicit an emotional response in such a way as if to create a visceral dialogue about what it felt like to be alive. An early expressionist who produced a large body of floral paintings using an expressive palette of somber but luminous tones and vigorous brushwork, was Emil Nolde (1867-1956). Nolde admired Van Gogh, which is evident in his flower paintings. That he was “an artist’s artist,” is evident from the fact that he was a member of Die Brücke, the Berlin Secession of 1908-1910, and Der Blaue Reiter, which was led by Kandinsky. Though he initially supported the Nazis, Nolde’s art was later banned by the Nazis because they considered it degenerate.

2. Early American Modernism

The first exhibition in the United States of art by Americans aware of the aesthetic philosophies and possibilities that had emerged in Europe with the impressionists and post-impressionists occurred in 1908 at MacBeth Gallery in New York. The art on display there represented a kind that would become known as “modern,” and modern art would absorb and preoccupy American art professionals for the rest of the twentieth century. In addition to its stylistic shift, modern art signaled an attitudinal shift away from nature toward humanism. The quintessential artist of American modernism and floral imagery has to be Georgia O’Keeffe (1887-1986), for it was she who synthesized abstraction and floral representation. O’Keeffe was born on a farm near Madison, Wisconsin, and attended high school there until age 16 when she relocated to Williamsburg, Virginia, with her family. At 18, she returned to the Midwest and enrolled in the School of the Art Institute of Chicago. Two years later, she attended the Art Students League in New York where she studied with William Merritt Chase. By the mid-1920s, O’Keeffe began making large-scale paintings of natural forms at close range. Beginning in 1923, Alfred Stieglitz (1864 – 1946), who was a force in the New York art scene, began organizing annual exhibitions of O’Keeffe’s work. In 1924 O’Keeffe painted her first large-scale flower painting, *Petunia, No. 2*. O’Keeffe contoured her floral imagery in subtle tonal transitions, and in the process transformed her subject matter into powerful abstract images, though in the case of flowers, with not so subtle overtones. In 1926, she produced *Black Iris III*, which was generally viewed as guise for female genitalia. Alfred Stieglitz, who was 30 years O’Keeffe’s senior, divorced his wife and married O’Keeffe in 1924. O’Keeffe went on to become one of America’s most beloved female artists of all time, and one of the most powerful in American Modernism, regardless of gender.

3. Abstract Expressionism

An artist who abstracted floral art after mid-century during the years of a movement known as Abstract Expressionism is Ellsworth Kelly (b. 1923). Kelly is generally associated with a style of modern art known as color field painting, which emphasized minimalization of form. In 1964, Kelly began producing botanical lithographs which led to his 1983-85 series of minimal plant and flower lithographs. Another abstract expressionist, albeit one at the painterly end of the spectrum, is Paul Jenkins (b. 1923) who painted flowers along with other nature forms in large-scale exuberant veils of color.

4. Post-Modernism

Floral art has been represented in the Post-Modern age by, among others, Sherrie Wolf (b. 1952, Portland, OR) whose dramatic 36"x18" oil *Tulips with Horseshoe Falls* (Tulipa, Hybrid Cultivar, Black Parrot & Parrot Orange Favorite) was selected for *Blossom I*. Postmodernism can be defined as a synthesis in the cycle of art history that moves between syntheses and antitheses. Whereas modernism was the antithesis of classicism, postmodernism synthesized modernism and classicism along with other broad movements, styles, and trends. Postmodernism has not, however, been embraced by everyone. In his 1980 essay "The Notion of 'Postmodernism,'" art critic Clement Greenberg referred to the movement as a "new rationalization for the lowering of standards." Hilton Kramer went further, branding practitioners of postmodernism as "philistines," and defensively claiming that attacks on modernism were not only attacks on individualism but also antidemocratic. Whatever the case, postmodern floral art proves one thing for sure: that floral subject matter has been a constant presence in the arch of western art history from the Renaissance to the present.

F. Multiculturalism

Of course, flowers have been prominent in art of other cultures and traditions, too. Floral art of The Far East comes to mind in particular. But I must leave that to others since the history of Asian art is beyond my level of expertise. My point here is, flowers have been a subject of art and a source of inspiration for artists around the world for time immemorial. These days, flowers inspire artists as much as ever, as evidenced by the 2,300 entries from 1,350 artists of 35 countries submitted to *Blossom II*.

VII. CONCLUSION: I hope the information contained in this brief introduction will add to your enjoyment of the artworks depicted in this catalogue. As Curator and Tour Director, I also hope that you are one of the privileged few who will have the opportunity to view *Blossom II ~ Art of Flowers* firsthand at the Naples Museum of Art or at any of the venues on the Tour, so that you will have the kind of authentic, memorable experience I was so fortunate to have at the exhibition's premiere.

David J. Wagner, Ph.D.
Curator/Tour Director

David J. Wagner is the recipient of the 2010 Susan Kathleen Black Foundation, Black-Parkman Award for Art Industry Leadership. Dr. Wagner serves as President of a limited liability corporation that produces traveling exhibitions, and provides curatorial, educational, and museum management services nationwide. In addition to *Blossom ~ Art of Flowers*, David J. Wagner, L.L.C. has produced the annual *Art and the Animal* traveling exhibitions for the prestigious Society of Animal Artists in New York City for over twenty years, and the *The Horse in Fine Art* exhibition for the American Academy of Equine Art. Dr. Wagner is author of *American Wildlife Art* (american-wildlife-art.com), which was generously sponsored by James E. Parkman, Chairman, Board of Directors, Susan Kathleen Black Foundation, and The Robert S. and Grayce B. Kerr Foundation. He is also an educator, having taught Museum Studies at Björklunden, Lawrence University's Campus in Door County, WI; Colorado College; and the Museum Studies Department of the Graduate School of New York University. Among his upcoming exhibitions are *American's Parks Through the Beauty of Art*, *Art of the Dive/Portraits of the Deep*, *Environmental Impact*, and *The Sea of Cortez* which will premiere at the Arizona-Sonora Desert Museum and is sponsored by the Susan Kathleen Black Foundation.

The Susan Kathleen Black Foundation

The Susan Kathleen Black Foundation grew out of a memorial fund established in 2001 by James E. Parkman in honor of his late wife Texas artist Susan Kathleen Black. Since then the Foundation has endeavored to expand upon its original mission – art education, by providing grants, offering art exhibitions, events, and educational programs that raise public awareness and appreciation for art. The Foundation seeks to support and provide inspiring environments for artists at any age or level of experience.

Blossom~Art of Flowers, both the 2007 show and this 2011 show, is a natural outgrowth of the desire to honor artistic excellence as well as provide the public with the opportunity to experience some of the finest floral artwork available internationally today.

Susan Kathleen's favorite subject to paint and the one for which she was best known was florals. Therefore, it seemed completely natural that the Foundation would respond with enthusiasm to Dr. David Wagner's proposal to sponsor and produce this important competition, exhibition, and museum tour. We acknowledge with thanks the enormous task before our renowned panels of judges: the selection jury who first selected 101 out of more than 2300 entries representing a broad interpretive range of this time-honored subject, and the awards jury who then selected the award winners from that group.

Susan Kathleen Black

Susan Kathleen Black was a fascinating woman and artist. Whether depicting the delicacy of a rose or the majesty of an elephant, Susan Kathleen brought the essence of her subjects to life through her paintings. Her all-too-brief life is a crowning testimonial to selfless friendships, unrelenting determination, and boundless dedication. Beginning her art career at the age of 42, Susan Kathleen studied and painted as though all the images that had gone unexpressed since childhood were begging to be born. Unafraid of taking risks or experimenting, Susan Kathleen painted with a free spirit, eager to find her own unique voice as an artist. What she brought forth was a vital creativity that continued to reinvent itself throughout her life.

Susan Kathleen was much loved and admired. For some she became a role model and an inspiration, for not only did she dare to dream, she also had the discipline that brought those dreams to reality. She was a person of uncommon caring, making those in her life feel special and loved.

The Foundation seeks to bring her spirit into each of its programs and projects.

Pam Dean Cable
Executive Director
Susan Kathleen Black Foundation



Pam Dean Cable

PREMIERE

PATTY & JAY BAKER NAPLES MUSEUM OF ART

February 1 - April 10, 2011

Philharmonic Center for the Arts

5833 Pelican Bay Blvd.

Naples, FL

(239) 254-2620; thephil.org

TOUR

The following are venues at time of printing; for updates visit
susankblackfoundation.org or blossomartcompetition.com

ARIZONA-SONORA DESERT MUSEUM ART INSTITUTE

April 30 - June 26, 2011

2021 N. Kinney Road

Tucson, AZ

(520) 883-2702; desertmuseum.org

THE R.W. NORTON ART GALLERY

July 12 - October 16, 2011

4747 Creswell Avenue

Shreveport, LA

(318) 865-4201; rwnaf.org

GARFIELD PARK CONSERVATORY

Chicago Park District

November 5 - December 31, 2011

300 N. Central Park Drive

Chicago, IL

(312) 746-5100; garfieldconservatory.org

ARTCENTER MANATEE

January 18 - February 29, 2012

209 9th St. West

Bradenton, FL

(941) 746-2862; artcentermanatee.org

GREENACRES ARTS CENTER

March 19 - May 20, 2012

8400 Blome Road

Cincinnati, OH

(513) 793-2787; green-acres.org

MUSEUM OF THE GULF COAST

June 10 - July 22, 2012

700 Procter Street

Port Arthur, TX

(409) 982-7000; museumofthegulfcoast.org

(Dates subject to change. Be sure to check with venues for exact days/hours of admission.)

Blossom II ~ Art of Flowers is available for display at museums, galleries, and educational and scientific institutions such as botanical gardens.

To schedule, contact:

DAVID J. WAGNER, L.L.C.

Blossom II ~ Art of Flowers Tour Office

(414) 221-6878; davidjwagnerllc@yahoo.com

David J. Wagner, Ph.D., Curator/Tour Director

susankblackfoundation.org/tour_director.html

Recipient of the 2010 SKBF Black-Parkman Award for Art Industry Leadership

and author, american-wildlife-art.com

MEMBER AMERICAN  ASSOCIATION OF MUSEUMS



Myra Janco Daniels

The Naples Museum of Art is pleased to host the premiere of *Blossom II ~ Art of Flowers*

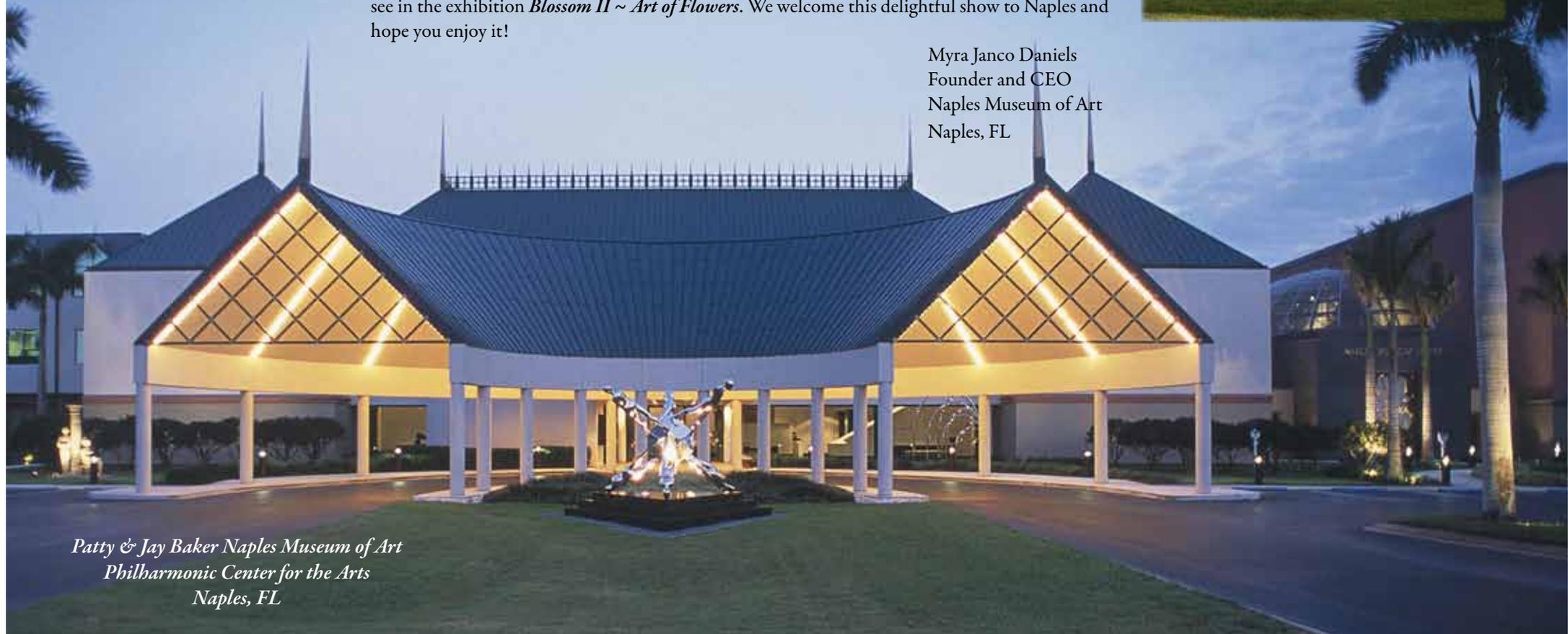
The Naples Museum of Art is very pleased to host the premiere of *Blossom II ~ Art of Flowers*. This is a community that loves beauty, nature, and art and it is fitting that the exhibition is presented in Naples.

Flowers have played an important role in the history of art, from the 16th- and 17th-century Dutch and Flemish still life painters to such 20th-century masters as Pablo Picasso and Georgia O'Keeffe. *Blossom II ~ Art of Flowers* continues this tradition.

The Naples Museum of Art is this region's only full-scale art museum. Since we opened our Paley Gates in November of 2000, we have showcased the work of a variety of artists, including Pablo Picasso, Henri Matisse, the Wyeth family, Alice Neel, and many others. We also have organized exhibitions of work by such contemporary masters as Helen Frankenthaler, Robert Rauschenberg, and Dale Chihuly. The museum's emphasis is on modernism and contemporary art, and our permanent holdings include one of the largest Mexican modernism collections in the Southeast and more than 300 paintings and drawings by American masters from 1900-1955.

The three-story Naples Museum of Art is in many ways a reflection of the unique community that we call home. Naples, Florida is a beautiful city that cares deeply about nature and the arts. We show art in a variety of styles, techniques, and mediums – and that is what you will see in the exhibition *Blossom II ~ Art of Flowers*. We welcome this delightful show to Naples and hope you enjoy it!

Myra Janco Daniels
Founder and CEO
Naples Museum of Art
Naples, FL



*Patty & Jay Baker Naples Museum of Art
Philharmonic Center for the Arts
Naples, FL*

Selection Jurors

Michael Culver, Ph.D., Former Director and Curator, Naples Museum of Art and
Ogunquit Museum of American Art

M. Stephen Doherty, Editor, Plein Air Magazine

Susan T. Fisher, Director, The Art Institute at the Arizona-Sonora Desert Museum, Past President
Board of Directors, American Society of Botanical Artists

James L. Johnson, Director and Distinguished Lecturer, Benz School of Floral Design
and Benz Gallery of Floral Art, Texas A&M University

Valerie Loupe Olsen, Executive Director, Museum of Western Art, Kerrville, TX

Beryl B. Simpson, Ph.D., C.L. Lundell Professor of Systematic Botany,
Director, Plant Resources Center, School of Biological Sciences, The University of Texas at Austin

Morten E. Solberg, Member American Watercolor Society, Society of Animal Artists,
Susan Kathleen Black Foundation Board of Directors

David J. Wagner, Ph.D. served as an alternate (in the case of conflict of interest or a tie)

Awards Jurors

Darlene Cecil, President, CWest Design & Marketing, Founding Owner, Images Art Gallery and
Image Marketing Associates, Naples, FL

Michael Culver, Ph.D., Former Director and Curator, Naples Museum of Art and
Ogunquit Museum of American Art

Susan T. Fisher, Director, The Art Institute at the Arizona-Sonora Desert Museum, Past President
Board of Directors, American Society of Botanical Artists

Richard Los, Director of Horticulture, The Butchart Gardens Ltd., Victoria, BC, Canada

Morten E. Solberg, Member American Watercolor Society and Society of Animal Artists,
Susan Kathleen Black Foundation Board of Directors

Jurors' Comments

Michael Culver, Ph.D.

Former Director and Curator, Naples Museum of Art and Ogunquit Museum of American Art

After more than two decades as an exhibiting painter and museum professional, looking at art remains one of my favorite things. Consequently, the opportunity to be a juror for the Susan Kathleen Black Foundation's *Blossom II ~ Art of Flowers* and view over 2,000 paintings was a genuine pleasure. I was delighted with the diversity of styles and techniques, the overall excellence of the submissions, and the international scope of the entries. With this second edition of *Blossom*, it is obvious to me that the Foundation has created one of today's most significant juried exhibitions of flower paintings. I am particularly pleased that the exhibit will travel, thereby permitting audiences from all over the country to view what we jurors believe to be a truly exceptional show.

As with all juried exhibitions, there will be many discussions concerning the selections made. Please know that the jurors themselves deliberated at great length before making final choices. The insightful dialogue between jurors was one of the great pleasures for us all. As a non-representational painter myself, my only wish is that more abstract/painterly works could have been included in the exhibit. There were few outstanding abstract/painterly works submitted. I sincerely hope that this will not be the case with *Blossom III*, and appeal to artists working in non-representational styles to submit their work.

M. Stephen Doherty

Editor, *Plein Air Magazine*

It was an honor to be part of a program that is singularly focused on celebrating artwork about flowers, especially when that program is managed in a professional, thorough, and respectful manner. Every aspect of the *Blossom II ~ Art of Flowers* jurying process was undertaken with those objectives in mind, and an outstanding group of drawings and paintings was chosen by the Jury of Selection when they met in Houston in October, 2010. The talented artists whose pieces were selected are the fortunate beneficiaries of this celebration, as are those who will view the exhibition, catalog, and website when the exhibition first opens in Naples, Florida, on February 1, 2011, and then begins its national tour.

In an art contest of this scale, there are deserving entrants whose artwork will not be chosen because of the strict number of works that can be accommodated by the host museums and art centers, or because of the subjective nature of the judging process. That inevitable result occurred with *Blossom II*, even though the experts who chose the artwork spent a considerable time thoughtfully searching for artwork of the highest quality that represented a range of diverse styles and expressions.

While I can't speak for all the Blossom judges, I can reveal that all seven experts who selected the exhibition responded most favorably to drawings and paintings that depicted plant material with accuracy, skill, originality, and sensitivity; and that they responded most favorably to pieces that were technically and compositionally well presented.

Most of the members of the Jury of Selection are practicing artists as well as being museum directors, professors, editors, and foundation board members. That made them especially sensitive to the thought, skill, and passion each artist applied to the creation of the artwork she/he submitted for consideration. They took some comfort in knowing that approximately one hundred artists would benefit from the significant prize money, the traveling display of their work, the well-distributed catalog, and the website. Moreover, the judges selected another group of artists to receive honorable mention, and their artwork will also be presented in the catalog and on the website. That unusually broad exposure should mean that the celebration of their artwork will have long-lasting benefits.

I want to thank the officers and board members of the Foundation, the ARC Creative Group that managed the contest, and my fellow judges for making my participation as a juror such an enjoyable and fulfilling experience.



Selection Jurors

Seated left to right:

*Susan T. Fisher, also awards juror
Valerie Loupe Olsen
Beryl B. Simpson*

Standing left to right:

*Morten E. Solberg, also awards juror
M. Stephen Doherty
Michael Culver, also awards juror
James L. Johnson*

*The ping pong paddles said
"in" and "out"
and were used during
the judging process.*

Awards Jurors not pictured above



Darlene Cecil



Richard Los

Susan T. Fisher

**Director, The Art Institute at the Arizona-Sonora Desert Museum;
Past President, Board of Directors, American Society of Botanical Artists**

The quality of the images presented for this competition was consistently strong. The paintings showed exuberance, imagination, and creativity. The more I looked at the works the more impressed I became by the artistic efforts of so many diligent artists. We used a system of scoring the works that would allow us to see the images multiple times. It was obvious that there were many good entries which easily could have been in the exhibit were it not for the limited numbers required by exhibit venues.

On the first day of the jury process we were reminded that well over 2,000 artists could not be in the exhibit. Our task was to take 2,300 entries and choose approximately 100 final entries. This solemn thought underscored the importance of the decisions we were about to make. As we began, we eliminated those paintings that were larger than the stipulated requirements. Also, some images were too fuzzy to adequately judge, and there was the occasional pet portrait, etc. that had little to do with the art of flower painting.

For my part I juried on concept, execution, and aesthetic appeal. In other words... How did the artist choose to interpret the subject of the painting? Was it realistic with great detail or was it abstract? Did it have an unusual presentation or point of view? Was it unique in any way? Did the artist manage the compositional elements well or did the painting intentionally lack some of those aspects effectively? Was the medium controlled, consistent, exciting, subtle, brave, accurate, and/or personalized?

I came away from this process with tremendous respect and admiration for the artists who choose floral subjects and for the jurors who took on the challenge of making tough decisions from among this field of artful flowers.

James L. Johnson

Director, Benz School of Floral Design & Distinguished Lecturer, Texas A&M University

The feeling of honor to have been asked to be a member of this jury increased when we met together and I learned of the distinguished careers of the other jurors. The common thread of our passion for art really brought all of our differences in background, experience, outlook, and attitude together into an especially pleasant composition.

I was interested to see how often our votes were similar during the selection process. And the art... there was so much talent, so much beauty! I commend every artist who submitted an entry and offer congratulations to all, and especially to those selected for the tour.

Valerie Loupe Olsen

Executive Director, Museum of Western Art, Kerrville, Texas

As one of seven jurors for the international art competition and traveling exhibition *Blossom II ~ Art of Flowers*, I was a bit apprehensive as to how seven professionals from various artistic and scientific backgrounds could select 100 pieces from 2300 entries with the mandate from the exhibition curator to create a cohesive exhibition of floral works including botanicals and works of miniature scale. However, within the first hour of the process, the group of judges set such a lofty aesthetic level, that I knew the goal would be achieved.

One obvious trend was the close observation of a single or small grouping of flowers usually in a closed composition. The center of rose buds, sunflowers, lilies, irises, also the stems and leaves of the same, fill the picture planes. The emphasis on photorealism was

so much so that the tactile quality of the petals, many with water droplets or dew, evoked the scent of the subject. At the other end of the spectrum were similar subjects and compositions in the Impressionist style with bristling brush strokes that added inner life to the blossoms. Additionally, these works often depicted the life cycle of the bloom from budding, to drying, to dying.

Still-life compositions of flowers and containers had a decidedly “old master quality,” much like 17th century Dutch still-life paintings, that allow the artist more control in the arrangement of design elements within the composition. In these works details abound with dramatic lighting on crystal, porcelain, cut glass containers, table linens of silk and lace, and the occasional added seashell, nut, berry, or fruit. From my perspective, the still lifes that embrace the Surrealism movement were the most impressive. As the element of surprise, unexpected juxtapositions, and humor are revealed – as in vertical, floating tulips hovering within a “Magritte” like archway. These works challenge the observers’ preconditioned perceptions of reality and force the viewer to become hypersensitive to the image.

Floral landscape entries were few; yet those that were entered were glorious, especially those with flower and human relationships. In particular, the depiction of the indigenous native using blossoms to decorate himself in ceremonial fashion thus creating a virtual “Noble Savage.” In the tradition of 18th century Romanticism, the ultimate female siren stretched out, floating on water lilies, bare-chested, long flowing hair, all without getting wet or crushing a single flower. Romanticism exalted individualism, subjectivism, irrationalism, imagination, emotions, and nature – emotion over reason and senses over intellect. Other compositions of interest were flowers in relationship to birds, reptiles, insects, and animals, in very busy settings, referencing the whole of Nature.

Beryl B. Simpson, Ph.D.

C. L. Lundell Professor of Plant Systematics, Integrative Biology, The University of Texas, Austin, TX

When I was asked by David Wagner to serve as a juror for the Blossom International Art Competition, I did not know what to expect. I suppose I expected rather pedestrian renderings of flowers or bouquets for the “Florals” and “Miniatures.” For the “Botanicals” I expected line art depicting plant organs important for identification. I was wrong on both counts. The art was, for the most part, impressive with styles varying from almost photographic to impressionistic. None of the botanicals were pure line art and many of the submissions could easily have been submitted in the floral category. Likewise, several of the florals could have been considered botanicals. The top 100 that we chose were all notable. There were, of course, repetitive themes (flowers in a vase) and kinds of flowers (dahlias, lilies, orchids, roses, tulips) but there were some surprising entries (various cacti, *Datura*, nasturtium) and several of the flowers in vases had beautiful composition and color balance.

In addition to the flower paintings themselves, I enjoyed interacting with the distinguished group of jurors whose expertise lay in art, art history, and art criticism. The final traveling exhibit will be an impressive show.

Morten E. Solberg,

**Member American Watercolor Society, Society of Animal Artists,
Susan Kathleen Black Foundation Board of Directors**

I feel that the submissions for this year’s *Blossom* exhibition are as strong as those for the first competition, but in a different way. This year’s competition is strong in design and drawing but much more subtle in values than the first show. This year I saw fewer attempts to explore new directions in floral painting but what was presented was strong in execution.

Tomorrow's Finalists



Competition is often an illusive concept for the spectator. Guidance to recognize the academic involvement in creating exceptional paintings is vital. The Susan Kathleen Black Foundation has taken this challenge to heart, creating programs to guide our youth into the creation of meaningful concepts and helping them acquire the skills to portray what is in their minds and hearts. These programs supply the groundwork young artists will need to build a career in the arts.

The sophistication of the fine arts field has connected with the worlds of business, science, marketing, and research. *Blossom II~Art of Flowers* presents examples from scientific botanical work to the expressive brushwork of the plein-air artist. The youth programs offered by the Foundation expose the students to these schools of thinking by providing the young artists with tools to experiment with various styles and artistic expressions.

Among the Foundation's programs are significant partnerships including the *Santa Fe Arts Commission*, bringing the arts to the city's 20 elementary schools; the *Museum of Fine Arts*, Houston, awarding 4-year scholarships to talented teens through their education arm, the *Glassell School of Art*. In its partnership with the *Western Art Association* and the *Museum of Western Art*, Kerrville, Texas, the Foundation brings its own instructors accompanied by college credits.

Additional art education programs target children k-6 and teens, with oversight by a Foundation instructor:

ArtRageous Experience, Darke County, Ohio, is a unique concept that engages both parent and young child in art studies, enabling the parent to continue the creative process at home. The program engages other institutions and programs in the community. A local nature center provides a wealth of information for field trips to draw animals and other scientific subjects, while a local museum provides rotating exhibitions of current working artists.

National Teen Art Experience, Eureka, Montana, unites the academics of atmospheric color charts before the student steps outside to experience the concepts of landscape painting. One student expressed that working with an accomplished art teacher is like seeing a magic show from backstage: with secrets revealed, the dream of someday being a good artist seems attainable.

Youth Art Program, Teller County, Colorado: Rising to the level of professional artist creates an edgy stage of excellence by these high school students. Competitions entered and awards won illustrate the serious level of work and instruction these students experience. As well, the business of art is addressed, preparing the students with a skill-set in marketing and promotion.

Tesuque Elementary School, New Mexico: The world of the arts is introduced to underprivileged children through instruction by local artisans. Annually the children hold an art show with works for sale. As well, they attend many art events in nearby Santa Fe.

Mentoring Program: As a spin-off, at the Foundation's annual art conference in Dubois, Wyoming, students from the local high school attend a plein-air day with professional mentors.



Nancy Foureman
Facilitator *ArtRageous Experience*
Editor *SKB Legacy News*

The Finalists

Beverly Abbott



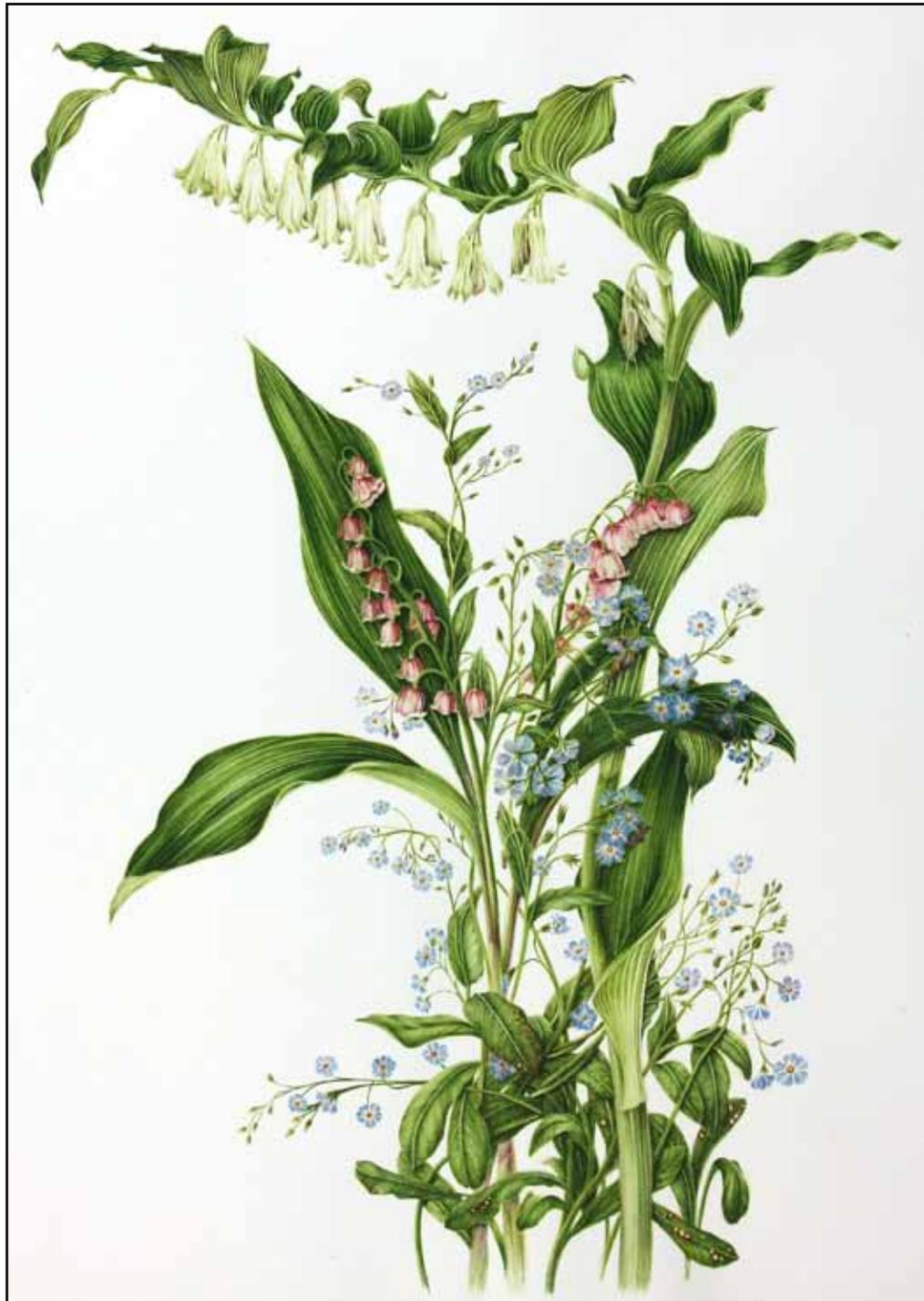
Newport News, Virginia

Candy Striped Camillias

5 7/8" x 4 1/4" oil on ivory

In the Spring of 2010, I visited the Norfolk Botanical Gardens to photograph the nesting Bald Eagles. This was during the time the late Winter Camillias were blooming by the millions. I am particularly drawn to the light shining through the soft white petals. The touch of red in the stripes provides just enough bright contrast to keep the painting lively, while the diagonal composition enhances and reinforces the drama of the light.



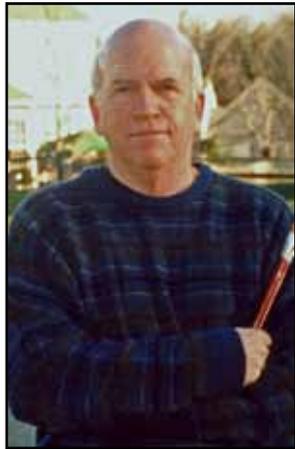


Ithaca, New York

Convallaria Majalis (Lily-of-the-valley)
11" x 15½" watercolor

Convallaria majalis (Lily-of-the-valley) *Myosotis sylvatica* (Forget-me-not) *Polygonatum multiflorum* (Solomon's-seal) are three spring flowers across the street from me. My friend Lauren's majestic old tree shelters an established bed of shade plants – a delectable springtime display of fragrant lily-of-the-valley, stately Solomon's-seal, timid forget-me-not. The lily-of-the-valley, a long-time candidate for inclusion in my portfolio, resisted being a sole specimen, free from the embrace of its companions! Therefore, the trio of bedfellows entered my studio for a group portrait. Following time-honored botanical convention, I illustrate only single individual plants; but since these particular spring flowers grew clustered together, roots intertwined, inseparable, like siblings or close friends, I hadn't the heart to sunder them!

L ee Alban



*Havre de Grace
Maryland*

Sedona Sin Rojo 18" x 24" oil on canvas

I had allowed a few extra days for touring after attending the artist reception for my exhibition at the Scottsdale Fine Art Gallery. While in Sedona I took a lot of photographs to use as references for future paintings. I was struck by the unusual purple color of one variety of cactus and took a lot of photos, hoping to use it as my next subject. After sorting through the images, I selected a view that pictured the cactus from above. Rather than use the entire cactus, I cropped it close to create an abstract pattern. I chose an

18x24 linen canvas as a substrate. I mixed my paints from powdered pigments using black oil that I produced by heating raw linseed oil with litharge. I also made Maroger medium, which I prefer for its rapid drying and glazing properties. The title for the finished work was based on the fact that Sedona is known for its red earth color, but to the contrary I was attracted to the purple cactus. Because of the geographical location, I chose to use Spanish to express the title, "Sedona Without Red."





St. Louis, Missouri



Saguaro Beauty Side View
16" x 20" alkyd/oil

The saguaros growing near our home in Scottsdale, Arizona, are my favorite plants. Their impressive size, sculptural shape, and ability to thrive in the harsh desert are fascinating to me, but in May and June when they erupt with extravagant bouquets of white flowers amid the spines, and in July when their bright red fruits open to attract and feed the birds, I find them completely irresistible! On my morning walks I enjoy taking time to examine the plants and their flowers and fruits from every angle. This painting is intended to show that the flowers are not only spectacular when seen from the front, but are equally interesting and beautiful when viewed from the side, along with the buds, the spent flowers, and the fruits starting to form.



*Boston
Massachusetts*

*Sunflowers
20" x 27" pastel*

Flowers always inspire me to create art because of their organic silhouettes and vibrant colors. My inspiration for this piece came from a bunch of sunflowers that I had given to my best friend. Sunflowers usually have a bright and warm energy, but the way the light was hitting them gave off a dark aura I found mysterious.





Tuscaloosa, Alabama

Spring Brought In
18"x 20" oil on canvas

Spring is a beautiful time in Tuscaloosa, Alabama. My yard is filled with large, George Tabor azaleas and dogwoods. I picked some azaleas along with some loropetalum and set them in a window. When the afternoon sun hit them, the colors were too pretty not to paint. I added a second, empty vase for interest and decided to include the faint reflections in the window.

Michael Aviano

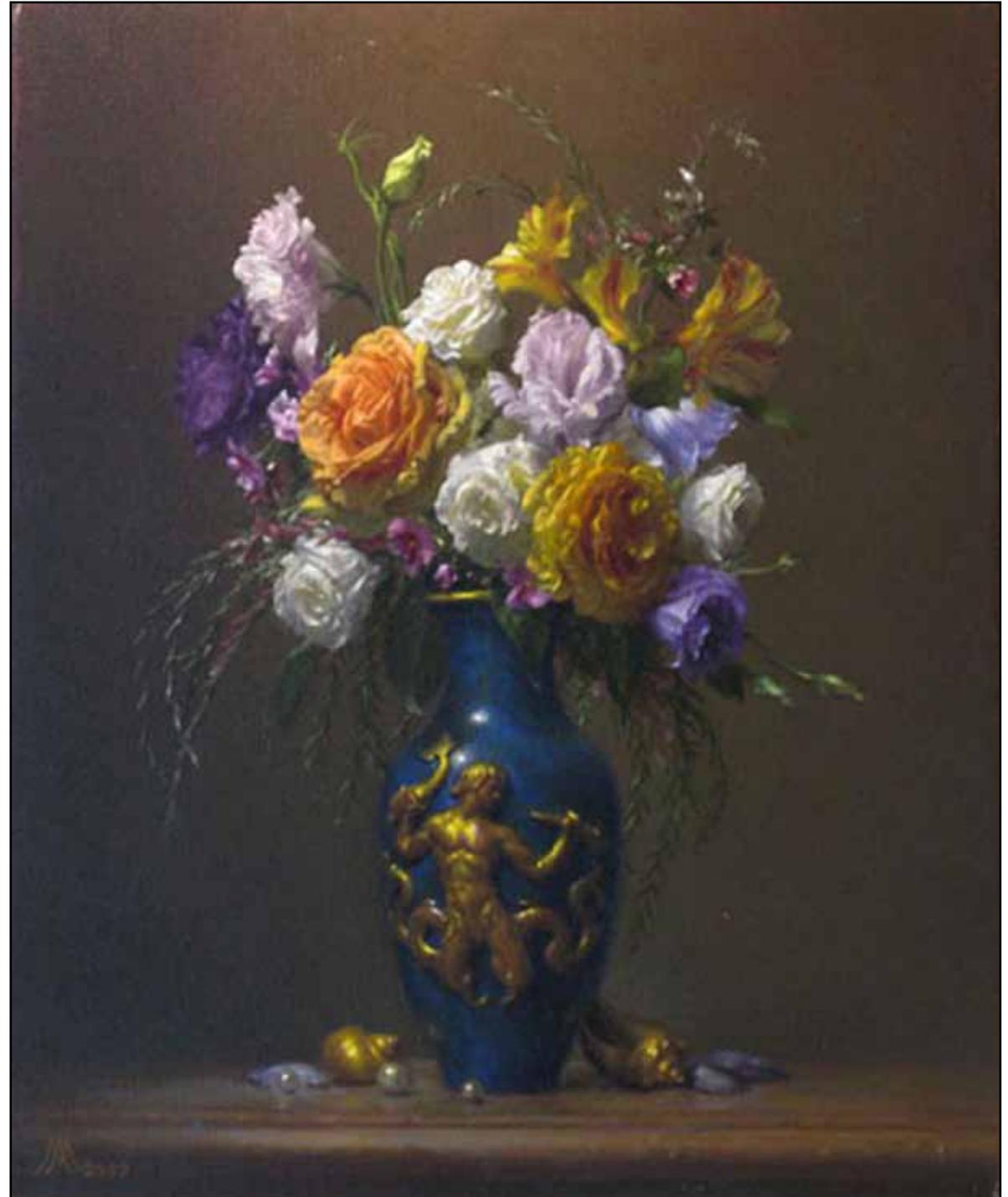


*Greenwich
Connecticut*

Youthful Flowers Youthful Triton

16" x 20" oil on linen

How may one explain one's inspiration? Flowers themselves are a perpetual inspiration. You only have to look at them to want to caress their shapes and colors with your eyes. And then, being an artist, to caress them with your brush and paint so that you may make a fixed image of their transitory beauty. In my painting, the flowers have a soft but bright effect, running a fair gamut of the spectrum in a cheerful assemblage of delicate hues supported by the sonorous deep blue vase with its golden Triton youth. The shells and pearls at the base echo the flowers above.





*Northampton
Pennsylvania*

*Afternoon Day Glows
17½" x 37½" oil on linen*

While living in Florence, Italy, I pedaled around daily on my biciletta, enamored by the glistening sun against the terracotta landscape. Early one afternoon, during the height of spring in the heights of the city, I found myself paralyzed by a blanket of irises before me; their delicate, yet stately pink and salmon silk petals satiated my eyes. I gathered a few and carefully attached them to my bici. On my way to the mercato, I was overtaken by their incredible juicy, musky, melon-like aroma, perhaps a foreshadowing of the tuscan cantaloupes in season at the market. Then, with my handlebars full of inspiration, I found myself with a serendipitous pairing too beautiful to not make an everlasting one!



Hillsboro, Ohio

Fragile Beauty
15" x 20" oil

One of the most magnificent and yet fragile flowers that I have seen is the tree peony in my front yard. Even a minor rain shower can destroy the tissue-paper thin petals. I wait patiently every spring for the buds to burst into flower and then pray that the rain will let me enjoy them for a while. I wanted to capture the fragile beauty of this peony in a piece of art. Through the use of dramatic back lighting I was able to highlight the peony's delicate petals. The painting lets the viewer see the inherent qualities that make this flower so special.



Nasturtium's Nesume
21½" x 11½" watercolor

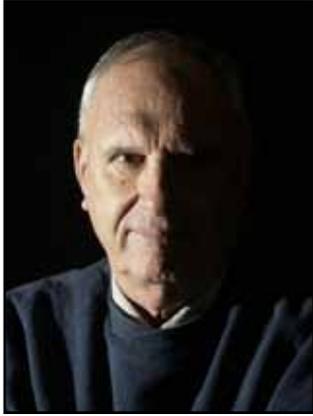
The nasturtiums are from my own garden and the mouse is from a Japanese children's story. I thought if the little mouse visited my garden, the best place to set up house keeping would be among the very beautiful and profuse nasturtiums. This is a watercolor painting of that event happening in my own garden. I used the Japanese word for mouse as it seemed to be the best for the situation.



Tucson, Arizona



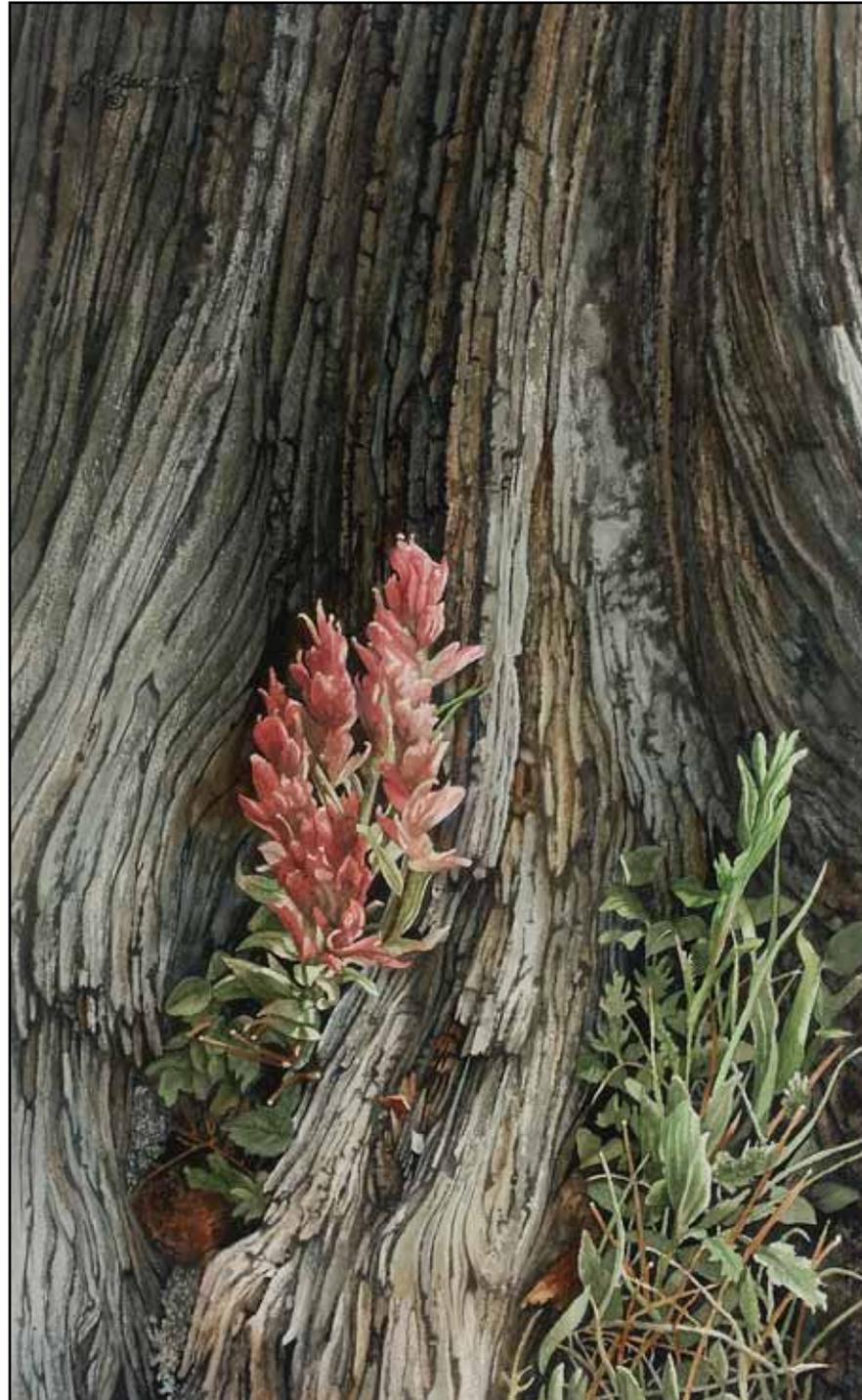
Joe Beckner



Lakewood, Colorado

Only The Lonely 16" x 26" transparent watercolor

Basically I'm a landscape painter and living in Colorado affords me a wealth of subject matter. In late July I decided to check out Shrine Pass. What Luck. The mountain flowers were in full bloom and as I reached the summit I was met with a sea of color. It literally took my breath away. At first I felt the massive sea was a perfect find, but then my eye caught a single Indian paint brush. It was sitting there in all its glory. Using a dead tree stump as its throne it seemed to be saying, "I am the king and these beautiful subjects are my kingdom." I certainly couldn't disagree with my new found king, but I think "chief" would be more appropriate.



The Spirit of the Pond
30" x 20" oil

Last summer I went to paint "sur le motif" (on the spot) the marvelous pond, covered with water lilies, at the Montreal Botanical Garden. At one point, my husband, also a fine art painter, exclaimed, "It is like a true bed of water lilies." His simple comment, combined with my interest in painting the pond, gave birth in my mind to this picture of a young woman, half-naked, lying on a bed of water lilies, personifying the bursting vitality of the pond that I was witnessing.



*Montreal, Quebec,
Canada*



Clifton, Virginia

Carnations
16" x 12" oil on canvas

The luminescence of flowers is wondrous. It is often hard to capture while at the same time easy in its abstract simplicity. It is critical that the essence of what makes the flower so beautiful comes through. I tried to achieve that here. Until this painting, I was not a fan of carnations, but I found few options in early spring and decided to paint these white carnations. What a surprise to find their true beauty only by painting

them. There is nothing like observing them for hours to find they are absolutely gorgeous. I'm a convert. I love the way the light bounces off of the white petals. The shadows of blue and purple are brilliant contrasts to the lights and hot center of the flower. The most fantastic part of any flower, however, has to be when light passes through translucent petals. It is indescribable by words, but hopefully not by paintbrush.



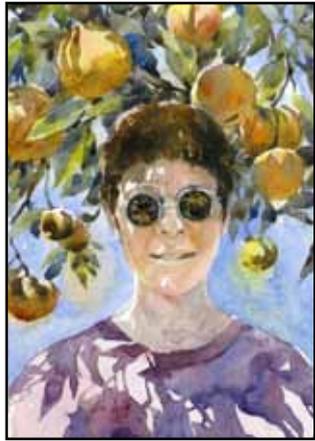


*East Petersburg
Pennsylvania*

*Shadowplay
13" x 16½" watercolor*

I am always searching for inspiration for future paintings, sometimes overlooking the obvious. Shadowplay was “posing” for me right aside of my studio drawing table, but I only considered it for a painting subject upon seeing the blooms cascade into the shadows of the plant’s platform. Using natural light, the interplay of the background wall shadows created the visual diversion from the plant subject and a more interesting composition.

Gail Bracegirdle



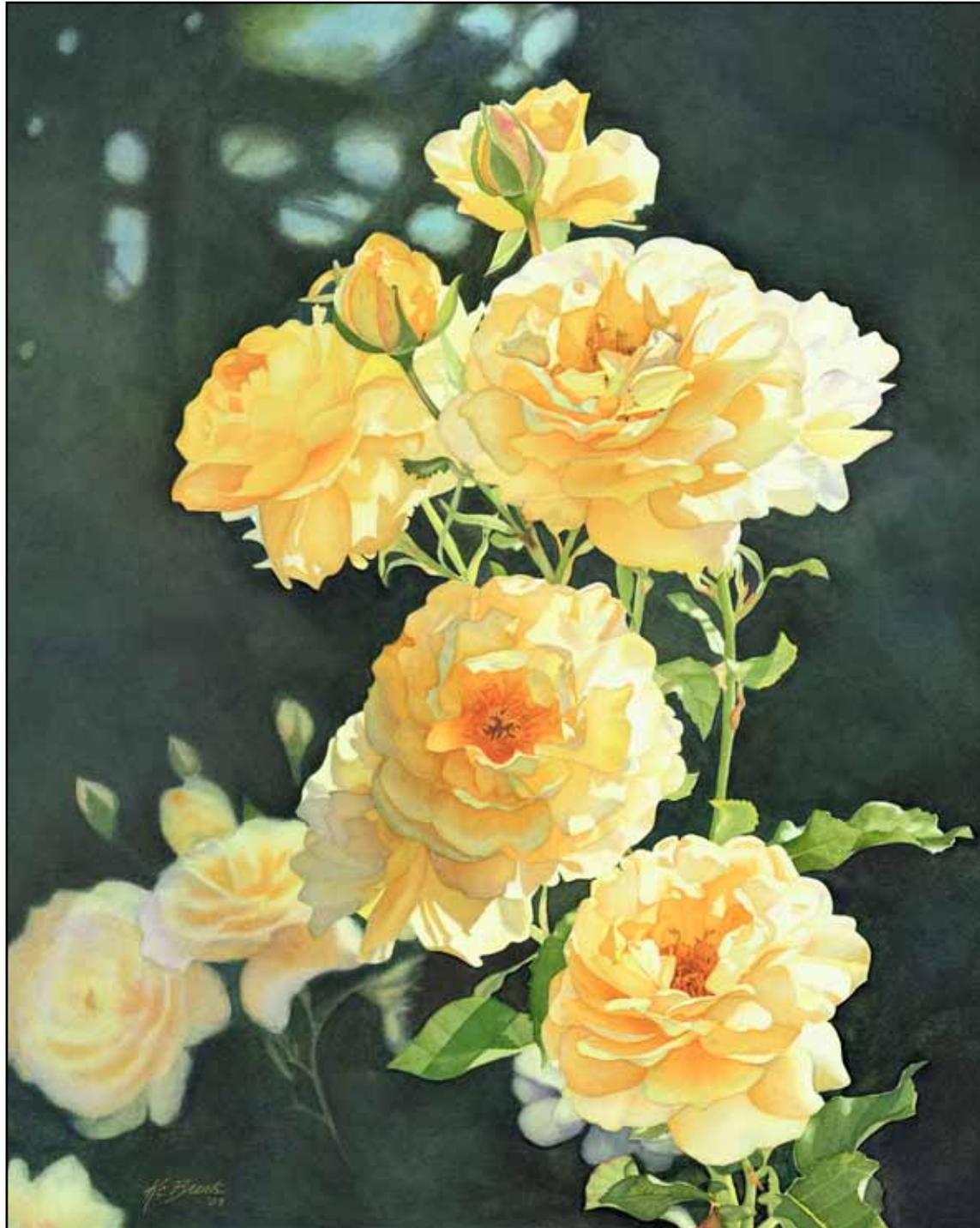
*Bensalem
Pennsylvania*

Zinnia 6" x 4" watercolor

As a textile design major at Moore College of Art in Philadelphia in the 1960s, I studied botanical drawing and painting. It was, and still is, part of my artistic thinking. I believe when an artist has experienced the close observation of flowers and plants, that becomes part of the person's artwork – consciously or unconsciously. Since then, I've been intrigued with the way flowers and plants are rendered in artwork – and years later, now that I no longer design fabrics and am a watercolor instructor, I encourage my students to carefully observe what they see in their natural surroundings. From botanical studies to my personal

favorites Charles Demuth and Georgia O'Keefe, there are many styles for drawing and painting flowers, and plants in watercolor; I prefer to work from nature on my floral and nature paintings, so they're always somewhat seasonal. "Zinnia" is part of a series I began a few years ago. These are painted on a (purchased) handmade paper that I coat with gesso. With this technique, the watercolors lay on the surface without being absorbed into the paper and the pigments retain a pure vibrancy that they wouldn't have on traditional watercolor paper. I am very pleased that "Zinnia" has been accepted into this exhibition.





*Woodinville
Washington*

*September Roses
16" x 20" watercolor*

The last days of summer in 2009 found my family and me in a rose garden in Seattle, Washington. These were the early days of September but the final days of summer. I was moved by the yellow roses bathed in the setting sun. The beauty of the roses' final days and their brilliance in the gloaming light inspired me to capture that magical moment.

Carel Pieter Brest van Kempen



Holladay, Utah

A Kerangas Forest Floor 20" x 30" acrylic

Of all of Borneo's varied ecosystems, perhaps none is more surprising than the biologically impoverished (by equatorial standards) dwarf forests that occur throughout the island, but more commonly in the west. The ecologist P. W. Richards called them 'heath forests' after the similarly infertile lands of his native England, but they're better known by the Iban term 'kerangas,' which means 'land which will not support rice cultivation.' Kerangas soil is typically acidic, sandy, and podzolized, or heavily leached. Essential elements enter the soil from decaying leaf litter, but most of them leach away very quickly, and are available only in the top few inches. Despite the poor soil, healthy kerangas forests are dense with trees, most of them under 30 feet tall and three inches in diameter. In contrast to most equatorial forests, only a few species are represented. Orchids show the greatest species diversity among kerangas plants, and terrestrial as well as epiphytic species are usually in evidence – here, several individuals of the showy terrestrial slipper orchid *Paphiopedilum javanicum* grow from the soil. Many kerangas plant species bear nitrogen-fixing bacterial nodules on their roots, and carnivorous plants also thrive. Borneo's kerangas forests are a center of diversity for pitcher plants, which trap insects in modified water-bearing leaves. At least one Bornean species secretes a nectar that attracts tree shrews whose droppings are captured in the pitcher to nourish the plant. Two pitcher species appear in this painting. Included in the leaf litter are shed leaves of the dominant tree *Cratogeomys glaucum* and shed podocarp needles. Also included are a hatchling Duméril's Monitor, a Red Swampdragon, the left-handed land snail *Dyakia kintana*, a Giant Forest Ant, and a procession of *Longipeditermes longipes* termites returning to their nest with balls of lichen in tow.





Boys, Maryland

Yellow Lilies I
20" x 24" oil on canvas

I used dramatic colors to paint flowers and vase realistically with well-designed background. I also created varied textures and lines to enhance the contemporary realism.

Alan Canterbury



Port Orange, Florida

Yellow Tulips 30" x 16" oil on canvas

After a cold, grey winter, during which I had spent my time painting monochromatic shore birds shown in the colorless light of dawn, we bought a bunch of yellow tulips to brighten the house for Easter. The warmth and life that they brought to the house lifted my spirits and I knew immediately what the subject of my next painting would be.





*Discovery Bay
California*

*Huli Wigman of Papua New Guinea
22" x 15" transparent watercolor*

In preparation for their ceremonial dances, the Huli Wigmen visit the forest to gather flowers and leaves to adorn their wigs of human hair. They express pride in themselves and their culture with each step of their dance. I tried to capture the excitement of preparation for this display of masculinity.



Orlando, Florida

Daylily

8" x 10" original etching

Botanical subjects suggest to me a wealth of variety in form, line, and color – in essence a world in microcosm. The architecture of plants and patterns in nature presents a complex array of what I refer to as “environmental calligraphy.” Daylilies migrated to the United States after a long journey from China along the Silk Road and through Europe, surely a hieroglyph for history. In my garden, they defy the weather and neglect from year to year. I see in the daylilies a universal symbol of beauty, grace, and strength. In composing the “Daylily” etching, I wanted to capture in the leaves and stems the movement of a dancer. I set the flower in an antiqued, abstract landscape, and then completed the image by painting the daylily’s rich warm colors.





Washington, D.C.

Bougainvillea II
14" x 14" watercolor

My wife Mary Jane and I took a vacation to Jamaica some 30 years ago. We were both so taken with the profusion of beautiful tropical flowers that, after we got back, she soon found a mail order source for many of the plants we had seen which she began growing in our small greenhouse. This bougainvillea plant was one of those early small plants that has rewarded us every winter since with a profusion of red-orange bracts, surrounding the tiny white blossoms. I was inspired by the sometimes translucent, papery quality of the bracts as well as the subtle shading of brilliant colors, from pale pink to fiery orange to violet, all within a single cluster.



Grayling, Michigan

Flowering Northern Pitcher Plant 12" x 24" acrylic

Bogs are fascinating to me. I love the animal and plant life found within them. The fact that many of the North American carnivorous plants are found in these unique environments only add to their mystery. The majority of this acrylic painting was done plein air, late spring, with wet feet and a chorus of mosquitoes as accompaniment.

Sarracenia purpea, more commonly known as the Northern Pitcher Plant, is a plant adapted to the acidic Sphagnum bogs of the north. Like most plants, the pitcher plant needs nitrogen as a nutrient for development. Acidic bogs provide little nitrogen and pitcher plants have adapted by becoming carnivorous. Their unique design is the result of basal leaves melding together to form a water catching tubular base. This hollow base is open to the sky so that it can collect rain water. The plant secretes enzymes into this water-filled cavernous bulb. The neck at the opening of the tube is lined with many recurved hairs which point down to the bottom of the plant. These hairs attract insects. They allow the insect easy access into the water-filled cavern but will not let the insect exit. The insect eventually tires trying to escape. It will fall into the enzymatic waters of the basal tube and drown. The insect is then dissolved and digested. The pitcher plant gets its nitrogen.

There are 17 species of pitcher plants in North America. Because of their curious nature, many species of pitcher plants are endangered due to plant collectors and loss of habitat.





Murphys, California

Spring
22" x 28" oil on linen

Quince blooms are the first signs of spring in our area and light up the landscape with their hot pink color. I painted "Spring" on a cold and rainy morning, with thoughts of warmer weather and days outside on my mind.

Margaret Farr



Manassas, Virginia

Pansies & Three Butterflies *21" x 16" watercolor*

This arrangement could as well be entitled "A Few of my Favorite Things." I'm always looking for the archetypical combination of pansy colors – I return to them as a subject again and again. As in the garden they delight and surprise, so do they on the page.





Birmingham, Alabama

Hope Blooms

17¼" x 12¼" watercolor

I call this a prophetic painting. Irondale is a thriving community in Birmingham, Alabama. While on my way to have lunch there, I noticed sunflowers in the edge of a garden. Down the road from Irondale is Woodlawn. It once had been a nice quiet neighborhood, but over the decades it has been taken over by drug dealers, crime, and prostitution. Our church has partnered with inner-city churches to make a difference in the area. Dr. Robert Record had a dream of opening a medical facility where people without income could get free medical and dental care as well as counseling. Last year that dream came true for him and many others when The

Dream Center opened its doors. Job fairs are taking place and crime rates are going down. The local school, houses, and apartments are being refurbished. Prayer is taking place in buildings occupied by drug dealers. I was in the neighborhood one day when I saw the afternoon light sifting across this house. There were the remnants of a garden now overgrown with weeds. I immediately thought of the sunflowers I had seen the week before. Isaiah 61 says we will have a double portion instead of shame. The two sunflowers emerging from the decay is a picture of Hope Blooming in Woodlawn, Alabama.



Bardstown, Kentucky

Lady's Slipper
20" x 20"

oil on panel and etched glass

I always have had a deep love of both art and science, and it is this love that led to my Flowers and Fractals Series. The series gave me a way to combine both interests in a beautiful way, with flowers being both a traditional subject of art and a biological specimen, and fractals, which are highly detailed patterned graphs of complex mathematical equations, examples of which also are found throughout nature. I am fascinated by the interaction between the abstracted mathematical designs on paper and their organic counterparts found in nature. "Lady's Slipper" was created because it is my favorite of all orchids, which are some of my favorite flowers.



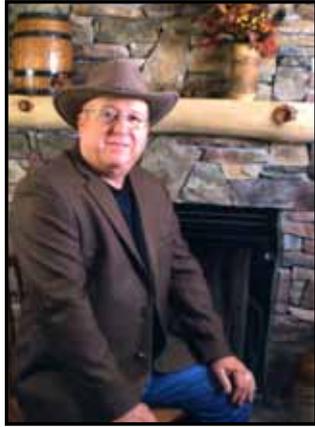
Spent Roses
20" x 16" oil on linen

I've always thought that roses have a quality of sadness about them, and this bouquet seemed to embody all that was most temporal and fragile about the nature of beauty. The softness of the colors and the drooping forms have a haunting quality that stayed with me long after I had finished this painting.



Bradenton, Florida

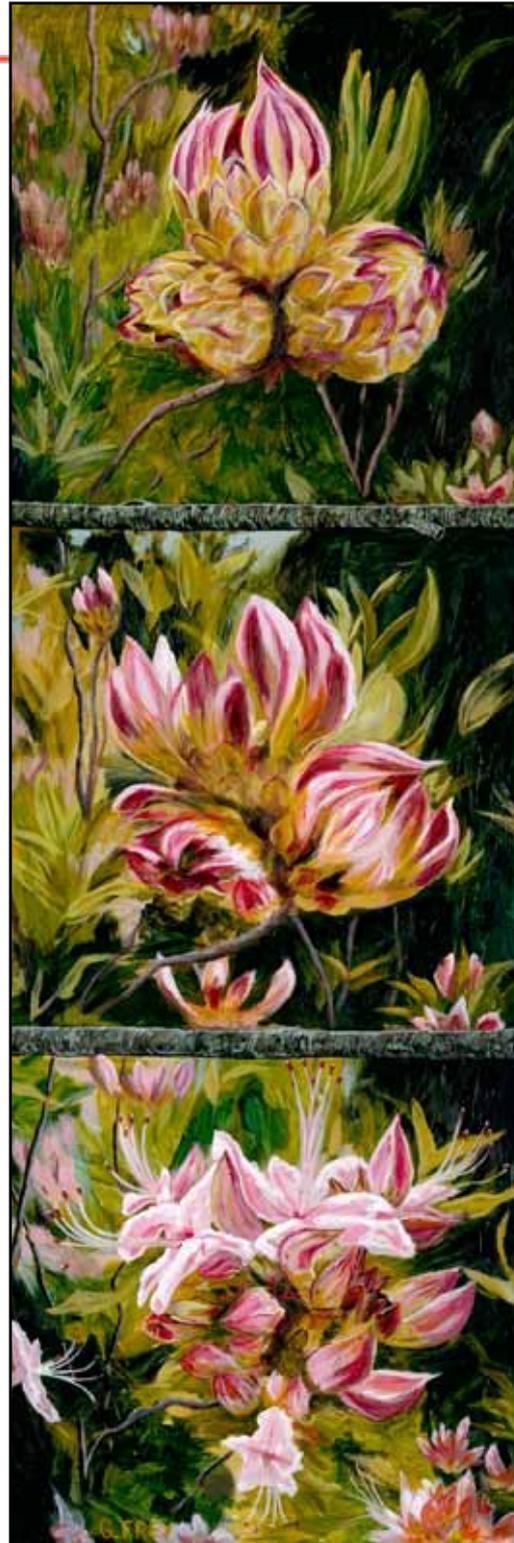
Gary Frey



Howey, Florida

Seven Days of Spring 12" x 36" acrylic on canvas

My inspiration began with photos taken over seven days in spring of this year. I was amazed upon close examination to see the many color variations and details of each bud and blossom of the 'rescued azalea' from the wild as it transitioned.





McAllen, Texas



Delft Blue with Oleanders
12" x 12" oil

I often am inspired by the 17th Century Dutch still-life painters and frequently use dark shadowy backgrounds for my paintings. For this painting however, I decided to lighten up. I was aiming for a balanced composition that served to showcase the delft ware ceramics and at the same time celebrate the flowers. All the objects in the painting have an inherent delicacy, especially the flowers, so I thought they would be served best by a subtly neutral color scheme.

J Joan Gallagher



*Toms River
New Jersey*

*The Gift
24" x 36" acrylic*

I love tulips, they are so graceful and full of personality. This year on my birthday my sister-in-law sent me a beautiful arrangement. I immediately began photographing them. Next I played around with them on the computer and came up with exactly what I wanted to paint. I named it "The Gift;" it is one I truly will cherish forever.



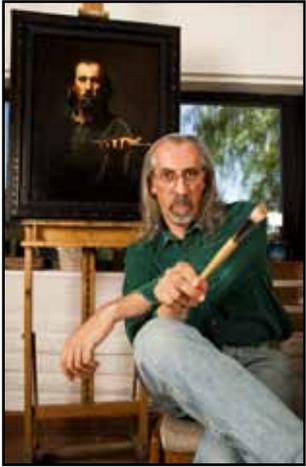


Gasport, New York

Nature's Fragile Beauty
21½" x 22½" watercolor

Growing flowers, photographing, and painting them has become one of my greatest joys. My flowers brighten long winter months. I can spend hours photographing in my garden, but this arrangement was memorable in its simplicity. I set the bouquet of freshly cut campanula on my bench, and they were lit by the sun shining over the top of a mature clematis and lupine. The wonderful shadow thrown by the glass vase and the beautiful light on the blossoms were just what I wanted. My paintings can take weeks to finish, so I work from both photo reference and fresh flowers. I feel watercolor is a natural match for the transparency I am trying to convey. In this painting I wanted to contrast the texture of the cement bench and the hard edged shadow with the delicate glow of the white blossoms.

C Carlos Grasso



Ojai, California

Enlightened Rose
16" x 20" oil on board

The inspiration for this image was those beings that by their purity of Heart raise humanity to another level of Understanding, Love, and Peace. We are all flowers that have the capacity to aspire to the highest in us. A rose that starts ascending...



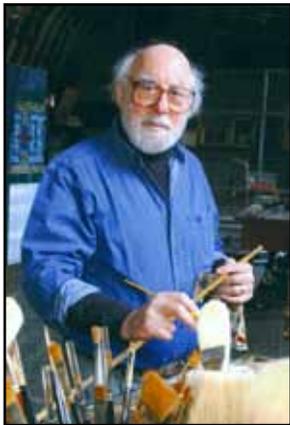


Palo Alto, California

Gravetye Beauty
12" x 17½" watercolor

Visiting Britain, I came to love the sight of clematis scrambling through trees and lurking in borders, so I resolved to add some to my California garden. While searching for antique varieties, I soon discovered 'Gravetye Beauty,' named by William Robinson for his beloved home in Sussex. My own 'Beauty' has been happily trailing down a chimney pot outside my window for many years now, treating me to a wondrous explosion of red-velvet stars each summer. Capturing its delicate complexity and intense ruby flowers was challenging, but my sudden discovery of the variable number of sepals was a magical reward!

Daniel Greene



North Salem, New York

White Orchids 2010 *20" x 12" oil on wood*

I have long enjoyed painting orchids. Their majestic appearance, the variety of shapes and colors, the beautiful juxtaposition of size and shape to the large leaves has provided me with inspiration for numerous paintings over the years. The painting "White Orchids - 2010" evolved from my dual

interest in antique gameboards from the Civil War era with their squares and earth tones, contrasted to the beautiful curves and delicacy of the silken-like orchids. The composition is basically rectangular to emphasize the curvature of the flowers when they are bathed in a beautiful north light.



Brassia Orchid
30" x 20" graphite

Each time my husband Ken drives the 17 hours from Ohio to our home in Florida, I meditate by drawing. I chose the "Brassia Orchid" from the local grower because of its spider-like petals hanging gracefully from stems reflecting movement. I put on some quiet Barry Manilow music and two hours later the drawing was complete. I do a complete graphite tonal reference drawing for future paintings. However, upon completing this drawing, I realized it was also a final piece of art. Thanks to Ken and Barry I accomplished this sensuous drawing.



Saint Augustine, Florida





Osijek, Croatia

Roses of my Heart
9" x 11" acrylic

There are many beautiful stories about roses, and their miraculous beauty always leaves us breathless. One of the loveliest that affected me is when Flora, Goddess of Spring and Flowers, begged the other gods to help change a dead friend into the Queen of the Flowers. One god gave the breath of life, another bathed her in nectar, another fragrance, one gave her fruit, and Flora herself contributed petals. The thorns are symbols of the difficulties we face in trying to reach our ideals, and the bushes, which continue to bloom again, show that we must continue with our efforts, and that eventually we will succeed. The roses, an eternal symbol of life, are in my heart forever.

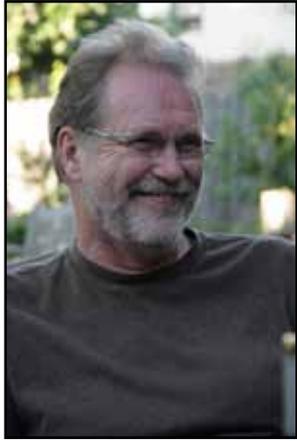




Dallas, Texas

Somewhere... Skies Are Blue
18"x 36" oil on canvas

I studied under nationally acclaimed artist Jim Warren, whose work could be described as a cross between Salvador Dali and Norman Rockwell. I collaborated with Jim on a piece and really liked the result. Since I do flowers quite often, I was inspired to do a piece that went beyond those gorgeous blooms I see in the world around me, and to create something which pushed out beyond and into my imagination. I love clouds and their constant change, so I created big billowing clouds that gave rise to a rose reaching up to the light. And since rainbows find their home in the skies it only made sense to me that the rose get its brilliant color from the rainbow. Or is the rose the source of the rainbow? As the song says, "Somewhere over the rainbow skies are blue, and the dreams that you dare to dream really do come true."



*San Juan Capistrano
California*



How You Die Out In Me

15½" x 18½" etching in 3 colors & chine colle

The etching "How You Die Out In Me" was inspired by the lines by poet Paul Celan: "Down to the last worn-out knot of breath, you're there with a splinter of life." It shows lilies in a vase which are withering away, reminding us that all ideas of beauty are transient.

The Flower Market 16" x 12" oil

Painting people and painting flowers are two of my artistic passions. The open air markets are always a great location to study and capture these subjects on canvas. Most of my clients and students identify my work by my painterly style and the way I flood my subjects in sunlight. These are the most important elements

in my paintings. Nothing presents a greater opportunity to paint these qualities than the flower market. This woman selecting her bouquet with the sun illuminating both her hair and the blossoms begged to be painted. I deliberately played down any distracting lights to keep the focal point and composition strong.



Huger
South Carolina

Susan Elwart Hall



Atherton, California

Firecracker Mums
8" x 10" oil

Two lonely mums awaiting their final resting place. I gave them one last look and they seemed to speak to me. With a brush in my hand and a dark background from another still life I gave them another chance. To my surprise I rather liked the outcome. So, I present to you a new conception "Firecracker Mums."





Colleyville, Texas

Bougan Villa
16" x 20" oil

I grew up in Corpus Christi, Texas, and had bougainvillea covering my large front porch. It was constantly ablaze with brilliant fuchsia and magenta colored blossoms. So, when I had the opportunity to paint in Italy, and then visit the Isle of Capri, I was captivated by the beauty of the bougainvillea there. This painting is from an adobe wall covered with the flower. I started the painting with transparent darks and shadow colors and then added heavier opaque lights... even threw and spattered some colors. I had a great deal of fun painting this.



Tucson, Arizona

Red Birds

22¼" x 30¼" watercolor

I have lived in many lovely places in the United States. Nearly three years ago, I moved to Tucson, Arizona. I find Arizona to be as beautiful, colorful, and inspirational as any other place that I have been. I have fallen in love with many of the flowers here – especially the red bird-of-paradise that are represented in this painting. I love the mixture of red, orange, and yellow that make up the petals of this exquisite flower. My trips to the Sonoran Desert Museum, Tohono Chul Park, and the Tucson Botanical Gardens really have influenced my newest work. I love color, and these flowers are indeed colorful! I would not be exaggerating if I said that flowers were my very favorite subject to paint!





Briarwood, New York

*Sunflower with Lady Bugs,
Monarch Butterflies, Bees,
a Crab Spider, and a Flower Chafer
10½" x 13½" watercolor*

Sunflowers are the symbol of the summer. When farmers bring the flowers to the market, I feel that the summer has arrived. There are many bees from the park near the market that gather on the smiley sun face of the flower. It must have very sweet nectar to attract the bees, and I imagined how butterflies, beetles, spiders, and lady bugs might get together and spend a busy afternoon when the sunflowers were still in the field.

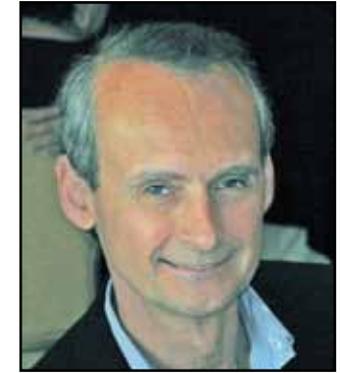


Accord, New York

Cymbidium - Green Orchid
18" x 24" colored pencil on duralar film

During the winter of 2008 -2009 I was looking for a subject to challenge me. When I choose a botanical subject I am often looking for a specimen that will present a series of problems for me to work out. I strive to continue to learn as I draw and paint, so I look for subjects that present new structural and color opportunities. I found this Cymbidium (Green Orchid) easily at my local flower shop on Broadway in Manhattan where I lived at the time. They were readily available and I could continually replace my specimen as it wilted with a fresh one. I always work from live plants and knew the Cymbidium would hold up well. In addition to the wonderful combination of chartreuse and plum colors, I liked the challenge of a large stem full of many flowers in different positions. This way I knew I could study and draw a variety of views of the structure of this orchid. Towards the end I acquired leaves growing on a plant of this species at the New York Botanical Garden to add to my final composition.





*Boonton Township
New Jersey*

*Yellow Lily
16" x 20" oil*

I enjoy painting "portraits" of flowers. My wife has a green thumb, and her gardens provide me with an almost endless source of inspiration. One morning after she finished watering the garden, I noticed the water droplets on one of the yellow lilies and the translucent effect the lighting had on it, and knew I had to attempt to capture its beauty.

Jane Jones



Arvada, Colorado

Parrot Party 20" x 20" oil on canvas

Most of the inspiration for my paintings comes from flowers that I have planted in my gardens. Every spring and summer my gardens are a celebration of nature's splendor and generosity. All of my paintings are about the beauty, power, and fragility of nature. I have seen these tulips survive snowstorms and the flowers are still beautiful. I also have seen them endure winds up to 50 miles per hour, and the petals stay attached to the stem, not tearing at all. Here in Colorado the winters can be very cold and the snow can be feet deep, but when the soil gets warm, the tulips fight their way up, push away the dirt, and reach for the sun. If the soil is poor, or they experience drought, they will be smaller, misshapen, or even die. They are the perfect flowers to represent the beauty, power, and fragility of nature. Flaming parrot tulips are one of my very favorite tulips because each one is a celebration! Part of their beauty is that they are different from every point of view. Here each tulip is positioned differently to show how wonderful they are from different aspects, every one of which is joyful.





*Los Angeles
California*

*Yellow Roses
20" x 16" oil on board*

Painting is the reflection of the age in which it's done. Every culture in history can be examined through its art. I feel as a painter that my legacy will live on to explain the time and place in which I live. Roses have inspired me to paint the most sensitive pictures. The portrait of these yellow roses is a testament to the beauty and grace of nature.



Los Angeles, California

Orchids

12" x 16" oil on board

Painting is the visual language of an artist expressing concept and feeling through techniques of light and color in oil paint. Its beauty provokes emotion and thought and touches the soul. The stunning appeal and gesture of the orchid inspired me to create this painting.





Little Falls, Minnesota

Exotic Cascade III – The Belles of the Ball
16" x 28" oil on panel

I treat my florals like portrait or figurative studies – setting them apart from their natural environment and composing them in flowing forms balanced between positive and negative spaces, like figures in a Rubens' composition cascading through space. With lilies, I do so by taking advantage of the incredible variety available to me. My floral paintings have become a partnership of sorts, as over the years my wife has created an incredible garden which includes over 125 kinds of lilies – Asiatic, Oriental, Trumpet, Tiger, Oriempets, daylilies – amounting to hundreds and hundreds of blossoms throughout the season. It's truly a feast for the senses! All of my florals are painted from life on either cherry wood or Russian birch panels during the summer months, allowing me to take full advantage of maximum natural north light during the long Minnesota summer days. I always have admired the great 16th and 17th century Dutch and Flemish painters, and through my florals pay homage to them, but I remember always that I live in the present...21st century.



Los Angeles, California

The Magnificent Seven
14½" x 12" charcoal Bristol board

I enjoy depicting western imagery, and found the prickly pear cactus quite a joy. My subjects generally lean towards horse and rider, and your exhibition was a great opportunity for me to widen my appreciation of all things western. The piece evolved from a number of photo references I gathered at the Los Angeles Arboretum near my home.



Reenie Kennedy



Oceanside, California

Silhouette

5" x 10" acrylic on canvas

I have a beautiful garden where I often see birds on my water fountain or hopping along the garden wall. One day the lighting was gloriously perfect, presenting cast shadows of the cat's claw vine as it tumbled over the crest of a pilaster. Little house wrens are frequent visitors, and I enjoy nothing more than depicting their polite and delicate presence as they enjoy the garden. To capture and still the fleeting moment of this communing of nature is very satisfying.

Anna Killian

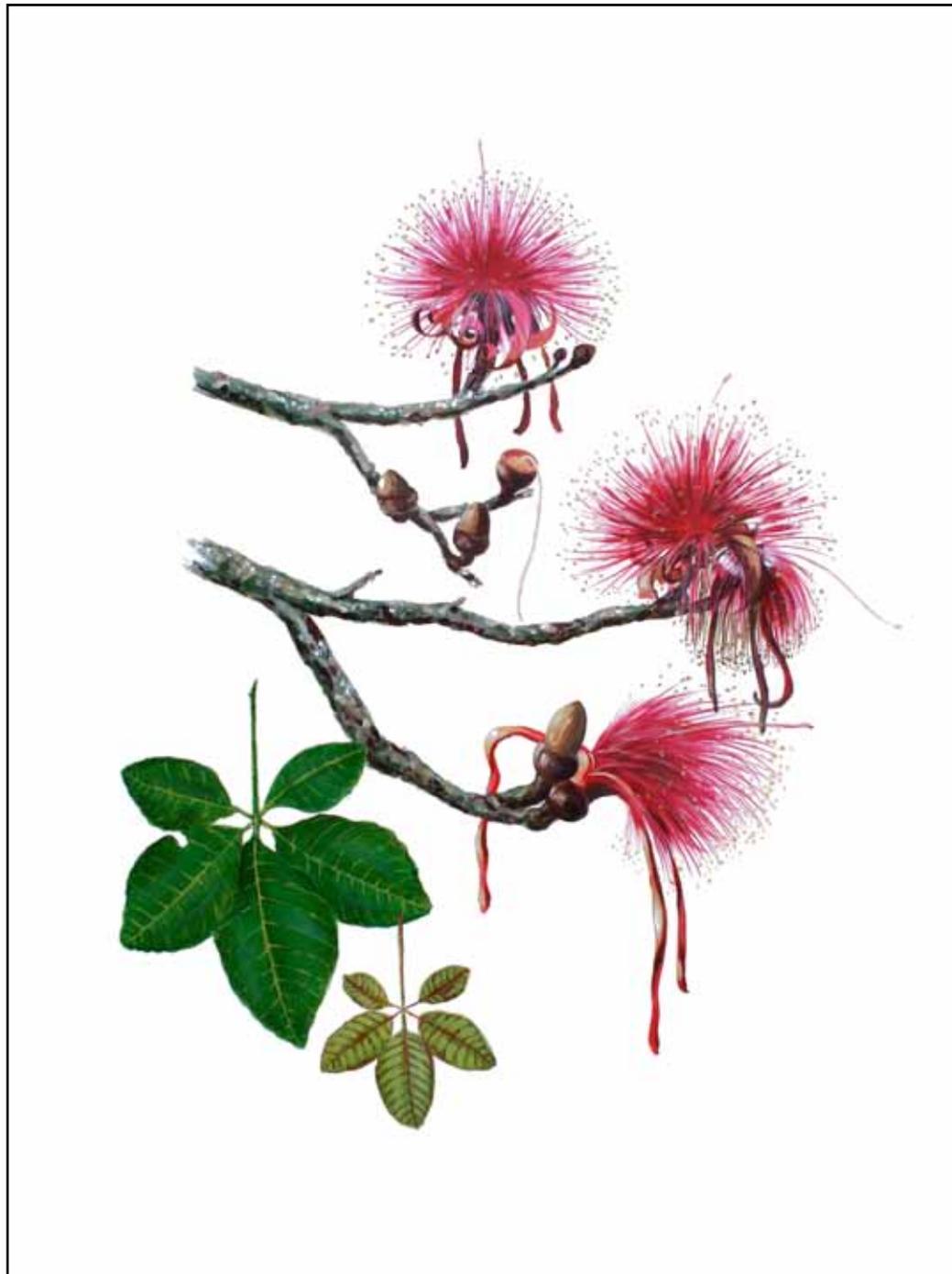


Pensacola, Florida

The Fragility of Home 7¼" x 11½" oil

Outside of the old home place in north Alabama, jonquils grow in abundance. The house is no longer there, but the flowers and their memories remain... A few are plucked from the ground and are placed in an old juice glass. The arrangement sits nestled in the corner of my Grandmother's window. Warmth from the window wraps around you and locks you into this close place. The flowers glow in their radiance, but will soon fade, just as a dead fly sits idly by. My Grandmother is now gone, but her spirit remains. Home is fragile, but memories remain. They are reflections of yesterday and today.





Lehigh, Florida

Firecracker Flowers – Shaving Brush Flowers
18" x 22" acrylic on rag matboard

This illustration is the flowers, fruit, and leaves of the Shaving Brush Tree (*Pseudobombax ellipticum*). It is part of a series I am doing on the flowers and fruits of the Edison and Ford Winter Estates. This is a botanical portrait of a tree in Thomas Edison's research gardens in Ft. Myers, Florida. I am honored to illustrate the plants and trees that Mr. Edison and his family loved so much.

Amy D. Kranz



Austin, Texas

Finetuned 14" x 11" pastel

As I began to create "Finetuned," I gathered several of my favorite things. The hydrangea would obviously play center stage, but I knew I needed just the right accompaniments to create an intriguing story. I brought in my son Adam's trombone – I loved the way it reflected elements of the room – and my favorite piece of sheet music "Secrets" that I often play on the piano. I rounded out the piece with a celadon vase with its traditional greens and crane design which I had purchased while living in Korea, and then added a Chinese good luck charm. The delicate white lace table runner was given to me by my mother and the wood game table from my dad made the composition complete. This painting grew from objects loved and cherished with warmth and wonderful memories.





Los Gatos, California

Princeton Plaza Orchid
16" x 20" watercolor

One rainy day, I passed by a closed flower shop with this lovely orchid in the window. It was bright and beautiful, even though the surroundings were dark and cold. I snapped a photo with my digital camera that was blurry and had a reflection from the glare of the storefront window. Although the photo was dull, the inspiration of the flower carried with me as I arrived home and composed the painting. The terrible photo freed me from creating a replica. I decided to make the background full of color and contrast and let the flower's beauty speak for itself.

M^{arie} Lamothe



Interlochen, Michigan

Beauty Beheld
19" x 23" watercolor

The velvety red roses were in honour of our wedding anniversary. For several days their smooth perfection graced our lives. It was, however, the markings of time that, in the end, were most beautiful and stirring to my artistic soul: the delicate discolorations; the lacy, shriveled edges; the graceful nod to an inevitable end; and, ultimately, the pleasure of the unexpected.





Warren, New Jersey

Harbingers of Spring
14" x 18" watercolor

For 40 years I have watched a particular magnolia tree bloom in a neighborhood in my hometown. For me it is the beginning of spring. This magnolia tree is different from all the others. It has a deep plum, purple blossom, rather than the typical pale pink ones. I find the color intoxicating. After 40 years I finally decided to approach the home owner to ask for a cutting from the tree so I could paint it. The same day, a Mourning Cloak butterfly emerged from overwintering in my garage. Winter is a tough time for me as the days are cold and bleak. To celebrate the arrival of spring I painted these two symbols of spring together.

Thia Malenchik



Palatine, Illinois

Mason Jar Roses 12" x 16" oil on board

My husband tends the roses in our garden. One day he came into my studio and presented the sweetest small bunch of roses. I put them into a mason jar and placed them by the window. The light coming through took my breath away. I immediately stopped working on the painting on my easel and took several photographs for reference. Then I did a quick study that evolved into this painting.



The Key
24 "x 18" oil on panel

There is always a story behind a dozen roses... These inspired me because of their soft beige-pink color and the transparent paper they were wrapped in. I arranged them as the principal figure and witness of a special event that might have taken place in the composition. The key could open a door... The flowers, chocolates, and letter could open the

heart... The observer can give free rein to his imagination and create his own romance! I painted foreground and background with gray values to pull the viewer's eye onto the colourful bloomed roses. Also, I rearranged the paper in order to surround the flowers with lines and shapes that emphasize their attributes.



*Sherbrooke, Quebec
Canada*

Lotus McElfish



Spring Branch, Texas

Becoming Rare

9½" x 9" watercolor/graphite pencil

I was thrilled when Marvin Bloomquist notified me in April 2010 that the Granite Spiderwort was blooming. Marvin had approached me after my presentation on the “Rare and Endangered Plants of Texas” to the Highland Lakes chapter of the Native Plant Society, saying that he had this little perennial on his ranch. It is listed in the “Rare Plants of

Texas” and grows mostly in the fractures of pink granite-derived soils of the Llano Uplift. This painting is the result of a day painting and studying on his Boil Spring Ranch, where he protects and monitors this tiny (30 cm) Granite Spiderwort. I tried to capture the delicacy of this plant as well as its tenacity – these are tough conditions!





Cincinnati, Ohio

Nymphaea caerulea
21" x 28" watercolor

Nymphaea caerulea is a Cape purple water lily actually named 'Surfrider.' Its magnificent color is what compelled me to paint it. Water lilies are in constant movement with wind and water, and I really wanted to convey this by depicting 'Surfrider' above and below the water. Watercolor is my medium because I can achieve the light, airy, and transparent quality of the flower petals. The more opaque look of the pads is achieved by continuing to build the color and form of the plant to make it more lifelike. I used many different colors layered on top of one another to achieve the actual color of 'Surfrider.' This layout is very graphic but you will notice that I have achieved depth and dimension simply by using different strengths of the color for each flower and pad. I hope you enjoy viewing 'Surfrider.' I really enjoyed painting it.

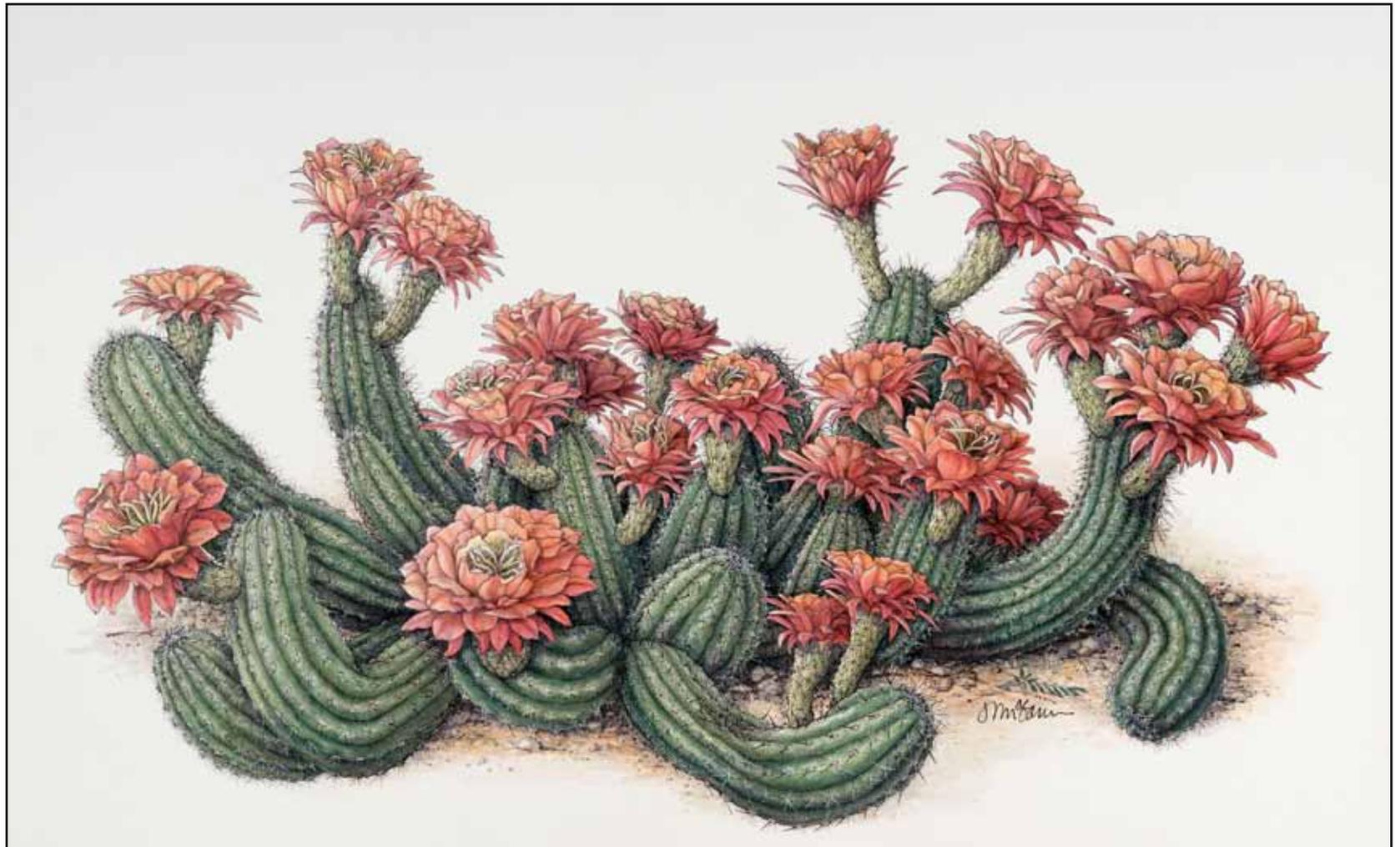


Tucson, Arizona

Trichocereus: Apricot Glow
29" x 17½" ink & watercolor

Tucson, Arizona, within the Sonoran Desert, is rich with amazing arid land plants. I have lived in this area for 30 years and love the forms and flowers of the cactus and succulents that are native here. The trichocereus cactus is a relatively low profile plant with arms that spread along the ground as it grows. The most amazing show of flowers seems to occur overnight in the early spring and lasts for a few days. This particular plant was spotted only after I saw its beautiful

blooms. I gathered my drawing materials and made several preliminary sketches and color studies on site and took many photographs, knowing the flowers would not be there long. This year I anticipated the spring bloom of the same cacti and was again rewarded with an incredible show. Pen and ink is a medium that lends itself well to describing the spiny texture of this plant and watercolor works to illustrate the range of color in each beautiful blossom.





Nashua, New Hampshire

David Austin Roses & Hydrangeas
14½" x 18" pastel

My Blossom II entry "David Austin Roses & Hydrangeas" is a pastel painting on paper. I decided to paint the same vase that I used in my first Blossom painting. My inspiration this time was to combine the old with the new. The two species of David Austin Roses I painted were purchased this summer and were new to my garden. The hydrangeas had been in my yard for many years. I had my old blue and white china vase, a recently purchased tablecloth, a teacup with saucer from the local consignment store, an old piece of silk embroidery, and a silver spoon from my aunt's silver service. I brought together the old and the new, combining beautiful flowers, new treasures, and pieces that hold dear memories to create my painting.

Jacqueline McIntyre



Oregon City, Oregon

End of Summer

14" x 30" oil on canvas panel

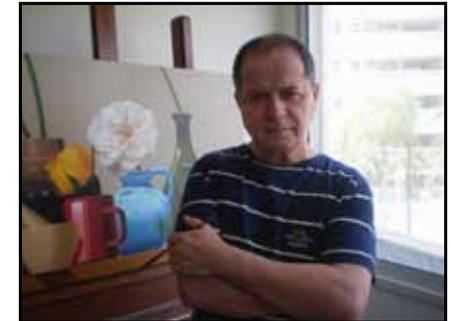
The early 20th century painter Egon Schiele was the influence for my painting “End of Summer.” While studying Schiele’s work, I came across a series of his sunflowers painted in watercolor. I had a beautiful tall sunflower that I intentionally dried to use as a study – this became the inspiration for my painting. From an artist’s perspective, I saw this elegant dried flower as it transformed into different abstract shapes and colors. It had the suggestion of movement in the petals and I found negative spaces between the drooping leaves. The petals and leaves were twisted and curled, giving the flower characteristics that were not there when it was in full bloom. Despite its dried state, as I worked on the painting, my color choices were inspired by the colors of the sunflower while alive and in bloom. I wanted the viewer of the flower to still experience that part of the sunflower’s original, vibrant beauty.



Spring
24½" x 20" oil

My paintings are realistic and detailed and I lend much of my feeling to them. I work a lot with the contrast of chiaroscuro, and the creation of a scene begins when some object attracts me: a photo, a vase, a flower, a bird... I try to create an event for this object and a small story begins to be told, with the objective of motivating some

feeling within the spectator. In the painting "Spring" I tried to symbolize, on the labels of jars, the delicacy of a hummingbird preparing to absorb not only the nectar from flowers, but also a possible sweetness that still exists within those candy jars. Indifferent to all this, a little nuthatch bird plays with the ball that it found...



Rio de Janeiro, Brazil

Garrett Middaugh



Houston, Texas



Three Zinnia Blossoms
24" x 24" acrylic on canvas

My focus in this painting, and in many other flower paintings I have created, is close and detailed photo-realistic description to capture the vibrant colors and the surreal and abstract qualities of flower images, to emphasize an other-worldliness within the reality of this one.

Raindrops on Roses
29" x 21" watercolor

I envision a painting in almost everything I see. I like to take an ordinary subject and enhance the perception of it; invite the viewer to take a closer look. Adding drama and mystery through the use of powerful lighting, reflected surfaces, and exaggerated contrasts, I strive to transform simple everyday life into unordinary, not-so-still life. This painting began as a study of a

flower, but I knew that the real areas of interest were the water droplets and how their various colors and shadows interacted with the flower. Watercolor presents enormous challenges and rewards. I love how the medium takes command. The artist starts the process, but the paint takes charge and leads the work to a sometimes unintended outcome. It's always exhilarating.



Indian Wells, California



Cincinnati, Ohio

La Vie et Le Mort
18" x 24" oil

When selecting a tall vase for fresh roses, my eye caught the mason jar of dried blooms. Roses of the same color and variety... dissimilar containers of clear glass... flowers in prime and decline... I'm thinking - life's cycle. Inspiration! "La Vie et Le Mort" was painted in the natural north light of my studio. GAIA is the Italian translation of my first name and is the signature on all my paintings.





*Duncannon
Pennsylvania*

*Awakening
11" x 14" oil pastel*

I have a beautiful rose in my garden, it is called "Climbing Blaze." It is a big strong bush that gives us stunning blooms year after year. One time we got a heavy ice storm too early in a season when flowers were still blooming, and my roses all got covered with that ice. It was so beautiful, yet we all worried about our plants. But after storm was gone, all ice melted and my rose bush was just as pretty and healthy as before, like nothing had ever happened... I always wanted to do the painting of that rare condition. Few years after, I discover a totally new for me medium – oil pastels and got a feeling it will be just the right paint to work on my roses. As soon as the pastel touched the board I knew it is going to work. I call my painting "Awakening" and it always was very special to me. When I found out about Blossom II, I decided to enter my special painting. I'm happy and honored that it got accepted and will be a part of special show "for flowers only."



Prairie du Sac, Wisconsin

Illuminated Lupine

14½" x 21"

colored pencil on stonehenge paper

The idea of "Illuminated Lupine" began while on a walk near our home: I was struck by the dramatic lighting, coloring, and detail of the lupine blossom cluster and, wanting to go beyond the botanical artwork I'd been doing, I designed the composition with a backdrop of a monochromatic magnified leaf. My hope is that this colored pencil drawing of a lupine will bridge the traditional field of botanical art (with its requirements of scientific accuracy and inclusion of different plant structures) with contemporary illustration (with its message-driven communication) to create a unique artwork which touches many. As with most of my artwork, I also hope to represent as best I can God's obvious joy and attention to detail in His handiwork.



Hortensias – Roch Mernard, France

20" x 16" oil on canvas

My French friend musically pronounces the name of the flower "Hortensia": not sounding the "h," rolling the "r," and nasalizing the "en." The word cascades off her tongue like the abundance of blooms falling over the rock promontories of Roch Mernard. The village overlooks the confluence of the La Garonne river and the sea. I was in awe of the massive undulating mounds of hydrangea blooms; pink to rose to purple; abstract intense color shapes. I hoped to retain nature's wildness and outrageous analogous color but refrain from contours and edges.

This summer, my 13th in France, was devoted to the Impressionist movement. The museums were full of 19th and early 20th century paintings: all rebellious, light filled, emotional, broken with full bodied brush strokes. What I learned was to believe my heart will lead me; that all works of the heart and hand have value. Monet, Sisely, Pinchon, Frechon, Sarolla, and Sargent painted in the same epoch, but Oh how differently; my heart leaps up when I behold each of them. That's what I ultimately want in my paintings: a heartfelt response from my heart to yours.



Lexington, Kentucky



Karen O'Neil



Lake Hill, New York

*February 14, 2010 #2
10" x 10" oil on linen*

I enjoy capturing the essence, or life force of flowers, knowing that they fade quickly. This rose seemed to be lit from within. I was fascinated by the contrast of the solid structure of the form of the rose, and the subtle, delicate color shifts that construct the form.





Rochester, New York

Casting Call
16" x 20" pastel on paper

“Casting Call” is an example of classic Trompe L’Oeil, which is a French term meaning to fool the eye. The viewer is led to believe that even the masking tape, which holds the images of the Rose and Orchid, are real. The story of this piece is one that brings the viewer into the creative process and imagination of the artist who has assembled a still-life setup and contemplates which of the beautiful flowers he will place into the vase to create his masterpiece. However, in “Casting Call” the process part of the completed piece and both of the delicate flowers are equally deserving in taking center stage.

Aron Ortega



Hollywood, California

Breezin' in Southern California 24" x 18" acrylic on board

The wind gave her folds and wrinkles, but she never complained. She did not fight back. All she did was wait for the right time, for that subtle breeze that would lift her up. And there she was, dancing to nature's beat, floating like a cloud. Fragile turned graceful, docile turned unbowed. She took it all in, both good and bad. Because she always knew true beauty needs time. This painting has two subjects. The poppy itself is very beautiful on its own, but it is the breeze that gives it its character. Watching this flower at its peak is definitely something worth painting and sharing.





*Enumclaw
Washington*



Chondrorhyncha chestertonii
14" x 18" watercolor

I felt the orchid *Chondrorhyncha chestertonii* had all of the elements to challenge me and showcase my abilities as a painter. I was able to fill the picture plane with fine examples of roots, leaves, connecting growth, and blossoms (both new and dried). This is my finest work to date.



Santa Ana, California

Two Roses
10½" x 14½" watercolor

“Two Roses” is the title of my accepted painting. It is a watercolor on paper, my painting medium of choice. I love the marvelous, sometimes approaching the magical, fluid-ness of the paint. In this painting two pink roses stand in a wine-bottle vase on a kitchen counter, amidst containers of cleaners in front of a dark window. Simple things of common and everyday beauty, simple truths that resonate and bring meaning to where we are, where we’ve been, where we’re going. My pleasure is in looking for and finding beauty, celebrating the notion that beauty is everywhere, everyday, all around us, if only the time is taken to look and to see.

Two pink roses, grace
notes bringing quiet
beauty to everyday space





Austin, Texas

Blossoms for the Bride

11" x 16" pastel

Summer in my garden brings the most delightful experiences and Pride of Barbados is one of the most spectacular flowering plants that can be viewed from my solarium. Its flowers are vibrant yellow, orange, and fiery red. I knew there must be an enchanting way to combine this most spectacular flora and my beloved niece and model Shasta Chez', who had just recently renewed her vows. These two exquisite subjects intertwined into the painting 'Blossoms for the Bride.'



Kansas City, Missouri

The Soloist

21" x 29" transparent watercolor

While walking my dogs one spring morning, I came upon this singular Iris. I generally carry my camera on these outings because I know the best gardeners in the area. This singular blossom stopped me in my tracks... the sunlight had wonderfully caught its form against a very dark background. The natural contrast was like a living Caravaggio and the scene reminded me of a soprano in a Mozart opera, center stage raising her glorious voice to the skies. I am a great believer in the strength of the individual and this fragile blossom seemed the embodiment of power. A quiet but inspirational moment... hence the title "The Soloist."



Summer's Last Call
20" x 15½" oil on Belgian linen

On the morning I painted "Summer's Last Call," I had plans to paint a late summer landscape en plein air. As I walked around the location I had chosen, complete with a perfect view of the Big Horn Mountains and many multicolored aspen trees, I kept passing this tiny, little rosebush just inches from the ground modestly displaying a few old-fashioned roses. Most of its blooms were well past their prime and soft petals were gently falling into the grass. I had set out that day

to paint the last bit of the Wyoming summer colors, but this little rosebush was singing my song. As I sat in the grass and recorded this tiny bit of the world in paint, I witnessed a few of the smaller buds bloom before my eyes and I watched as the larger flowers lost petal after petal in the breeze. Two days later, these roses were gone and so in painting this rosebush, I learned the significance of just a moment in time and how to seize it and celebrate it forever with my brush.



Sheridan, Wyoming



Townsend, Tennessee

The Pollinators

*2½" x 4½" opaque watercolor
shown actual size*

I noticed these bumblebees busily at work one afternoon and was inspired by the dramatic lighting upon them and the thistle. I usually check out thistle plants when hiking as they are almost always hosting some species of bird or insect. The backlit nature of the subject was especially fun to render.



A Texas Treasure
29" x 19" watercolor

The conditions were excellent this year for the growth of wild flowers in the gently rolling hills between the Gulf Plains and the Texas Hill Country. I made several trips to find motifs to paint and I came upon the scene that inspired me to paint "A Texas Treasure." Although I set out to get motifs of the Texas bluebonnets, I was drawn to the variety of flowers that created a greater spectrum of color. I also was grabbed by the large oak tree beside the dirt path that leads one to the other flowers deeper into the painting. To me, this is a true "Texas Treasure."



Houston, Texas

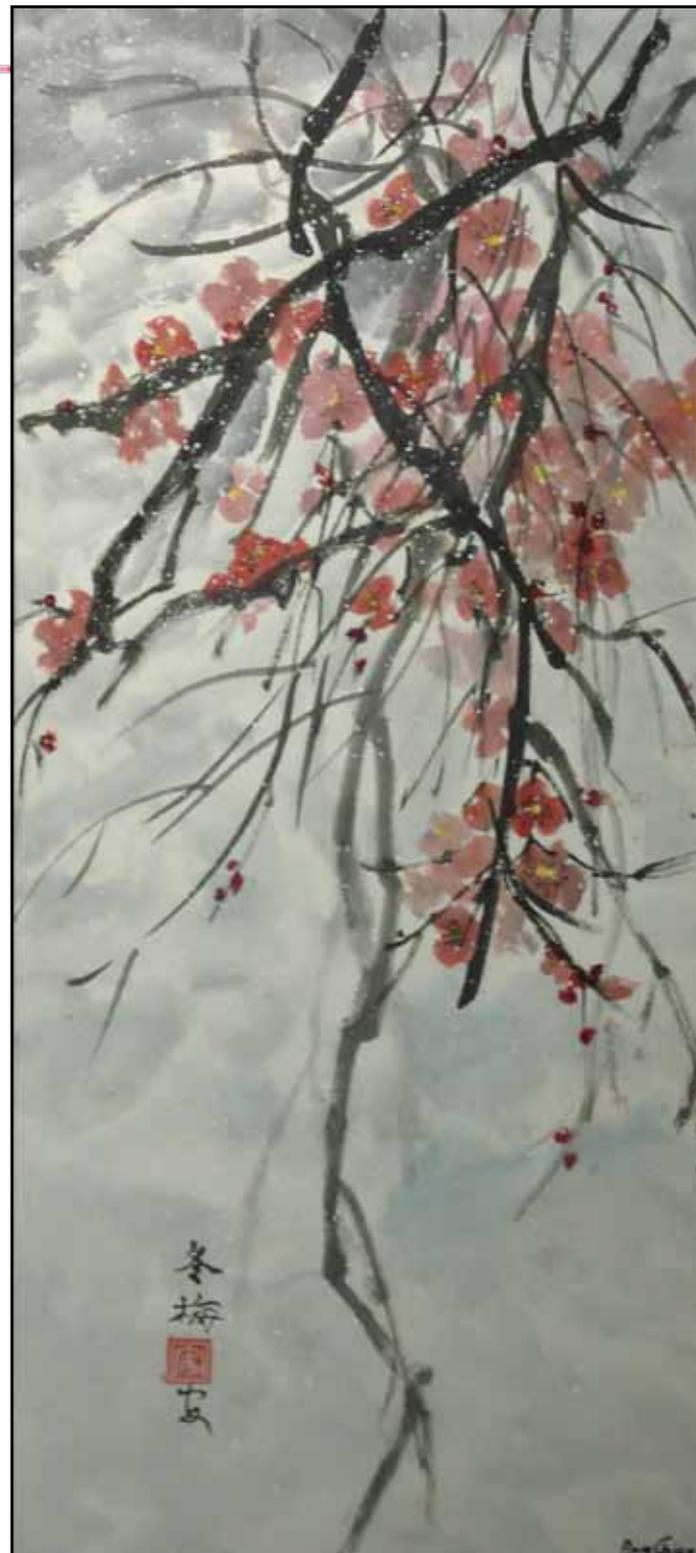
Ann Skier



*Highland Mills
New York*

Plum Blossoms In Snow
11½" x 25½" sumi and watercolor

Winter's end
The promise of Spring
Life continuing



White Cattleya Orchids
28" x 24" oil

The intricate details and delicacy of flowers are what fascinate me. Every flower is so different, and the way the light helps define that detail, and at the same time the delicacy, just enhances each bloom's beauty. When I first started painting, I painted flowers.

Over the years my paintings have evolved, but I have continued to add flowers to still-life paintings, and even figurative paintings. Recently I returned to painting flowers by themselves, in all their glory, and it has been a kind of coming home for me.



Albuquerque, New Mexico

Nancy Stanchfield

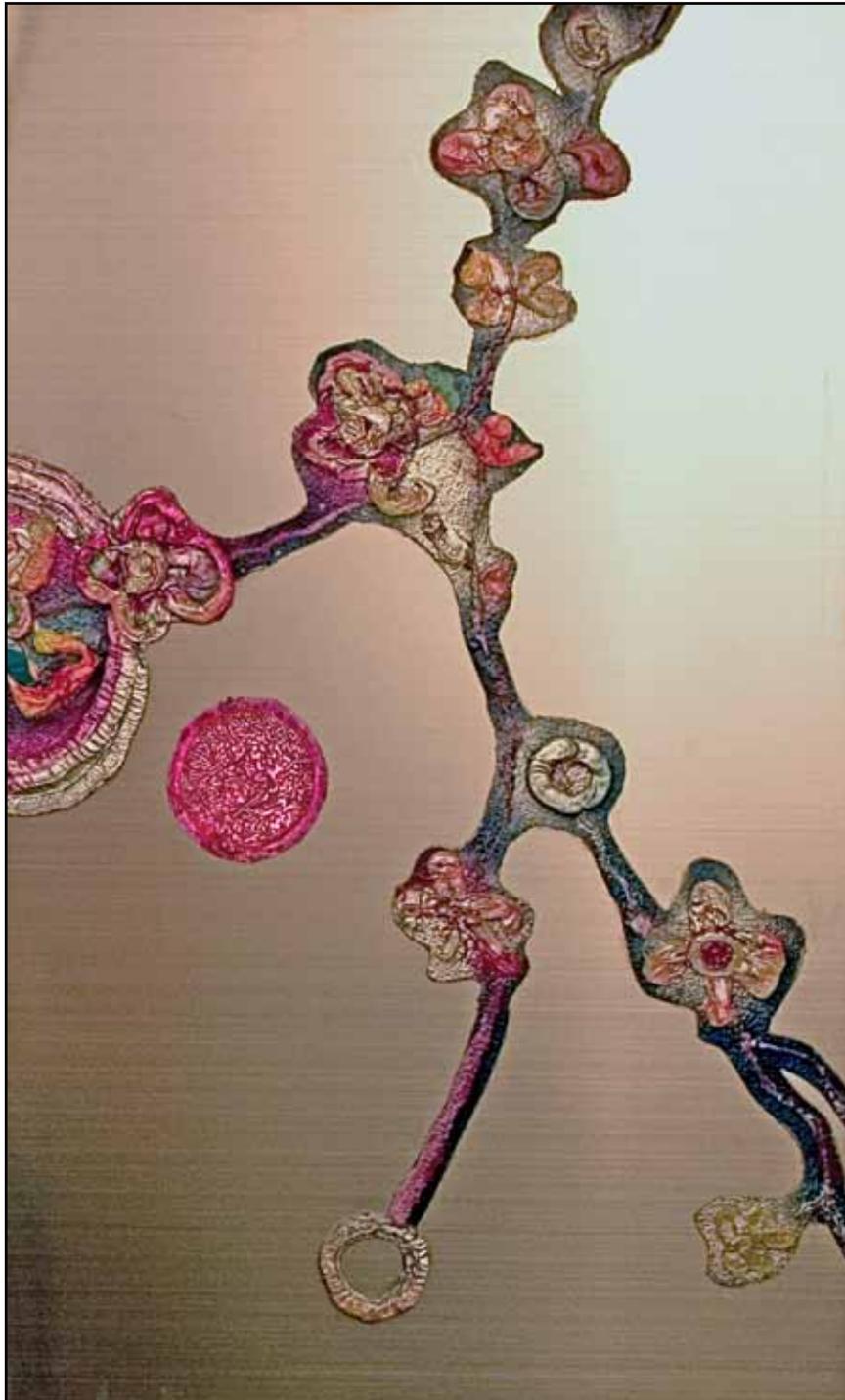


La Quinta, California

Autumn in Ochre
24" x 24" acrylic on canvas

The moment I saw the coral blossoms in the ochre pot, I knew that I had to paint them. Inspired by the autumnal foliage and blossoms, they seemed a perfect accompaniment to the crudely formed nature of the pot. The silhouette added drama and further accentuated the light reflected on the pot.





Kew Gardens, New York

Second Moon Variation (right panel)
15" x 24"

mixed media paint and collage on stainless steel

Cherry blossom reflections,
genetically altered,
with the Moon,
act like a reversed Monet,
engaging the space
while declaring a surface.

Primitive impasto on stainless steel
like organic growth on a smart screen
create drama.

Reflections of the desire to build a beautiful world –
but will it be through technological progress,
by going back to our primordial roots,
or symbiosis of the two?

C Charlotte Strauss



Lakewood, Colorado

Nature's Magic 24" x 12" oil

The beautiful sunflowers in "Nature's Magic" were an absolute joy to paint. I was first attracted by the bright yellow dollops of color sitting atop sturdy stalks that rose above the other foliage in the yard. Only after I got them in my studio did I appreciate the elegance that the sunflowers emanate: the way the delicate petals twist and turn creating subtle nuances of color. The large leaves gently fold under the weight of the flowers as they lay on the glass. The intricate seed pods were a challenge to capture, but very interesting in their construction. Nature truly has created magic in these lovely specimens. My goal in painting "Nature's Magic" was to preserve the beauty of the blossoms and the emotions they provoke.





Otsu, Shiga, Japan

Gomphrena globosa
13" x 20" watercolor

I like the combination of the magenta and green of bachelor's button... and the style too: a long stalk that puts the flower on the top and cubic leaves by the midrib and vein. My basic stance on a flower is to depict it naturally as it is, without any transformation and interpretation. It is almost always same for the landscape and the other subjects that I face. When I am drawing them as the real objects, it is the instruction by the nature, and it is very fun.

I nge Kjeldgaard Tajik



*Mississauga
Ontario, Canada*

King of Flowers 21" x 28" watercolor

My painting depicts three sunflowers wrapped in burlap. What inspired me about sunflowers is the way they stand majestically tall like a crowned king. The burlap wrapped around them resembles the people and in relation to the sunflowers it resembles the earth, their foundation. As for the king, without people there would be no king. As for the sunflowers, without the earth there would be no sunflowers. So my message is as you strive for power and reach for the sky like the sunflower, you will always depend on a sound foundation. Take good care of the earth and the flowers and people, because without them there will be no power, no glory or kings... or sunflowers for that matter.





Asbland, Ohio

Change of Season
18" x 24" oil on board

Sunflowers are one of my favorite blooms, but I chose to depict them after the bright and apparent beauty of summer had faded into that of a softer and more subtle beauty of fall. All of nature has a beauty of youth, but a different beauty comes with age, and though it is sometimes overlooked, this can be even more beautiful than that of its predecessor. Those blessed enough to experience all the seasons of life are charged with finding and enjoying the beauty in each; and in many ways, this painting represents my finding comfort, peace, and beauty with myself, and the changes that mid-life brings.

M Martha Thompson

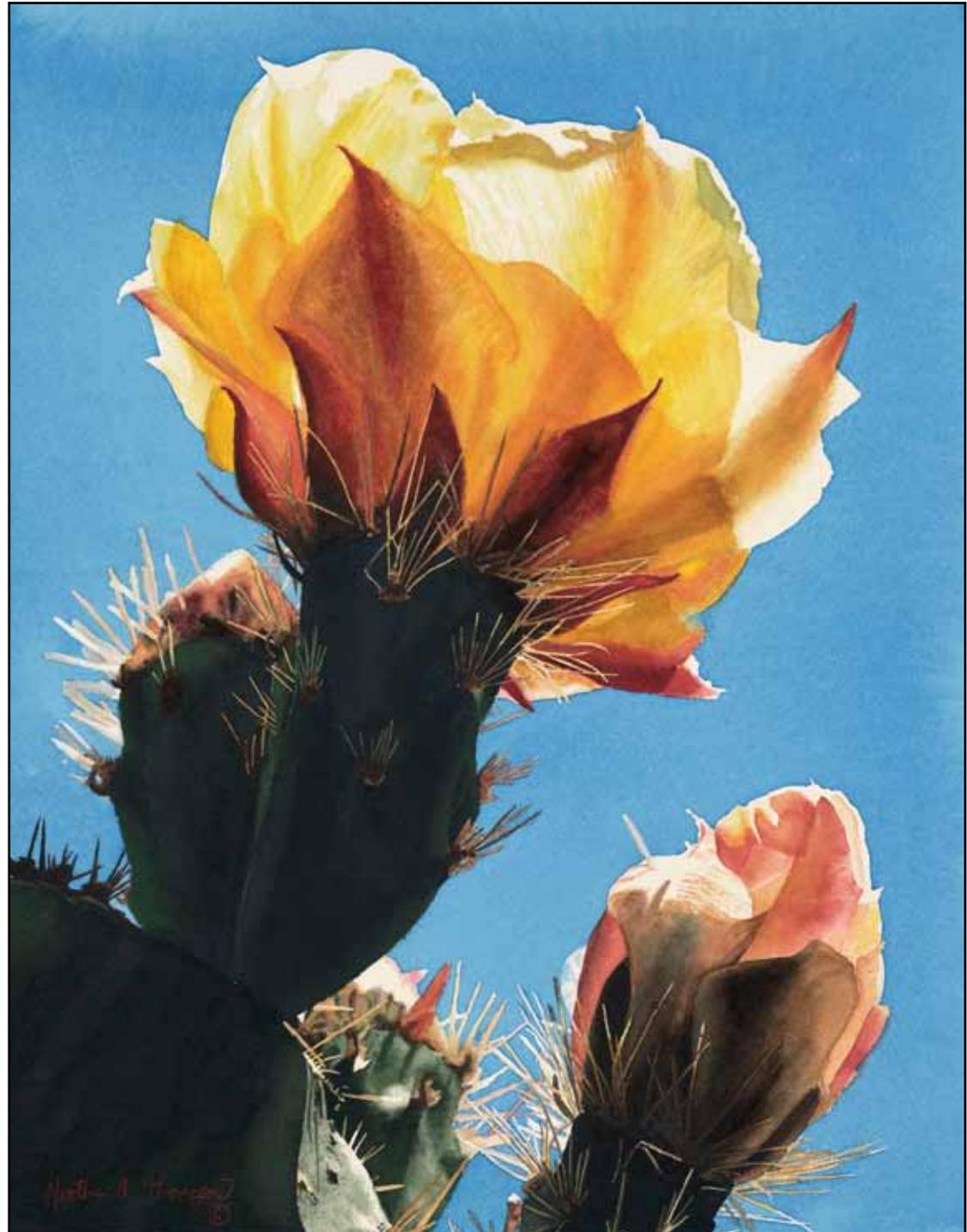


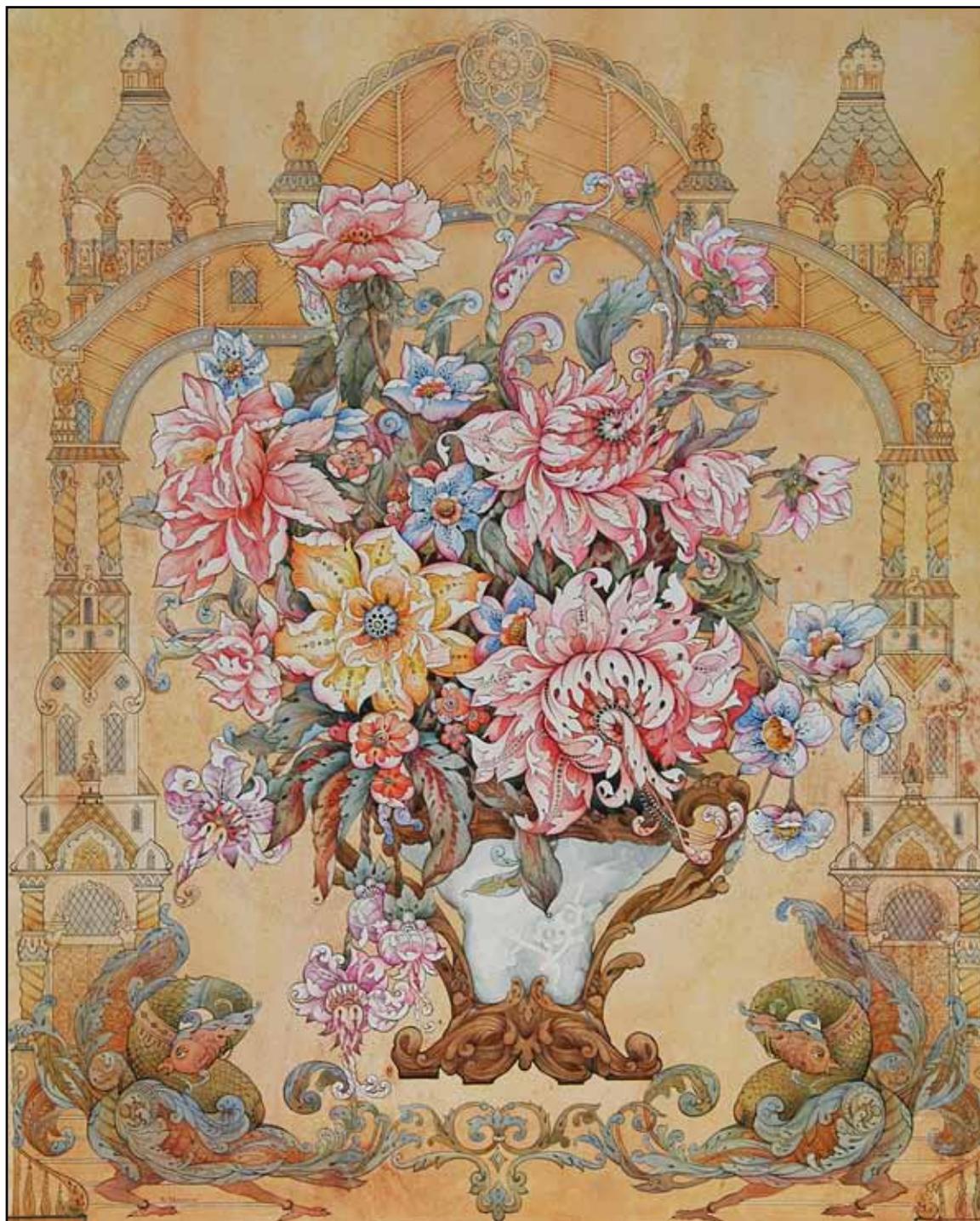
Tucson, Arizona

A Yellow Blossom

13" x 17" transparent watercolor

I love the Sonoran Desert. The blossoms that cover the desert landscape every year are such an incredible sight to me, considering what this vegetation has to go through every summer – so hot and sometimes with little or no rain for months – and still these cactus plants will bloom and bring such color to this unique landscape. It is awesome and absolutely inspiring to me!





Sacramento, California

Bouquet

22" x 27" ink and watercolor

Over the years I have used many different mediums, in isolation or combinations, to achieve what for me is the defining beauty and elegance of flowers. I find myself constantly trying different ideas, styles, and techniques. I enjoy combining the flower's natural beauty with scrollwork, fairytale subjects, and architecture. In this work I began by tracing my drawing onto a piece of Strathmore Bristol board. Masking off the bouquet and vase, I endeavored to achieve a rich antique watercolor background. After allowing the background to completely dry, I removed the mask and outlined the foreground subjects with ink using fine brushes. Finally, I finished the work with the application of stylistic watercolors in order to give the flowers a distinctive coloration.

Muriel Timmins



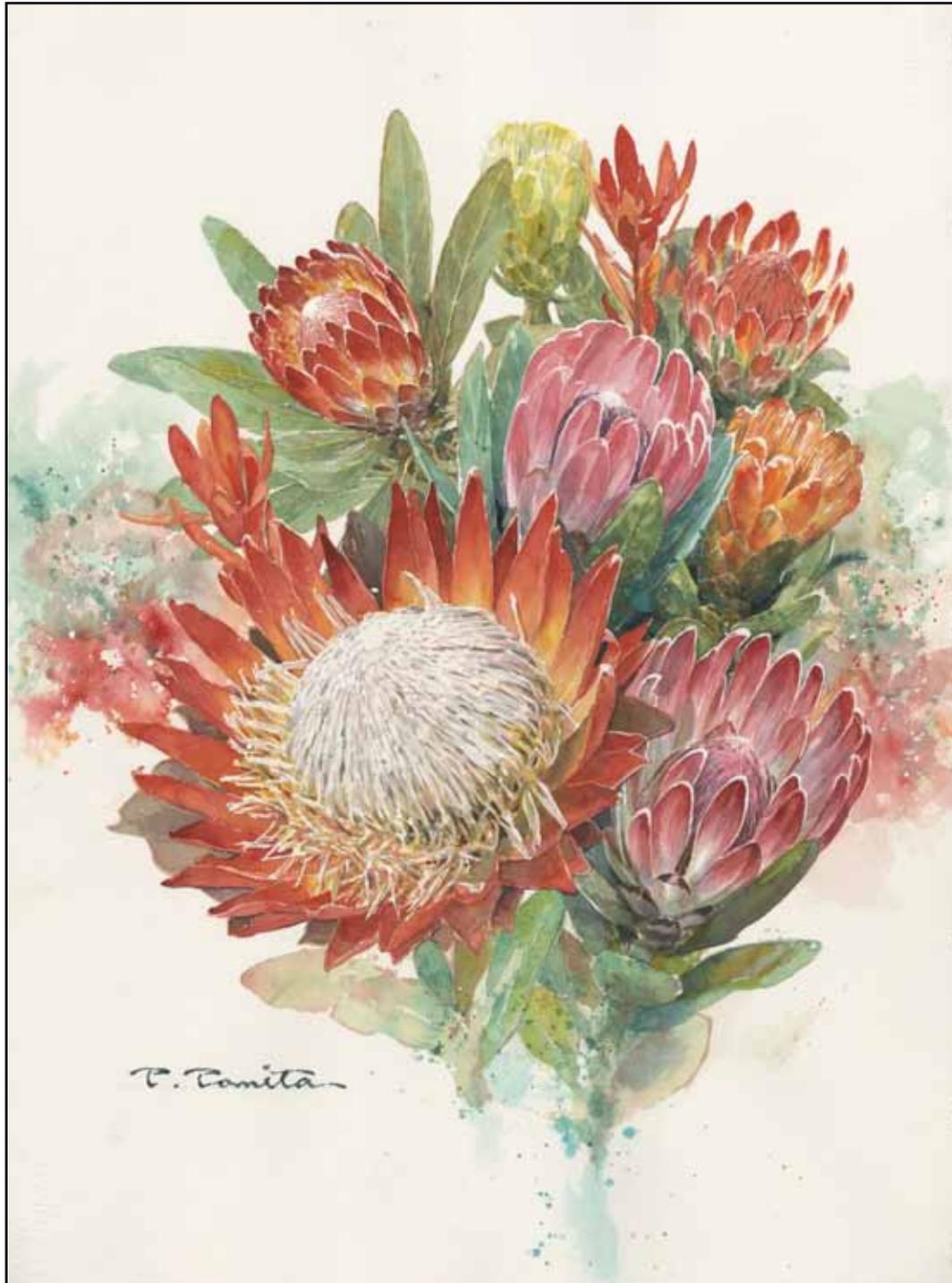
Tucson, Arizona

The Shaman's Ally 36" x 18" oil

In 1996, just after moving (jobless) to Tucson, Arizona, from New England, wandering through desert arroyos quickly became a favorite pastime and stress reliever. On one early trek, walking amidst brush, rocks, and unidentified scurrying little critters, I felt a tugging – not on shoe or pant leg, but directly on the heart. I had spied, and fallen under the spell of, the Sacred Datura... and who wouldn't??? Only later did I learn that, despite its graceful, delicate beauty, every part of this plant, including root, is extremely toxic, even deadly. In times past, local shamans somehow determined that with careful (yet, not easily defined)

handling, its hallucinogenic power could serve as a useful tool. The shaman considered the “spirit” residing within the Sacred Datura an ally and working in conjunction with that force, he could bring about the desired result. I too find myself enchanted by this lovely plant, but am quite content to absorb its magic through my eyes only. The hawkmoth obviously feels otherwise and frequently hovers (hummingbird style), sipping its nectar – apparently without ill effect. Best left to the experts (shaman and hawkmoth), I say... just gazing is enough to alter my state of mind and lift me to a more peaceful place.





Honolulu, Hawaii

Protea

22" x 30" watercolor

The bouquet of *protea* blooms on the ancient slopes of Mount Haleakala on Maui. Originally from Africa the *protea* has found a new expression in watercolors through the master brush strokes and Asian fusion.

Cathryne Trachok



Napa, California

See, Hear, Speak 29" x 18" oil

I always have planted sunflowers in our yard, and then I started drawing and painting them. I realized how human they seemed, and at various stages of blooming, saw the See No Evil aspect of them. After some thought, I put the idea down on canvas, and had a lot of fun with it.





Brooklyn, New York

Hydrangea
8¾" x 11¼" watercolor

I chose the hydrangea to paint at the stage in its life when the bloom of the young plant had gone. It is so beautiful at that time, in a different, more subtle way. The range of delicate colors was an inspiration to me and proof that a plant's beauty can continue even after its youth has vanished.

Judy Waller



Roseburg, Oregon

Essence of Beauty 5 *18" x 12" watercolor*

My 45-year career as a scientific illustrator has honed my observation skills, and the details of my subjects are what captivate and enthrall my imagination. I always have found flowers to be objects of great beauty and inspiration – the very essence of beauty itself. As a painter, I wanted to “move into” the flower, as a honeybee might, and portray the luscious curves and nuances of color, the play of light and shadow, in a more intimate, almost abstract view.



Dahlia and Waterford
30" x 22" watercolor

For the first time, beating the odds of a short cool spring and hot summer in Texas, I was able to grow a bigger-than-bowl-sized dahlia; it blossomed in my garden early in May. Every morning, I greeted four buds, which blossomed and withered. I was amazed and proud of this magnificent beauty and sheer size of it. Of course, I wanted to paint it. I cut one flower and set up with my crystal bowl. I wanted to adorn the flower with a sheer background to continue the rhythm of the petal pattern.



Fort Worth, Texas



Sandra Williams



St. Petersburg, Florida

Dutchman's Pipe 12" x 9" acrylic on board

As a nature artist with a background in science, biology, zoology, and botany, I have devoted much of my artwork toward promoting and funding conservation. I build butterfly gardens and teach others to build them. The Dutchman's Pipe vine is a favorite of mine, host to the threatened Black Swallowtail *Polydamus* butterfly. From one small plant, which I planted at the base of a dead tree, it became a 25' canopy covered in blooms. In season, as many as 50 or more butterflies can be seen on it all day. I simply had to paint it!



Day Lilies

30" x 22½" colored pencil and graphite

These flowers were growing in my garden. True to their name, they bloom for just one day and die. In this drawing, I've included every stage of the lily, from bud to faded blossom. The asymmetrical composition and suggestion of mist create a sense of immediacy and capture the ephemeral quality of these flowers.



Washington, DC



Littleton, Colorado

Barn Dance
12" x 9" acrylic

Poppies are one of my favorite flowers, and these poppies with their almost “stained glass” quality just begged to be painted. Planted in a mountain garden just outside of an old barn, I was intrigued not only by the colors but the rhythm of the “swirling skirts” and

“bobbing heads” which reminded me of a barn dance. I composed this painting to draw your eyes through the picture plane like you were looking at a line of sheet music with its inherent rising and falling notes – still in keeping with the musical theme.



Honorable Mention

Honorable Mention



Milly Acharya
Ithaca, New York
Cornus Florida (Pink Flowering Dogwood)
12" x 15"
Watercolor

Milly Acharya
Ithaca, New York
Nelumbo nucifera (Lotus)
14" x 19"
Watercolor



Nancy Alhabashi
Lawrenceville, Georgia
Broken Heart
18" x 24"
Acrylic on Canvas



Magda Barsoum-Homsey
Tampa, Florida
Cherry Blossoms
16" x 20"
Encaustic & Fabric Collage

Deborah Bigeleisen
West Palm Beach, Florida
Untitled - No. 7
21" x 28"
Oil on Canvas



Jan Boyd Haring
Cascade, Colorado
Lavender
9" x 11"
Watercolor and Colored Pencil

Gail Bracegirdle
Bensalem, Pennsylvania
Black-Eyed Susan
4" x 6"
Watercolor on Gessoed Paper



Adra Brown
West Palm Beach, Florida
Lemon Chrysanthemum
28" x 22"
Oil Paint



Dan Chen
Eugene, Oregon
Nature's Splendor
26" x 34"
Watercolor on Goldcolor Silk



Wanda Choate
Springfield, Tennessee
The Dogwood Crown
19" x 24"
Oil



David Cox
Washington, D.C.
Daylily & Begonia
18" x 15"
Watercolor

Mary Jane Cross
Newport, New Hampshire
Beloved Hope
22" x 28"
Oil



Lyn Diefenback
Yeppoon, Queensland, Australia
Heart & Soul
28½" x 22"
Oil on Linen



Marney Rose Edge
New Westminster, British Columbia, Canada
Vivacious
30" x 22"
Watercolor



Ingrid Finnan
Bronx, New York
Bearded German Iris
10" x 14"
Oil on Paper

Ingrid Finnan
Bronx, New York
Artichoke Flower
12" x 12"
Oil on Paper



Ingrid Finnan
Bronx, New York
Night Blooming Cereus
21" x 20"
Oil on Paper



Sarah Flint
Bardstown, Kentucky
Iris
20" x 20"
Oil on Panel/Etched Glass

Honorable Mention



Susan Foster
Bradenton, Florida
Summer's End
15" x 30"
Oil on Linen



Robin Frisilla
Manchester, New Hampshire
A Sweet Sense of Warmth
20" x 16"
Pastel



Pria Graves
Palo Alto, California
Dahlia Prince Noir
7" x 7"
Watercolor



Pria Graves
Palo Alto, California
Dahlia 'Thomas A. Edison'
7" x 7"
Watercolor



Tracy Hall
Orkney, United Kingdom
Water Lily
3¼" x 2¼"
Watercolor



Don Harvey
Stockton, California
Fresh Cut
20" x 16"
Watercolor

Wendy Hollender
Accord, New York
Jadevine
12" x 18"
Colored Pencil on Duralar Film



Dean Hartung
Philadelphia, Pennsylvania
The Florist
34" x 34"
Oil on Canvas



K. Henderson
Weed, New Mexico
Capturing the Sun
20" x 30"
Oil



Paula Holtzclaw
Waxhaw, North Carolina
Peony Cascade
8" x 6 1/8"
Oil

Paula Holtzclaw
Waxhaw, North Carolina
Red Oleander
9 1/2" x 9 1/2"
Acrylic



Ellen Hutchinson
Philadelphia, Pennsylvania
Still Life with Linzer Torte
24" x 32"
Oil on Canvas

Terry Isaac
Penticton, British Columbia
Summer Glow
18 1/2" x 14 3/4"
Acrylic



Jacqueline Kamin
Newport Coast, California
Lilacs
16" x 20"
Oil on Linen

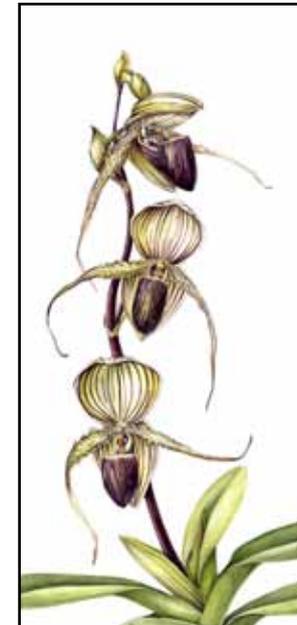


Dee Kirkham
Placentia, California
Lilacs
16" x 20"
Oil

Hilarie Lambert
Charleston, South Carolina
Hollyhocks
6" x 8"
Oil on Linen



Margy Lease
Bradenton, Florida
Sunkissed
20" x 16"
Oil



Mindy Lighthipe
Warren, New Jersey
Striped Paphiopedilum
11" x 24"
Gouache and Watercolor

Honorable Mention



Lenise Lujan-Martinez
Santa Fe, New Mexico
Santa Fe Irises
12" x 17"
Straw Applique Cross

Denice Maranduk
Peterborough, Ontario, Canada
Colouring the Roses
20" x 24"
Acrylic on Gallery Canvas



Abel Marquez
Miami, Florida
Hidden Love
22" x 30"
Pastel on Paper



Ann McGrory
Nashua, New Hampshire
Dragon Tea & Trilliums
6 3/4" x 16"
Pastel



Barbara Mason
Frisco, Texas
Beauty Abound
20" x 14"
Pastel



Brian O'Neill
Rochester, New York
September Sunflowers
16" x 12"
Conte of Paris Pastel
Pencil on Paper

Miriam Mills
Milford, Connecticut
Hawaiian Red Pua Le Hua
9 1/4" x 14"
Watercolors



Diane Morgan
Indian Wells, California
Sunny Day Cherries
30" x 20"
Watercolor



Diana Greenwood Mead
Hampshire, United Kingdom
Hibiscus, Bougainvillea
6 3/8" x 9 1/2"
Acrylic on Paper



Steve Morris
Chesterfield, Missouri
Purple Lillies
11" x 14"
Watercolor



Linda Osburn
Bakersfield, California
The Angel's Earring
18" x 24"
Acrylic



Galina Perova
Salt Lake City, Utah
Pansies with Sunlight
24" x 27"
Oil on Canvas



Linda Petchnick
Enumclaw, Washington
Pink Rhododendron
7½" x 10"
Watercolor



Linda Petchnick
Enumclaw, Washington
Phaius tankerville
5¾" x 10"
Watercolor



Sangita Phadke
Colts Neck, New Jersey
Confetti Rose
16" x 16"
Pastel



Eric Pohl
Midland, Ontario, Canada
Magnolia Cluster
22" x 16"
Oil on Panel



Lynne Railsback
Williams Bay, Wisconsin
Thimbleweed, Anemone Virginia
9½" x 7½"
Watercolor



Valerie Randal
Houston, Texas
Bird-of-Paradise
20" x 16"
Oil on Linen Canvas



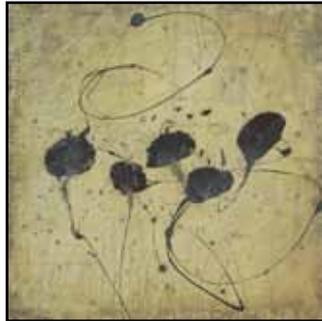
Betsy Roger-Knox
Bethlehem, Connecticut
Ornamental Kale
11" x 10"
Watercolor

Deidre Riley
Woodsville, New Hampshire
L'araignee
24" x 18"
Oil on Linen

Honorable Mention



Irena Roman
Canton, Massachusetts
Bottle of Health
16" x 23"
Transparent Watercolor



Karrie Ross
Los Angeles, California
Spiral Series: Energy Blooms:
"We Dance"
24" x 24"
Mixed Media on Boxed Canvas



Marilyn Schutzky
Scottsdale, Arizona
A Brush with Fame
30" x 22"
Watercolor and Ink



Mary Scott
Caldwell, Texas
Mamas Flags
12" x 9"
Watercolor



Mara Schasteen
Sheridan, Wyoming
Geraniums
19" x 10½"
Oil on Linen



Rachelle Siegrist
Townsend, Tennessee
My Spring Flowers
2½" x 2½"
Opaque Watercolor



Duncan Simmons
Houston, Texas
Peach Blossom
19" x 10"
Watercolor

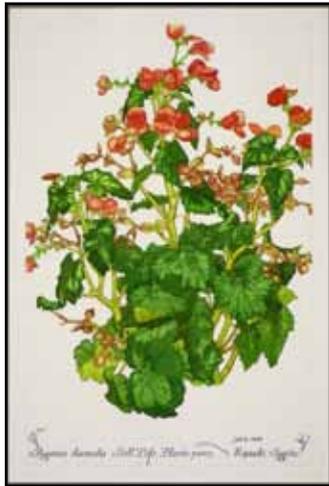


Margaret Smith
West Chester, Philadelphia
Poppies on Fire
14" x 18½"
Watercolor



Sari Staggs
Redondo Beach, California
Yellow Iceland Poppy with Red Center
10" x 10"
Watercolor and Colored Pencil

Masaaki Sugita
Otsu, Japan
Begonia
14¾" x 21¾"
Watercolor on Paper



Lexi Sundell
Ennis, Montana
When a Flower Dreams
30" x 22"
Acrylic on Canvas



Alicia Templin
Arlington, Texas
Poised Petals
24" x 24"
Oil on Canvas

Jude Tolar
Stillwater, Oklahoma
Poinsettia II
11" x 14"
Pastel



Milly Tsai
Monterey Park, California
Moonlight Plum Blossoms
14" x 18"
Ink on rice paper



Keri Vanderlaan
Silverado, California
Life In Death
14" x 9¼"
Watercolor



Jeannetta vanRaalte
Brooklyn, New York
Sunflowers
16" x 17"
Watercolor on Paper

Soon Young Warren
Fort Worth, Texas
Pink Peony
30" x 22"
Transparent watercolor on paper



Kay Witherspoon
Englewood, Colorado
Yellowstone Water Lillies
12" x 9"
Oil on Aspen Panel

Production Credits

© 2010 Susan Kathleen Black Foundation
All rights reserved

Project Manager Pam Dean Cable
Catalogue designed and edited by
Peggy Kinstler of FlauntYourPhotos.com
Design assistant Samuel H. Chartier
Editorial assistants Lyn Jacobs and Katie Aldo
Cover designed by Peggy Kinstler, Lee Cable, and Morten E. Solberg

Printed by Graphic Repros, Chagrin Falls, Ohio
Lisa Schrier, founding partner

Blossom II ~ Art of Flowers internet hub, blossomartcompetition.com/home.html
designed and maintained by Anthony Cannata, Jr. and David Rankin of The ARC Creative Group Inc.

Susan Kathleen Black Foundation website, www.susankblackfoundation.org
including *Blossom II ~ Art of Flowers* pages, designed and maintained by Wes Siegrist.

Published by Susan Kathleen Black Foundation
P. O. Box 235
Lake George, CO 80827
skbfoundation@aol.com
www.susankblackfoundation.org