

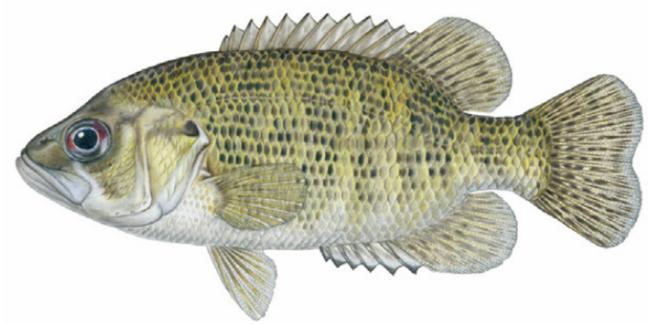


Focus **XI** on Nature

Natural History
Illustration

April 12 – October 31, 2010

NEW YORK
State Museum



Focus XI
on
Nature
Natural History
Illustration



THE UNIVERSITY OF THE STATE OF NEW YORK

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Published in 2010

Focus XI on Nature

Natural History
Illustration

Patricia Kernan and Norton Miller

NEW YORK STATE MUSEUM, ALBANY, NEW YORK

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Front cover:
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Titanoboa (*Titanoboa cerrejonensis*)
Oil, 2009

Back Cover:
Michael Rothman
Bushdogs Crossing the Eloi Creek in French Guiana
Bushdogs (*Speothos venaticus*)
Acrylic, 2009



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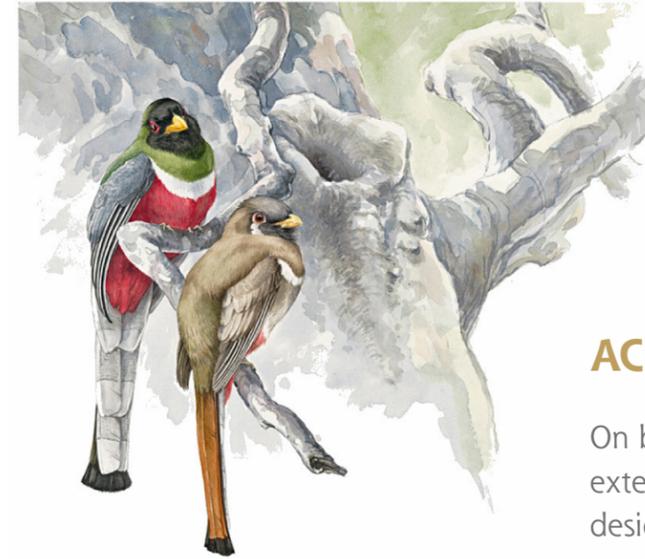
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ACKNOWLEDGMENTS

On behalf of the Focus on Nature XI Selection Panel members, thanks are extended for the extraordinary assistance of volunteer Nancy Yule. She designed and set up a database that made selecting works from a record number of entries possible. Volunteer Alma Birnboim was also helpful in innumerable ways. Thanks to NYSM staff members: exhibit planner Gene Mackay, exhibit designer Ford Bailey, graphic designers Leigh Ann Smith and Craig Gravina, WEB designers Kelley Feranec, David Gerhard, and Victor Diaz; scientists Dr. Tim McCabe, Dr. Robert Daniels, Dr. Jeremy Kirchman, Dr. Roland Kays, Dr. Norton Miller, and Dr. Charles Ver Straeten who reviewed the catalog text; and the installation crew, Owen Sherwood, Michael Carlito, and Koren Lazarou. Many thanks to Joanne Guilmette, and Albert Gnidica, and Pat Macali for their excellent media outreach.



FOCUS ON NATURE XI SELECTION PANEL MEMBERS

Rosemarie Schwab

Guest Artist Juror

Dr. Carl George

Professor Emeritus of Biology,
Union College

Dr. Jeremy J. Kirchman

Curator of Ornithology,
New York State Museum

Dr. Norton Miller

Curator of Bryology
and Curator of Quaternary Paleobotany,
New York State Museum

Patricia Kernan

Biological Illustrator,
New York State Museum



INTRODUCTION

Focus on Nature XI (FON XI) is a juried biennial exhibition that showcases the high standards and skills of the current international natural history illustrator community. Some of the artists are scientists, and others work closely with scientists to create images needed to illustrate research projects or to be used by institutions, books, journal articles, online publications and other educational venues.

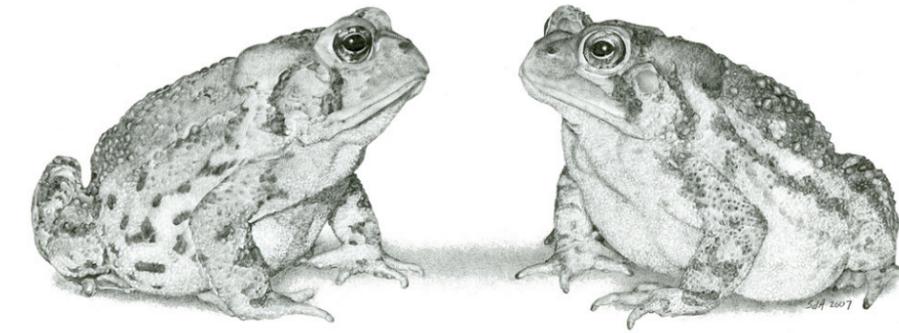
The New York State Museum began *Focus on Nature* in 1990 to demonstrate the connection between science and images. While photography is an important way to record science and the natural world, there is no replacement for the accuracy and clarity of good illustrations. For instance, special diagnostic features can be highlighted, the juxtaposition of important information accomplished, abstract concepts diagramed, and extinct organisms brought to life.

It is again a pleasure to bring this specialized art to the attention of visitors to the New York State Museum. A record number of entries was received for *FON XI*, and the work of seventy-three artists from thirteen countries was selected by a jury of scientists and artists for this exhibit. The number of submissions highlights the worldwide expansion of communication among illustrators and the increased public interest in the natural world as environmental issues become ever more of a concern.

FOCUS ON NATURE XI

April 12 – October 31, 2010

ARTIST COMMENTARIES



Sue deLearie Adair

Schenectady, New York, USA

Hector and Killwillie

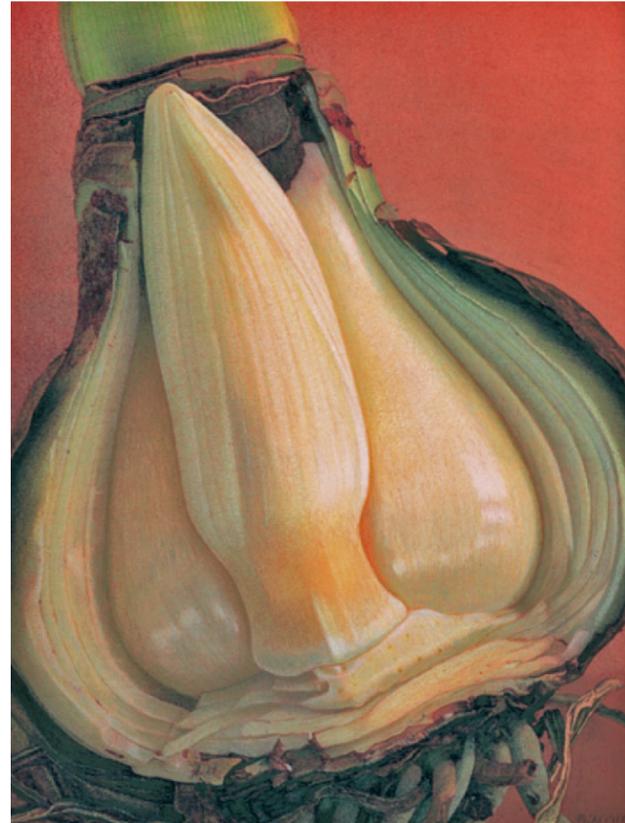
American Toad (*Anaxyrus americanus*)

Graphite, 2007

11.5 x 5.5 in (29.21 x 13.97 cm)

Loan courtesy of James Graves

One of my Shetland sheepdogs has a talent for finding toads at night. I have come to know American toads well as I examine each of them with the hope of identifying a Fowler's toad, a species that occurs in the Albany Pine Bush where I live. I eventually found a Fowler's toad, although this drawing is of two American toads. I chose two individuals that show something of the range of coloration (light to dark and amount of spotting) found in this species. The composition was inspired by the toads' personalities. They remind me of grumpy old men who might be facing off in an argument. The title comes from the names of the two rival yet friendly lairds (gentlemen) in the British Broadcasting Company (BBC) television series, "Monarch of the Glen."



Gionata Alfieri

Magenta, Italy

Amaryllis 'Basuto' (*Hippeastrum*); Amaryllidaceae

Color pencil, 2009

8.25 x 11 in (20 x 28 cm)

I produced this work for an invitational botanical exhibition, Flora Impudica, in Lodi, Italy, near Milan, that opened in May 2009. The theme of the exhibit focused on making a connection between botanical works and one of the seven mortal sins. I chose lust and tried to look beyond symbolic or metaphorical meanings, while keeping scientific accuracy in my artwork. I chose the amaryllis because a few years ago I had been commissioned to design packages for the Italian firm L'Erbolario and had made numerous artworks using images of this plant. The commission inspired iconographical research that resulted in this representation of the partly dissected bulb of the amaryllis 'Basuto' showing a flower bud nested among leaf bases. The technique of colored pencils on colored paper (pink in this case), enabled me to create feelings that I couldn't obtain with other techniques.



Bobbi Angell

Marlboro, Vermont, USA

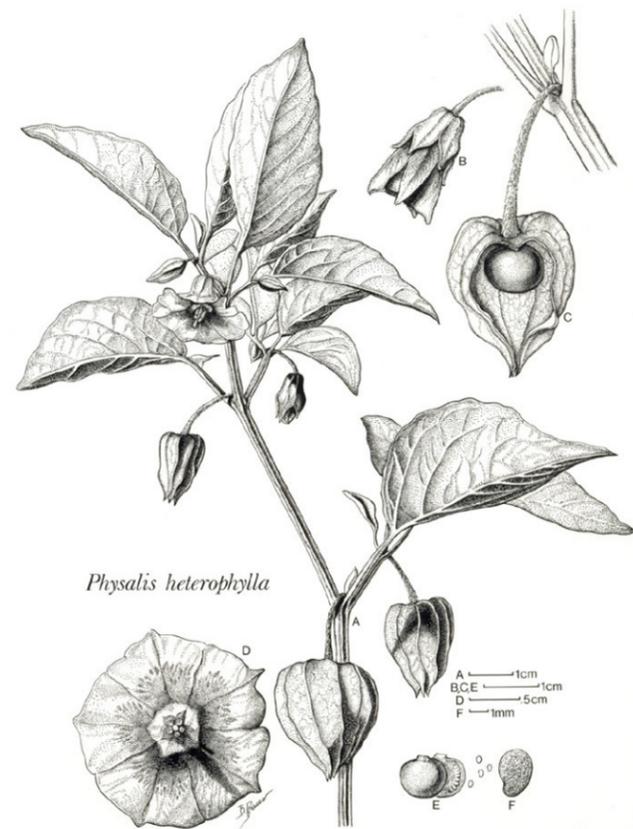
Fuchsia (*Fuchsia glaberrima*); Onagraceae

Etching (copper plate), 2009

9 x 12 in (22.85 x 30.48 cm)

Species of Fuchsia, including a myriad of cultivars, both common and rare, have brilliantly colored flowers. They come in every shade of pink, purple, and orange, but I learned to appreciate them in black and white while drawing forty species, mostly from herbarium specimens, for a monograph several years ago. During a recent plant collecting trip to Ecuador, I was impressed by the sight of many species of Fuchsia growing wild along roadsides and in the forest. The diversity of flower size and color and growth habit was remarkable and always eye-catching, but it was fairly easily bypassed since I was always more captivated and engaged by the specific plants we were looking for. At one point though, when my collection bag was already overfull of plants I needed to draw, I spied a spectacular plant as we drove along a remote dirt road and insisted we stop so I could draw and photograph it. It was unlike any Fuchsia I had ever seen, with stunning burgundy leaves and long pendant scarlet flowers. I had no specific plans for my sketches, but once back in my studio, I decided to use the photographs and sketches to create a copper etching of the plant. The composition of my field sketch needed little adjustment to fit it full size onto my largest piece of copperplate. Once etched and printed, I sent a print of it to the botanist who works on Fuchsia, and he identified it as a species he has never seen in the field. And, indeed, I had drawn it for him years ago from a herbarium specimen, which regrettably did little to display its glorious nature, so I was glad for the chance to depict it anew.





Brent A. Bauer

Avondale, Arizona, USA

Clammy Ground Cherry

(*Physalis heterophylla*); Solanaceae

Scratchboard, 1985

8 x 12 in (20.32 x 30.48 cm)

The clammy ground cherry, *Physalis heterophylla*, is found in most of temperate North America in dry woods and clearings. A member of the nightshade family, Solanaceae, all parts of this plant are considered toxic except for the mature yellow berry hidden in the hanging papery shelled "lantern." I encountered this flowering plant in a friend's backyard in Michigan and was impressed by both its common occurrence and quiet uniqueness. As I studied the plant further, I was especially drawn to the stages of formation—from green to brown and finally to a yellow edible half-inch mature berry and its packaging in the papery lantern. The artistic challenge was a journey into pure botanical illustration with ink, crowquill (flexible pen nib), and scratchboard that lies on the other end of the spectrum from my impressionistic oil paintings.



Tara Dalton Bensen

Scotts Valley, California, USA

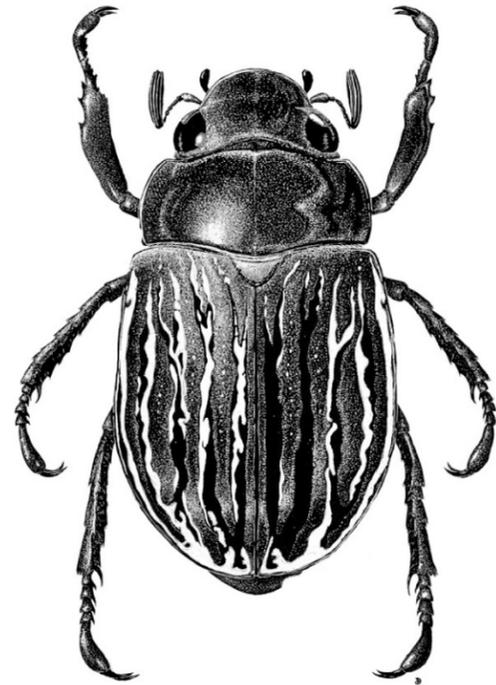
Gladiator Frog (*Hyla rosenbergi*)

Watercolor, 2005

9 x 6 in (22.85 x 15.24 cm)



I first encountered this large, extraordinarily beautiful tree frog when traveling through Puerto Jimenez, on the Osa Peninsula in Costa Rica. It was sitting on a fence in the full sun, looking out over the waters of the Golfo Dulce. I quickly snapped some pictures and sketched as many references as I could for a future painting. The frog was not at all skittish and was quite cooperative. When we were finished with our photo shoot, I placed the frog in a small shady tree. It was quite indifferent to being moved, held, or placed in the tree—most certainly the boldest frog I have ever encountered. Consulting my field guides, I discovered that the species was *Hyla rosenbergi*, a nest-building gladiator frog. This frog is best known for its remarkable basin-building habits during the breeding season. It is named for the fighting behavior of the males, who have prominent sharp spines next to their thumbs, which they use in fights over females, clutches, and nest sites. They spend most of their lives high in the canopy and only come down to the ground to breed.



Tara Dalton Bensen

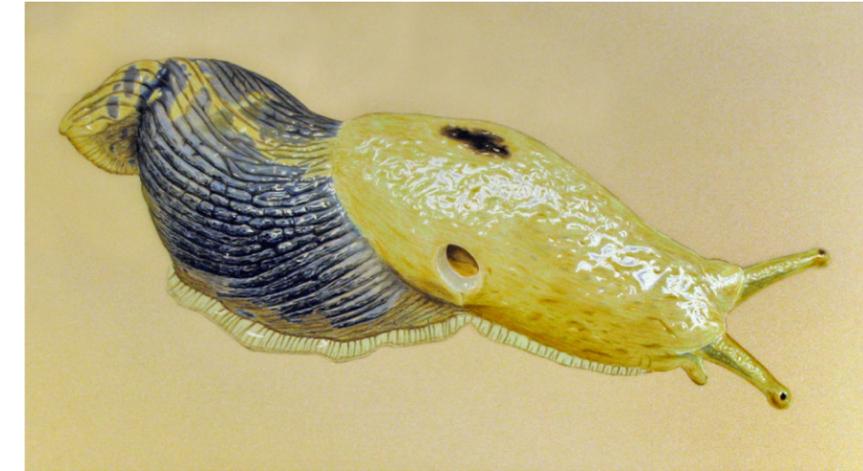
Scotts Valley, California, USA

Glorious Jewel Scarab Beetle (*Chrysina gloriosa*)

Scratchboard, 2001

8 x 10 in (20.32 x 25.39 cm)

Native to the mountains of southwestern North America, this relative of the gold beetle is a beautiful iridescent pale green with chrome-like vertical stripes down its back. When I chose this beetle as a subject for a scratchboard piece, I did not realize how challenging it would be to render iridescence in black and white. While investigating more about how iridescence works, I discovered that the beetle's exoskeleton is made up of five-, six-, and seven-sided liquid crystalline cells, which spontaneously arrange themselves according to the curvature of the beetle's shell, and thus reflect light at certain wavelengths. This creates the appearance of multi-colored concentric circles on the rounded parts of the beetle's body.



Torsten Bernhardt

Montreal, Quebec, Canada

Banana Slug (*Ariolimax species*)

Color pencil, 2007

21 x 11.25 in (53.34 x 28.57 cm)

This slug was found on a trip ostensibly to observe plants on a field trip north of Seattle. I couldn't help but be amazed by its size. Coming from the East Coast, where they're only a few centimeters long, the grandeur of slugs on the West Coast was a revelation. Since I am not a gardener, I don't have the automatic bias against them, and my general fascination regarding invertebrates lets me look past their cold slimy selves and see them for the beautiful creatures they are. The beauty of the world isn't only to be found in the furry and the feathered, but also in the creatures that you wouldn't want to hug. This piece was drawn at a friend's kitchen table in the last week before I flew back east.



Torsten Bernhardt

Montreal, Quebec, Canada
 Ammonoid Fossils (*Ammonoidea*)
 Carbon dust, 2006
 12 x 8.25 in (30.48 x 20.95 cm)

Ammonoids, which are mollusks related to the squid and octopus, existed for approximately 345 million years before dying out in the same extinction event that killed the dinosaurs. I love the fact that although they are all gone, their fossils tell such a wonderful story of the time when they were one of the most successful animal groups in the world. The number of individuals in this fossil is a testament to how many there were once upon a time. A neighbor loaned me this fossil, and I don't know the name of the species or even how old they are to within a hundred million years. The subtle shadows of the ridges on their shells called out to be done with carbon dust. This was done in a single all-night session; deadlines have a habit of trumping sleep.

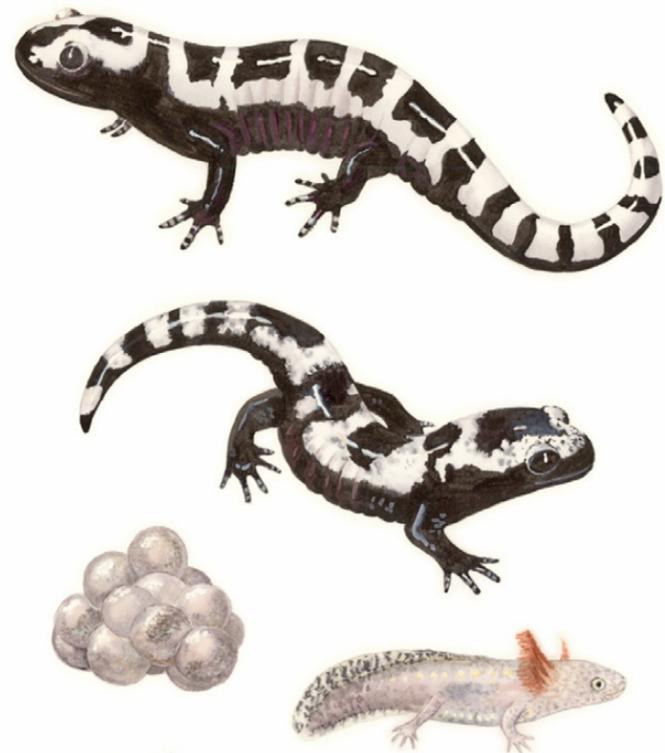


Cristina Maria Klas Bico

Curitiba, Brazil
 Paraná Pine (*Araucaria angustifolia*); Araucariaceae
 Watercolor, 2005
 27 x 19.5 in (67.81 x 49.02 cm)

The Paraná pine tree is the emblem of the state of Paraná. It is the only species of *Araucaria* found in Brazil and is endemic to the Atlantic forest in Paraná. It was once very common in the southern states of Brazil, but it is now threatened with extinction because of its high timber value. The remaining fragments of this unique forest amount to less than 2 percent of the original area. This tree can reach up to 165 ft (50 m), and it gives the impression of a large leafy plant. It is pivotal in the health of the ecosystem because it shelters smaller plants and it is efficient at retaining soil moisture, an important factor in the quality of the fauna and flora of the Atlantic forest biome. Its seeds, the pine nuts, are important sources of food for animals during the winter as well as being highly relished by humans.

This painting was done over a period of three months in 2005. The collection was made from a thirty-year-old specimen that annually produces many cones.



Susan Brand

Maplewood, New Jersey, USA

Marbled Salamander (*Ambystoma opacum*)

Watercolor, 2008

9.5 x 12 in (24.12 x 30.48 cm)

I was attracted to the marbled salamander, *Ambystoma opacum*, for its graphic markings and unusual breeding behavior. Unlike most salamanders, it breeds in early fall rather than spring. The female lays a clutch of up to two hundred eggs, one at a time, in vernal pool areas that have dried over the summer. She waits with her eggs over the winter and keeps them safe and moist. When the pools refill in the spring, the eggs are submerged and hatch. In warmer months, the marbled salamander hides by day under vegetation and rotting logs and can survive dry weather by burrowing deep into the soil. *Ambystoma opacum* was a challenge to paint. The salamander is elusive, tiny, and fast, so I worked from photographs and field guide descriptions. I was able to achieve the saturated blacks by using acrylic paint in the darkest areas. In the process, I fell in love with these tiny amphibians.



Robin Brickman

Williamstown, Massachusetts, USA

Gambian Epauletted Fruit Bat (*Epomophorus gambianus*)

Mixed media (3-D paper, watercolor), 2008

10 x 14 in (25.39 x 35.56 cm)

The painting of the Gambian epauletted fruit bat was created for the children's picture book *WINGS* by Sneed B. Collard III (Charlesbridge Press, 2008.) This book is about birds, insects, and bats, and features my sculpted watercolors. In this technique, I painted, cut, and glued paper into three-dimensional paintings that were photographed for the book. I learn a great deal about the subjects I am illustrating through my research and by representing them artistically.

Natural science art is a compelling way for an artist, and those viewing a work of art, to learn about nature.



Lucilla Carcano

Campomorone, Italy

Insect Galls, Downy Oak (*Cynips cornifex*, *Andricus quercustozae*, *Cynips gallaetinctoriae*, *Andricus panteli*, *Quercus pubescens*)

Watercolor, 2003

13.5 x 12.25 in (34 x 31 cm)

The round *Andricus quercustozae* gall is the most common Italian oak gall. Initially green and sticky, it soon turns woody and remains on its oak branch long after the hymenopteran larva growing inside has turned into an adult insect and left. Then the gall gives shelter to many other species of insects, such as ants. During a winter walk, it is easy to see these galls on the bare oak branches. On *Quercus pubescens*, whose dry leaves are persistent in the winter, an expert eye can also find smaller galls withstanding the rigors of winter, such as the tiny *Cynips cornifex* horns growing on leaf veins; the little round *Cynips gallaetinctoriae*, once sought-after because of its high tannin content, or the rare *Andricus panteli*.



Diana Carneiro

Pinhais, Paraná, Brazil

The Coral Reefs of Southern Bahia

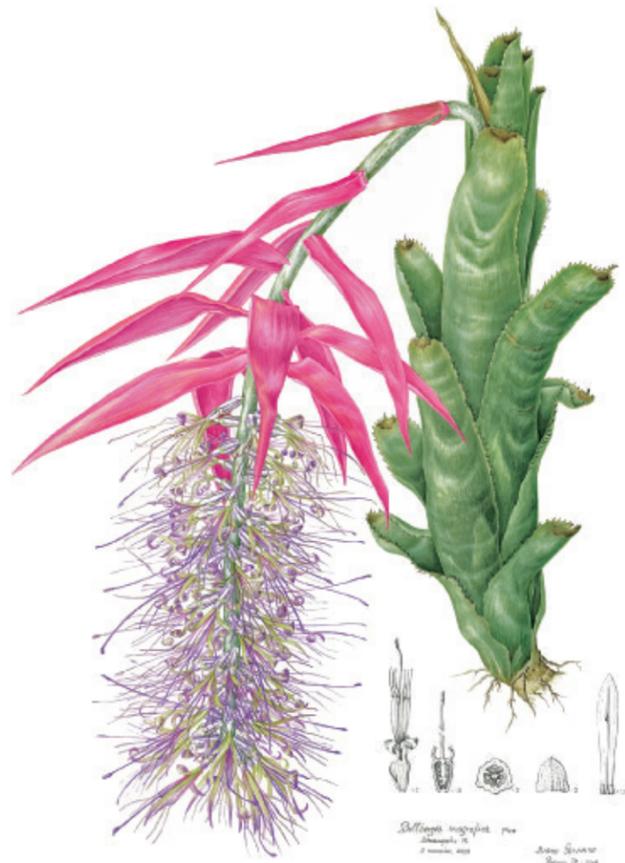
Caribbean Sea Mat or White Encrusting Zoanthid, Red Gorgonia, Fire Coral, Sulphur Sea Plume or Yellowbush, Brazilian Brain Coral (*Palythoa caribaeorum*, *Muricea flamma*, *Millepora braziliensis*, *Muriceopsis sulphurea*, *Mussismilia harttii*)

Watercolor, 2007

21 x 29 in (53.34 x 73.65 cm)

Coral reefs are tropical ecosystems known for their rich species diversity. The Abrolhos Reef along the Brazilian coast is no exception, with many endemic species. It is part of the Abrolhos Marine National Park, and it is the main coral formation in Brazil. Today coral reefs are the focus of attention of researchers worldwide because they are very sensitive to pollution, ocean acidification, and climate change. The Abrolhos Reef is also threatened by turbidity caused by deforestation and land use on the mainland. This artwork shows a landscape of the reef based on submarine photos taken by researchers of the Living Coral Project in Porto Seguro in the state of Bahia, Brazil. The morphological characteristics of five common species dwelling in this reef are represented in the lower part of the artwork.

This painting was commissioned in 2007 to represent the XXVII Zoological Brazilian Congress, the main event organized by the Brazilian Zoological Society in partnership with the Federal University of Paraná.



Diana Carneiro

Pinhais, Paraná, Brazil

Bromeliad (*Billbergia magnifica*); Bromeliaceae

Watercolor, 2006

21 x 29 in (53.34 x 73.659 cm)

Billbergia, named after Gustaf Johan Billberg, a Swedish botanist, is a genus in the plant family Bromeliaceae. Many *Billbergia* species (forty-nine) are endemic to Brazil, but others are found throughout Central and South America, from Mexico to Paraguay and Argentina. These plants are “tank-type” bromeliads (which hold water in reservoirs at the base of the leaves). They have beautiful inflorescence, composed of large pink bracts, scales on the calyces and stems, and numerous flowers, with petals that range in color from delicate green to violet. This particular plant was found blooming in November 2005 near Curitiba, the capital of Paraná State, in an araucaria forest, a type of Atlantic rain forest. Because of its beauty, plants of this species have attracted poachers and are now on the verge of extinction.

The specimen depicted was collected by researchers of the Municipal Botanic Garden (MBM) and brought to me to illustrate a technical drawing as a permanent scientific record. But, because of its gorgeous colors, I decided to paint it in watercolor as well. I greatly appreciate the opportunity to do natural history illustration because of its importance to the environmental preservation effort.



Zoë Carter

Nelson, New Zealand

New Zealand Shinning Cuckoo, Kowhai
(*Chrysococcyx lucidus*, *Sophora microphylla*)

Mixed media (gouache, watercolor), 2008

7 x 10 in (17.78 x 25.39 cm)

Migrating each spring from the Solomon Islands to New Zealand, the world’s smallest cuckoo is unmistakable as it reflects the summer sunlight off its olive green back and wings, and distinctive banded breast. The model for this painting was stunned when it hit a window. As I held it in my hand, I was inspired to paint a life-size portrait. I thought the most appropriate perch would be a branch of Kowhai, its favorite tree, before the narrow pinnate leaves develop and when it is in full bloom, a picture of yellow-gold.

By using translucent watercolor and a little gouache, I have endeavored to show this dainty bird gripping the swaying branch of gold-green buds. The cuckoo’s short trousered legs and curious toes, two forward, two back, are ideal for perching, and this small bird is rarely seen on the ground. I am eagerly waiting again this summer to hear the delightful repetitive call of the Shinning Cuckoo.



Juan Luis Castillo

Valdemorillo (Madrid), Spain
 Acineta (*Acineta alticola*); Orchidaceae
 Digital, 2009
 13 x 19 in (33 x 48.25 cm)

I found this orchid in the summer of 2009, along a trail to the summit of Auyantepui, a table-top mountain (called a *tepui*) in Venezuela, near El Peñon camp. In spite of rainy weather, I made quick sketches and took photographs, and once back in my dry tent, I drew more detailed sketches. This final plate was finished at my studio in Madrid and will be part of an exhibit about plants of the "Lost Worlds," as these table-top mountains are known.

The genus name *Acineta* comes from a Greek word *ἀκίνητος* (*akinetos*) meaning "immobile," in reference to the rigid, non-articulated lip. *Acineta alticola* is usually an epiphyte on trees, but it is sometimes terrestrial or grows on moss. It has pendent to suberect inflorescences with up to twelve flowers on a stem, that are generally bright yellow with pale orange spots, cupped, and tulip-like, with a simple fleshy callus. This plant is found in the Roraima area of southern Venezuela, where it has been spotted at 3,280–8,202 ft (1,000–2,500 m) on table-top mesas, such as Auyantepui, Chimantatepui, and Toronotepui.



Juan Luis Castillo

Valdemorillo (Madrid), Spain
 Nile Crocodile (*Crocodylus niloticus*)
 Digital, 2009
 13 x 19 in (33 x 48.25 cm)



The Nile crocodile is the largest crocodylian in Africa. When mature, the male measures from 11.5–16 ft (3.5–5 m) long and weighs about 1,023 lb (500 kg). Females lay their eggs (twenty-five to eighty) about two months after mating. Unlike most other crocodylians, female Nile crocodiles will bury their eggs in sand rather than incubate them in rotting vegetation. After burying the eggs, the female then guards them during the three-month incubation period. Nile crocodiles have temperature-dependent sex determination, which means the sex of their hatchlings is determined not by genetics but by the average temperature during the middle third of their incubation period. If the temperature inside the nest is below 89°F (31.7°C) and above 94°F (34.5°C), the offspring will be female. Males can be born only if the temperature is within a narrow 5-degree range. Hatchlings are about 11 in (30 cm) long at birth. The new mother will protect her offspring for up to two years. At the end of the two years, the hatchlings will be about 4 ft (1.5 m) long and will, of their own accord, depart the nest area.



Aristolochia galeata

Edilma 06



Edilma Coelho

Anapolis, Brazil

Papo de peru or Dutchman's Pipe (*Aristolochia galeata*); Aristolochiaceae

Watercolor, 2006

13.5 x 9 in (34.28 x 22.85 cm)

Plants in the genus *Aristolochia* are widely cultivated as ornamentals because of the remarkable form and beauty of their flowers. They have a distinctive smell that probably attracts insect pollinators. *Aristolochia galeata* is largely found in its native Brazilian *cerrado*, a unique ecosystem similar to savannas.

The completion of this painting was very hard and took me a long while, but I am pleased with the result.



Fernando Jorge Simões Correia

Pampilhosa, Portugal

Birds: A Flying City for Ectoparasitic Fauna

Barn Owl, Lousefly, Flea, Mite, Louse, Tick (*Tyto alba*, *Ornithomya avicularia*, *Ceratothylus gallinae*, *Dermanyssus gallinae*, *Columbicola columbae*, *Argas reflexus*)

Digital, 2008

24 x 16 in (60 x 42.41 cm)

In this project, I drew various unwanted “pets” that I sometimes bring home attached to me after my spring field walks. In general, there are very few illustrations of ectoparasites, and even fewer exist of those found on birds. Although birds are mistakenly thought to be “cleaner” than mammals, they suffer the same martyrdom. In fact, where there is life, there is always a parasite that takes advantage of it.

I wanted to find a solution to the problem of depicting unappealing subjects such as fleas and ticks, so I decided to overshadow the composition with a beautiful bird that would attract most of the attention and only secondarily would it be revealed that the illustration is about ectoparasites. The choice fell on a white lady of the night, the Barn Owl, one of the most widespread birds of prey in the world.



Wilson Cunha

Taguatinga, Brazil

Palm Fruits (*Mauritiaflexuosa*, *Atalea geraensis*, *Acrocomia aculeata*, *Syagrus oleracea*, *S. cearensis*, *S. petrea*); Arecaceae

Watercolor, 2009

14 x 19.5 in (35.56 x 49.53 cm)

This painting is one of the most satisfying artworks I've created since focusing my career on botanical illustration about five years ago. I am particularly attracted to the Arecaceae, or Palm family of plants, because of their great diversity and elegant forms. A large number of species occur in the *cerrados*, a unique plateau ecosystem of central Brazil, with which I am very familiar, having lived there all of my life. It was a challenge to select only a few of the many species from this region. In the end, I chose ones whose nuts are important to the rural economy.

Palms are some of the most researched and widely cultivated plants because of their economic importance. They include many plants used in landscaping; foods such as coconut palm, *Cocos nucifera*; and a material so similar in appearance and hardness to ivory that it is known as the "ivory nut" or "vegetable ivory," *Metroxylon amicarum*.



Emily S. Damstra

Kitchener, Canada

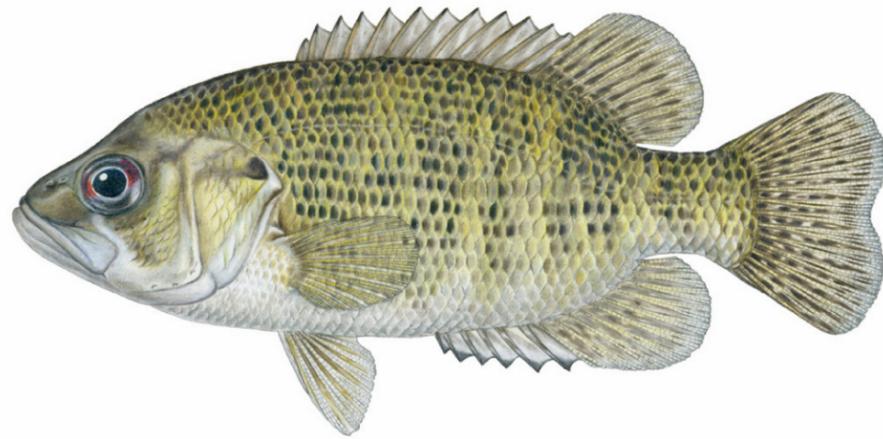
Left Valve and Life Reconstruction of a Cretaceous Bivalve (*Pterotrigonia thoracica*)

Gouache, 2008

9 x 8 in (22.85 x 20.32 cm)

This bivalve species from the Late Cretaceous Coon Creek tongue of the Ripley Formation is around 70 million years old. It is the State Fossil of Tennessee. With my gouache painting, I wanted to capture the lovely ornamentation and subtle colors of the fossil, as well as show how the animal might have looked in life. My reconstruction is partly based on aspects of the modern bivalve genus *Neotrigonia*, the only living member of *Pterotrigonia's* mostly Mesozoic family, the Trigoniidae. They typically bury themselves in the sediment with only a small portion of their shell exposed.





Emily S. Damstra

Kitchener, Canada

Rock Bass (*Ambloplites rupestris*)

Color pencil, 2007

8.5 x 4.25 in (21.33 x 10.79 cm)

This is one of many species I illustrated for an identification guide entitled *Guide to Great Lakes Fishes*, by Gerald Ray Smith (University of Michigan Press, 2010). It is characterized by a large mouth, red eye, and six spines in the anal fin. Published meristics (countable features such as number of scales) concerning the dorsal fin, anal fin, and lateral line scales are easy to find for North American freshwater fishes, but some countable traits are not often recorded.



Erin Daniel

Brooklyn, New York, USA

Red-shanked Douc Langur (*Pygathrix nemaeus*)

Digital, 2009

9.5 x 17 in (24 x 43.18 cm)

Of all the world's primates, the red-shanked Douc langur, a Southeast Asian species, must certainly be one of the most magnificent and unique in appearance. Its stunning colors and distinctive markings are comparable to those adorning a tropical bird, while its potbelly is reminiscent of a beer-drinking, middle-aged man.

My illustration is a simple composition that provides subtle insight into the lifestyle of this primate. The emphasis on its potbelly hints at its folivorous [leaf-eating] diet. Its sacculated [divided into sections] stomach contains large colonies of bacteria for digesting cellulose-rich leaves, the primary component of its diet. As an arboreal specialist, it spends nearly all of its life high up in the forest tree canopy. A map highlights the limited territory that this endangered species now inhabits. Like so much of Earth's unique fauna, the number of red-shanked Douc langurs living in the wild continues to decline due to habitat destruction, hunting, and illegal wildlife trade.

JURY AWARD



Monika deVries Gohlke

Brooklyn, New York, USA
 Banana (*Musa acuminata*); Musaceae
 Etching (handcolored aquatint), 2009
 14 x 18 in (35.56 x 45.71 cm)

This “gentle giant” of herbs, growing up to 25 ft (8 m) tall, is a bountiful gift to the world. Not only do humans enjoy the taste of its sweet and nourishing fruits, but where it originated in the Indo-Malaysia, the flowers are used medicinally, aiding in the healing of bronchitis, dysentery, and ulcers. *Musa* is very prolific, and at the Brooklyn Botanical Garden, where I saw this specimen, new plants continuously emerge from the base. Because of this ongoing reproduction, the plant is considered a symbol of fertility and prosperity by Hindus. Fruits and leaves are left on the doorsteps of houses where marriages are about to take place. The large leaves are used to line cooking pits and hold food for storage. The Western world is importing the leaves, processed and shaped into pleasing little square plates, to serve as disposable dishes. When I first encountered these plates at a reception, they were so pretty, I couldn’t believe they were “throwaways.” I saved mine and took them home, where they are now on light but permanent “little-things-holding” duty.



Michael DiGiorgio

Madison, Connecticut, USA
 Pigeon Guillemots (*Cepphus columba*)
 Watercolor, 2004
 14 x 10 in (35.56 x 25.39 cm)

This painting was created for the July/August 2005 cover of *American Birding Magazine*. The reference sketches for these birds were done in the field on Trinidad Beach in California, a small coastal community 80 mi (129 km) south of the Oregon border. I climbed up on a large rock jutting out of the beach and spent the afternoon sketching these wonderful birds at close range. At one point, they settled almost next to me on an adjacent rock! The bright red inner lining of their mouths stood out as they called out to each other. Besides the birds, the thing I remember most from that afternoon was trying to get down while the tide was creeping toward my rock. This experience taught me that it is easier to climb up than it is to climb down.



Marlene Hill Donnelly

Glenview, Illinois, USA

Ancestral Turtle (*Odontochelys semitestacea*)

Mixed media (watercolor, pastel dust on giclee print), 2008

12 x 15 in (30.48 x 38.11 cm)

Odontochelys semitestacea is the earliest known ancestral turtle; the 2008 discovery of this fossil (approximately 220 million years old) in China triggered a flurry of scientific excitement and controversy. The plastron or lower shell was fully formed and the ribs spread, paddle-like, on their evolutionary way to fusing into the bony carapace of the modern turtle. The skull contained many small teeth (modern turtles have only toothless beaks), and the ribs articulated on the vertebral surface as do ours, rather than between vertebrae as do the ribs of modern turtles. An accurate wire skeleton fleshed out with clay gave the first life impression; studies of living turtles (revealing first that turtles *really* don't like to be stared at) suggested gesture, color, and behavior possibilities. The fact that this ancestral turtle had a plastron but no carapace, as well as certain limb proportions, suggests that turtles evolved in water: the plastron would have provided protection from enemies from below.



Elvia Esparza Alvarado

Mexico City, Mexico

Agave or Prism Cactus (*Leuchtenbergia principis*); Cactaceae

Watercolor, 2002

12 x 17 in (30.48 x 43.18 cm)

Among the huge variety of plant colors, shapes, and textures, the cacti are the most challenging for me to paint. Even so, their voluminous and geometric forms have great emotional appeal that makes me want to depict them in watercolor. This species of *Leuchtenbergia* grows in the Chihuahuan Desert of Mexico. It is a distinctive plant of somewhat elongated form, consisting of numerous long leaf-like tubercles bearing very long, grass-like spines at the tip. Delicate, intensely yellow flowers emerge from among the spines. Unfortunately, the agave cactus is threatened by illegal collectors and habitat destruction for agriculture.

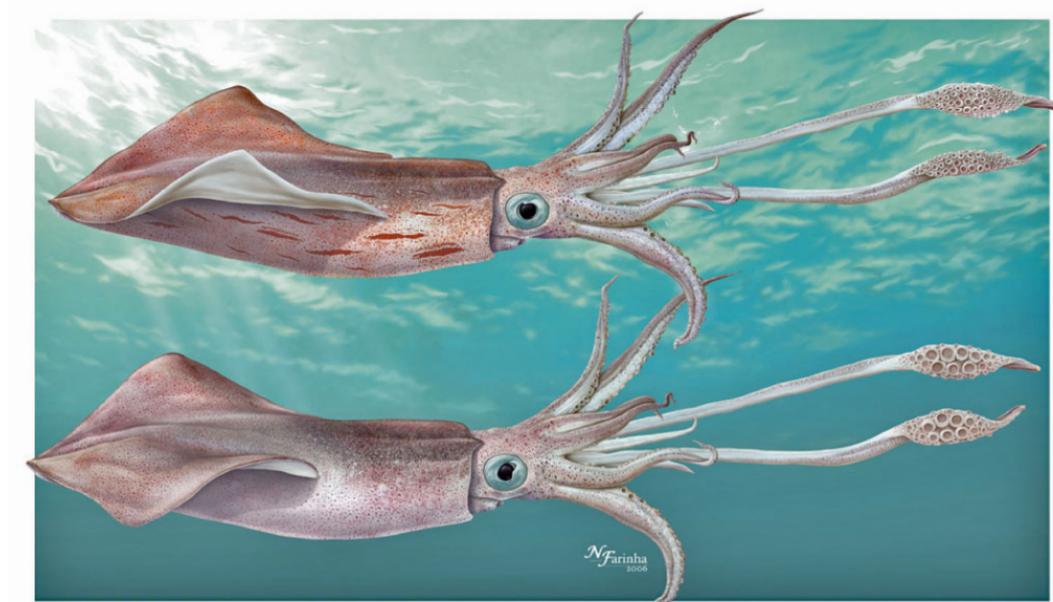


Elvia Esparza Alvarado

Mexico City, Mexico
 Peyotillo or Woodlouse Cactus
 (*Pelecyphora aselliformis*); Cactaceae
 19.25 x 13.5 in (49.02 x 34.28 cm)
 Watercolor, 2003

In the region of Mexico near the city of San Luis Potosí where I live, there are many fascinating species of cacti such as prickly pear and the small woodlouse cactus depicted in this painting. A distinctive feature of *Pelecyphora aselliformis*, and the reason for its common name, is its elliptical outline and flattened tubercles that resemble the woodlouse. The entire plant usually has a single globose form 0.7–2.3 in (2–6 cm) across, and often slightly flattened on top. The plant rises only slightly above ground level from a tuberous root.

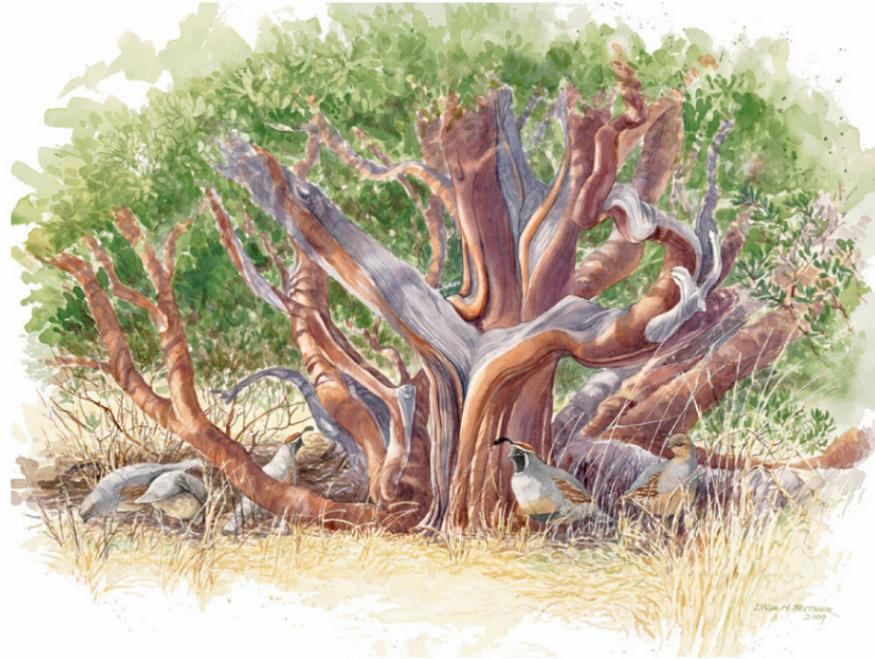
This was a very challenging painting because of the wide variety of colors and textures on many different surfaces.



Nuno Jorge Rodrigues Farinha

Lisboa, Portugal
 Veined Squid, Common Squid,
 (*Loligo forbesi*, *L. vulgaris*)
 Digital, 2008
 19.75 x 12.5 in (50.03 x 31.49 cm)

One morning, as the sun rose over a small harbor on São Miguel Island in the Azores, I observed the unloading of the night fishing boats. Among their catch were beautiful and large veined squids, abundant on these waters, which caught my attention with their bright colors, amazing striped patterns, and elegant forms. The right opportunity to paint them, however, came some years later, when *VEGA* magazine commissioned me to draw the common squid for an article about marine life along Portuguese coasts. Purely for my own pleasure, I added a comparison between the common and veined squids and then the notes, sketches, and memories of that distant dawn in the Azores were brought back to life.



Linda M. Feltner

Hereford, Arizona, USA

Manzanita Afternoon

Pointleaf Manzanita, Gambel's Quail,
Tarantula Hawk Wasp (*Arctostaphylos
pungens*, *Callipepla gambelii*,
Hemipepsis species)

Watercolor, 2009

24 x 18 in (60.96 x 45.71 cm)

The diversity of animal and plant life brought me to the Huachuca Mountains in southeastern Arizona where I now live. Often when on the phone, I prop my feet up on the windowsill and gaze out, observing the life that moves beyond my studio windows. The old manzanita in this painting grows between the house and studio and I often see a flock of quail rush across the open grasses to gather in its shade. The smooth, curved limbs with their curious stripes of gray and maroon make this a striking subject to paint in watercolor, as is the sun-dappled and spontaneous nature of the quail moving beneath their shelter. While they peck the ground, a tarantula hawk wasp searches among the plant duff. The quail soon leave this shelter and scurry across the grass toward other safe cover. Bugs, butterflies, deer, lizards, and snakes also catch my eye from within my "hide." Sometimes I wonder how I get anything done at all!



Linda M. Feltner

Hereford, Arizona, USA

Elegant Pair

Elegant Trogon (*Trogon elegans*)

Watercolor, 2009

16.5 x 15 in (41.91 x 38.11 cm)

Since moving to southeastern Arizona, I've begun a series about the plants and animals that live here in the Huachuca Mountains. In spring, Elegant Trogons are found in the canyons among the Arizona sycamores. In portraying the pair, I chose to place them in a tree that is both strikingly beautiful and frequently used for nest holes. The Trogons calmly settle on a branch and slowly rotate their heads to look for berries. The subtle coloration of the female, as well as the rich plumage of the male, is perfect for watercolor. The sycamore's pale blended colors and smooth texture, along with the sculptural shapes of its limbs, make this one of my favorite trees to paint. To show the relationship of the birds and tree, I located the pair near a nest hole and added a sinuous limb that depicts the properties of growth that produce such unusual nesting cavities.



Wilma Ferrari

Brasilia, Brazil

Piaçava (*Attalea geraensis*); Palmaceae

Watercolor, 2009

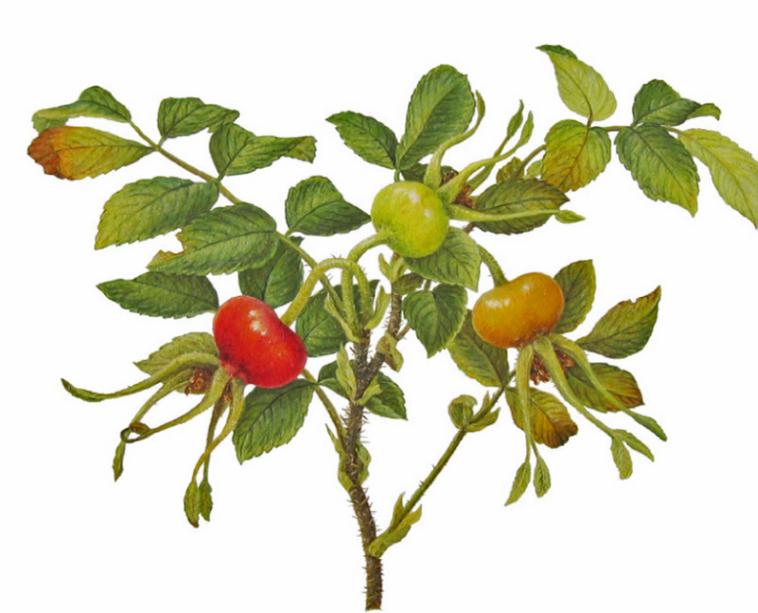
14 x 19.5 in (35.56 x 49.53 cm)

The list of reasons I chose to paint the fruits of *Attalea geraensis* is long. First, their exquisite beauty is irresistible to me as an artist. I also appreciate the plant's culinary and cosmetic uses. Moreover, I wish to highlight the fact that this palm is on a list of Brazilian plants in danger of extinction because of encroaching agricultural use of its native and unique mountainous habitat.

The Piaçava occurs in areas of the Brazilian cerrado. Its stems are short and rarely reach 3 ft (1 m) The Piaçava fruit bunches are large and are an important food resource for both humans and wild animals.

*Areocaraceae
Attalea geraensis
São José do Bonferrado/GO
agosto/2009*

*Wilma Ferrari
setembro/2009*



Ingrid Finnan

Bronx, New York, USA

Rugosa Rose Hips (*Rosa rugosa*); Rosaceae

Oil, 2008

9 x 7 in (22.85 x 17.78 cm)

I came across *Rosa rugosa* hips valiantly growing on a tiny traffic island in the middle of a busy intersection in my neighborhood. I hoped the touch of color of the flowers and hips in this bit of nature brought a smile to passers-by, as I hope this painting will too. After painting this piece, I cannot pass a rose bush without examining it for hips. I am amazed how this simple fruit has unique characteristics with each variety. I have since painted two other examples.

Rosa rugosa needs little maintenance and is salt-tolerant, making it an ideal plant for a traffic island that will suffer de-icing in the winter. I remember as children, we would pull out the fine hairs from inside the hips and torment one another by putting the itchy fuzz down each other's collars!



James Gurney

Rhinebeck, New York, USA

Titanoboa (*Titanoboa cerrejonensis*)

Oil, 2009

14 x 18 in (35.56 x 45.72 cm)

The fossil snake *Titanoboa* from Columbia is the largest snake yet discovered. Based on its remarkable vertebrae, it was many times the size of a modern anaconda. But how do you show that it was over 40 ft (12.19 m) long? I thought it would be cool to show it in a death match with a crocodile. There are videos of anacondas killing and swallowing caimans. This usually happens underwater, but I wanted to show the *Titanoboa* lifting part way out of the water.

After making many sketches from my imagination, I sculpted a maquette of the snake and the crocodile to figure out how the forms interacted. I photographed the maquette halfway submerged in a take-out food container to work out the perspective. A side benefit of the maquette was discovering little accidents of cast shadows, like the hand of the dying croc on the snake's neck, and the tail's shadow crossing the snake's body. Those little unexpected nuances are almost impossible to invent out of pure imagination, but they give the ring of truth that I believe is vital in a piece like this. The client for this painting was the National Wildlife Federation.



Linda Hampson

Hilton, KwaZulu-Natal,
Republic of South Africa

Cape Eagle Owl (*Bubo capensis*)

Mixed media (pastel, color pencil), 2009

12.75 x 9.25 in (32.38 x 23.495 cm)

I enjoy creating bird art and in particular the challenge of owl art. The complex patterns and textures of their feathers make a fascinating artistic challenge and are relatively easy to represent with colored pencils. Having completed full portraits of a number of South Africa's owl species, I decided to do a close-up of the Cape Eagle Owl partly because the color of its eye is so spectacular. The background is deliberately out of focus so as not to detract from the owl details, and I chose to use pastels because this medium allows for the blending of color to achieve the blurred effect.



Asuka Hishiki

Briarwood, New York, USA
 Monarch Butterfly (*Danaus plexippus*)
 Mixed media (graphite, watercolor), 2009
 18.5 x 12.5 in (46.99 x 31.75 cm)

Danaus plexippus, known as monarch, is one of the most familiar butterflies in North America partly because its metamorphosis is so dramatic and beautiful. I painted this piece especially for children who might wonder how a big monarch butterfly transforms from tiny eggs, cryptically laid on a milkweed leaf. My main concern was the composition, as I wanted to show as many delicate modifications of each stage as possible. At the same time, I wanted it to seem as if the process was in the field moving freely. So, I placed each stage starting from the bottom left corner and moved to the right, zigzagging to the top right corner to finish. I imagine children following the change with their finger and comparing what has changed in the lifetime of the butterfly.



Asuka Hishiki

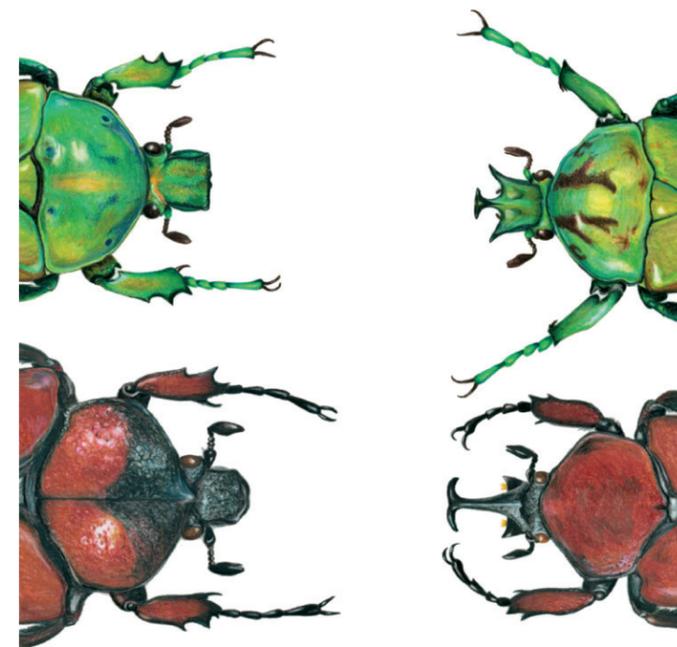
Briarwood, New York, USA
 Garlic Scapes, Tiger Beetle (*Allium sativum*, *Cicindela* species); Alliaceae
 Watercolor, 2008
 9.5 x 7.5 in (24.12 x 19.05 cm)

All parts of garlic, *Allium sativum*, except the thin paper-like outer skins of bulbs and the end of its flowering stalk, are considered palatable. The stiff stems and bulb-like structures at the top are called scapes. The first time I saw them, I thought they were garlic bulbs up high. If you look closely, there are a number of small flowers among its "bulbils." However, a farmer told me at the market that this is a false flower because it won't produce seeds. Instead, new leaves grow from the bulbils if they are planted. Of course, these bulbils are perfectly edible and very tasty. I often mince them for use as a topping on my summer salad.



Jessica Huppi
 San Francisco, California, USA
 Giant Kelp (*Macrocystis pyrifera*)
 Gouache, 2008
 5 x 7 in (12.69 x 17.78 cm)

While living in Santa Cruz, I came across hundreds of giant kelp holdfasts scattered on every beach. The holdfast is the kelps' root system that secures them to the rocks so they won't be washed away. I love their woven structure and all the creatures they shelter in their cracks and crevices. I collected this holdfast after a big storm on the coast, and painting it gave me many hours to contemplate the beauty of this powerful structure. The subtle changes in color and the richness of the gouache give this piece a warm and layered feeling. Gouache is a smooth and delicate medium, which I think complements the shape of the kelp's roots.



Jessica Huppi
 San Francisco, California, USA
 Scarab Beetle Sexual Dimorphism
 (*Neotunides polychrous*, *Fornasinius ruscus*)
 Color pencil, 2009
 8.5 x 11 in (21.59 x 27.94 cm)

I am drawn to the symmetry and organization of beetles. Even though they are varied and diverse, many follow a similar breakdown of parts and a clear sexual dimorphism. In this piece, I wanted to explore how the males and females of each species relate to one another and how the sexes of the different species compare. Working with colored pencil on Duralene (the brand name for a type of translucent drafting film that resembles a very thick tracing paper) allows me to mix vibrant colors by layering pigment on both the front and the back. For instance, with the green beetles, I used greens on the front and various shades of blue on the back. This technique is very effective at bringing out the iridescence of the beetles as the color changes across the curves of the exoskeleton and with the direction of the light.



Frank Ippolito

Jersey City, New Jersey, USA
 Undisturbed Freshwater Stream
 Digital, 2009
 16 x 12 in (40.64 x 30.48 cm)

Commissioned by the United States Geological Survey, this illustration will be used in a project that educates the public about the impact of urban and suburban development on freshwater waterways. The depicted scene shows a medium-sized stream in an idealized, undisturbed state. Generalized aspects of such waterways were outlined to facilitate the broadest application of the artwork. Particular care was given to avoid depicting any fauna or flora that might imply a limited distribution. In the final publication, this artwork will be contrasted with a matching illustration that depicts the impact on the same stream after decades of urban insults and a subsequent attempted "rehabilitation." All forms of digital media were employed to create this depiction, including three-dimensional rendering and fluid simulation, as well as drawing and painting within Adobe Photoshop.



Beverley Irwin

Toowoomba, Australia
In Need of Protection
 Southern Hairy-nosed Wombat
 (*Lasiorhinus latifrons*)
 Mixed media (gouache, watercolor, acrylic), 2008
 19.5 x 15.75 in (49.53 x 40 cm)

The southern hairy-nosed wombat, *Lasiorhinus latifrons*, is a rare marsupial that once was common in the southern states of Australia. At one time it roamed as far north as the southwestern portion of Queensland. Unfortunately, they are now extirpated from Queensland, endangered in New South Wales, and exist only in isolated arid and semi-arid areas of South and Western Australia. The model for my painting was Lula, who I met when she was only a few months old. Lula's mother had been killed on the road, and she was one of six orphans being fostered by a friend who is a wildlife caregiver. Unfortunately, Lula had problems with her teeth and needed special care. Since she lived in my friend's home, I was able to study her in some detail, and had the privilege of feeding her with a bottle. She was gentle, playful, and affectionate, loved to be cuddled, and had the delightful habit of sucking her thumb before dropping off to sleep. I am familiar with the harsh terrain where the remaining colonies now exist, and I placed Lula in such an environment, alone and in need of protection.



Sally Jacobs

Los Angeles, California, USA
 Corn (*Zea mays*)
 Watercolor, 2009
 16 x 12 in (40.64 x 30.48 cm)

If it's Sunday morning, you'll find me at the Hollywood Farmer's Market, shopping for the week's food and my next botanical subject. With each new painting, I like to try to do something I've never done before. I had never painted corn and, although depicting all those kernels with their similar yet unique shapes and colors was intimidating, it soon became a kind of meditation. I loved capturing the contrast between the smoothness of the kernels and the texture of the husks. The corn was good eating too.



Szabolcs Kókay

Budapest, Hungary
 European Hedgehog, Eurasian Water Shrews: Water, Crowned, Eurasian or Common, Alpine, Greater White-toothed, Lesser White-toothed, Etruscan, Bicolored
 (*Erinaceus europaeus*, *Neomys fodiens*, *N. anomalus*, *Sorex coronatus*, *S. araneus*, *S. alpinus*, *Crocidura russula*, *C. suaveolens*, *Suncus etruscus*, *Crocidura leucodon*)
 Acrylic, 2004
 12 x 16 in (30.48 x 40.64 cm)

This plate was done for a book about nature around the house entitled *Jean-Francois Noblet: La Nature Sous Son Toit* (Delachaux et Niestlé SA, Paris, 2005.) Before doing this painting, I was familiar with the eastern European hedgehog (which differs from the western species only in coloration) but not as familiar with the shrews. Usually one has only a very quick glimpse of these small mammals in the field, definitely not a prolonged observation. This makes it a challenge to find reference materials. It is common, however, to find fresh corpses of several species and my sketches and photographs of these dead shrews helped me in this work. The postures were based on photographs and videos found on the Internet. One very important characteristic that distinguishes each of these species is the quality of the fur. Some of them (the upper ones in this plate) have shiny fur, while others have very plain fur. The hedgehog is painted smaller than its actual size compared to the shrews; otherwise, it would occupy 80 percent of the plate.



Patricia J. Latas

Tucson, Arizona, USA
Short-beaked Echidna
(*Tachyglossus aculeatus*)
Color pencil, 2007
22 x 30 in (55.88 x 76.23 cm)

I thought it was a rustling bushel basket stuck in a road cut, but there along the American River on Kangaroo Island, South Australia, was the first echidna I ever saw. It was a lovely view of his back end, the spines shaking furiously as he dug into the bank. He backed up, myopically looking around and licking the white ants (termites) from his beak. It was an unforgettable encounter with a quintessential Australian icon. What a thrill!



Jonathan Latimer

Coppull, Lancashire, United Kingdom
Connecticut Warbler (*Oporornis agilis*)
Acrylic, 2008
8 x 6.5 in (20.32 x 16.51 cm)

This illustration of a pair of Connecticut Warblers was produced for a book relating to North American birdsong. It is projected to be published in 2010 and will be entitled *The Bird Songs Bible* by Les Beletsky (Chronicle Books, 2010.) Out of about thirty species illustrations I produced for the book, this is one I was most pleased with. I have no firsthand knowledge of this species, but it does resemble a couple of European warblers I am familiar with, although in both form and structure, New World wood-warblers are more colorful than the majority of European species. I look forward to the day when I can visit the USA to watch and sketch such stunning birds in the wild.



Jonathan Latimer
 Coppull, Lancashire,
 United Kingdom
 Strandline Ecosystem
 Acrylic, 1998
 16.5 x 11.5 in (41.91 x 29.21 cm)

This painting was produced as my final exam piece for my degree in Scientific & Natural History Illustration. Having spent several weeks researching strandline invertebrates, and their importance as a fuel resource for migrating shorebirds, I needed to convey this unseen world in an interesting and visually exciting way. This painting was reproduced in a mock magazine article, with the surrounding text and photographs illustrating some of the other wildlife found on the beach.

Since many of the organisms depicted are smaller than .25 in (6.35 mm) I decided that it was important to focus on them rather than incorporating the infinitely larger shorebirds into the illustration. To give the illustration some context, I added a small beach scene in the background, which I hope gives the viewer the feeling of being at eye level with the sand, peering into the unseen world of beach life beneath and amongst the strand.



Elayne Leighton
 Jackson, New Jersey, USA
 Calico Pennant Dragonfly (*Celithemis elisa*)
 Mixed media (color pencil, gouache), 2005
 8.5 x 11 in (21.59 x 27.94 cm)

I have always been fascinated by the diverse shapes, colors, and adaptations of insects, particularly the insect predators. At a time when people are looking for safe, cost-effective pest control, it seems the logical solution is to encourage the survival of predators such as dragonflies.

The calico pennant is a beautiful little dragonfly that can be found in a number of places, including wet meadows in the Pine Barrens of New Jersey, where I found the specimen depicted. Like other dragonflies, it is well adapted for catching and eating insects, such as mosquitoes, as it flies. Unlike many dragonflies, however, the calico pennant is not territorial and can live in peace with others of its kind.

Dragonflies can prove to be a challenge to paint or draw because the colors and patterns of veins on their wings are quite intricate and distinctive for each species.



Peggy Macnamara

Evanston, Illinois, USA

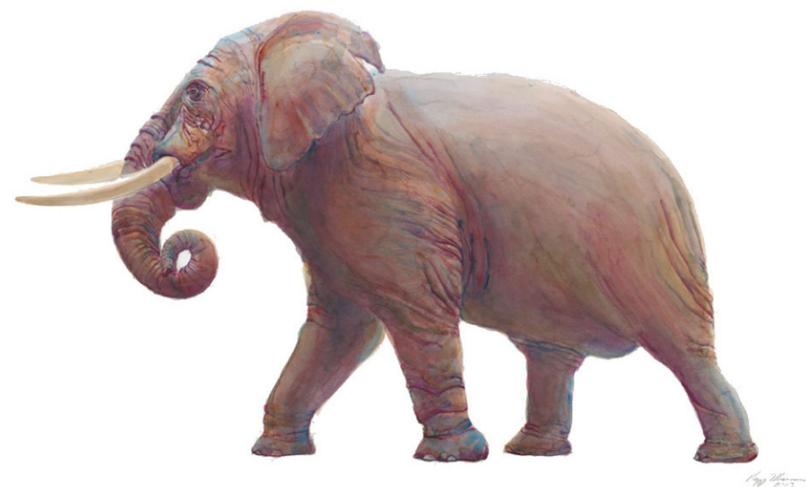
African Bush Elephant (*Loxodonta africana*)

Watercolor, 2003

60 x 40 in (152.4 x 101.5 cm)

Loan courtesy of Packer Schopf Gallery

The centerpiece of The Field Museum in Chicago, Illinois, is the grand three-story Stanley Field Hall, dominated by this mount of the African elephant. Thirty years ago, I came to the museum to draw from the exhibits. I began with the Malvina Hoffmann sculptures, moved on to the Chinese artifacts, and ended up in Nature Walk. While continuing to grow as an artist, I found the museum has become my studio; the source of all my work and publications. I draw and paint in the public areas and have become comfortable with a crowd around me. The experience of studying this mammal was shared by all the visitors who watched me work. I have done many elephant studies at the zoo as well as in Africa, but the museum situation gave me the opportunity to celebrate the mammal's scale as well as develop rich browns and grays by layering complimentary colors. It seems fitting that The Field Museum's centerpiece represents my work [chosen for an exhibition] in another natural history museum.



Peggy Macnamara



Alan Male

Cornwall, Truro, United Kingdom

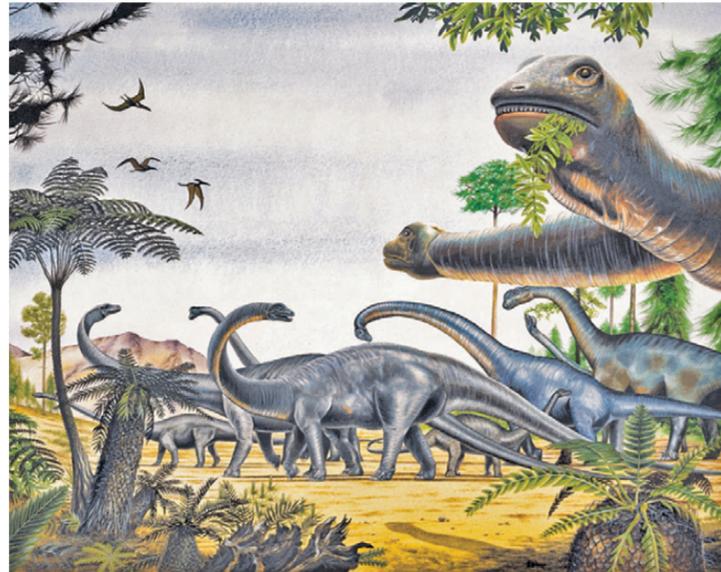
Ecosystem Reconstruction of the Harding Ordovician Period Sandstone Formation

Watercolor, 2006

12 x 10.5 in (30.48 x 26.67 cm)

This illustration is part of a major ongoing research project entitled "Illustrating Evolution and the Origins of Life." It depicts an environmental overview of a specific marine habitat from the Ordovician Period, about 450 million years ago. The deposits from the "Beach Sandstone" Harding Formation of Colorado yield much in the way of fossilized evidence of early forms of marine life. The overriding feature in this painting is a school of *Astraspis desiterata*, regarded as one of the earlier fish forms to appear on Earth. The painting marks that unique stage in evolutionary development between invertebrate and vertebrate, characterized by a crustacean-like carapace-head shield and articulated fish tail with primitive scales. The habitat was warm and shallow and teeming with a diverse range of fauna such as primitive shark forms and conodonts. The image has been reproduced widely and the original artwork displayed at the Museum of American Illustration in New York City.

JURY AWARD



Alan Male

Cornwall, Truro, United Kingdom
Apatosaurus (*Apatosaurus*)
Watercolor, 2006
10.25 x 8.5 in (26.035 x 21.59 cm)

This illustration was originally produced for a children's book entitled *Did Dinosaurs Walk in Your Backyard?* by Melvin and Gilda Berger (Scholastic, Inc., 2002.) It clearly shows a herd of giant quadruped Apatosaurs, ambling amongst trees and vegetation in order to feed. The close-up of the animal's head hopefully provides a sense of scale and drama, bearing in mind the age of the intended audience; these were truly monsters of the Late Jurassic Period, around 150 million years ago. The original artwork has been exhibited at the Society of Illustrators in New York City.



Janet Matthews

Narre Warren, Australia
Platypus Dance
Platypus (*Ornithorhynchus anatinus*)
Mixed media (color pencil, graphite), 2009
8 x 10 in (20.32 x 25.39 cm)

Platypuses are fascinating mammals and so unique that the first European description of them in 1798 was rejected as a hoax! The reality is a wonderful little animal about 20 in (50 cm) long. Although they have ungainly looking bodies, usually rather short and rotund, underwater they are capable of twirling and moving quickly and gracefully. Sketching them in action is difficult. They are typically underwater in low light, so sitting in the dark while "blind drawing" was a wonderful but challenging experience. It has given me a great sense of achievement to take these sketches and memories into the studio and recreate the movement and the feeling of the quiet underwater world in which they live. My aim has been to capture their dance in my favorite mediums of color pencil and graphite. It is pure joy to bring this work before the public and share a moment in platypus time.

Platypuses are endemic to eastern Australia. Along with echidnas (an example of which is in *FON XI*), the platypus is a monotreme, a mammal that lays eggs instead of giving birth to live young.

JURY AWARD



Chris McClelland

Hay, Australia

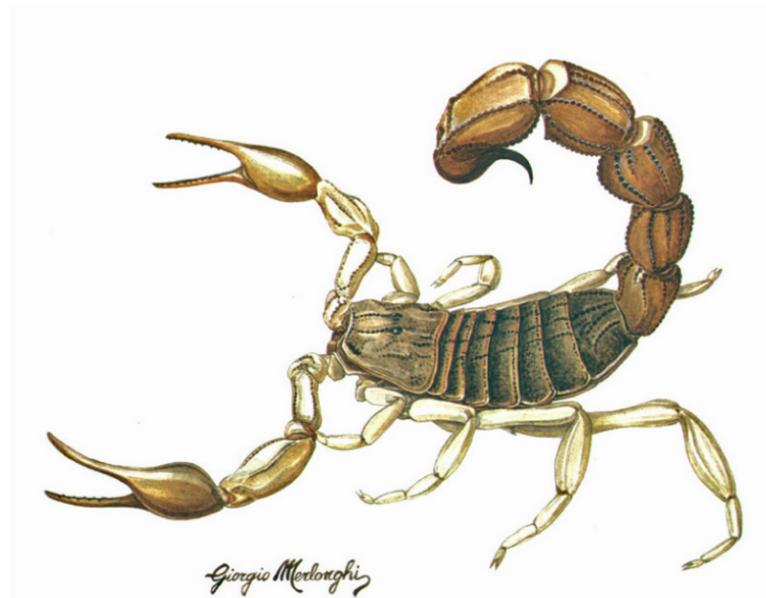
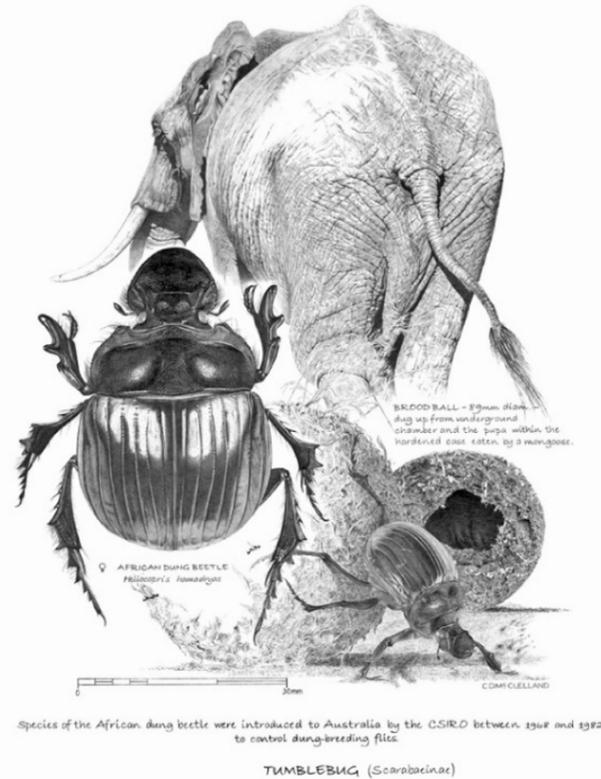
African Dung Beetle (*Heliocopris hamadryas*)

Graphite, 2004

12 x 16 in (30.48 x 40.64 cm)

I have made many trips to Africa and, during the wet months, I have often observed the fascinating antics of the larger African dung beetles. Whether they are gathering and forming the wet fiber, rolling it along while their breeding mate treads mill on top, or precariously fighting off an interloper for rights to be at the peak of the perfectly spherical dung ball, they deserve our respect with perhaps a little humor! Their unique role in the delicately balanced ecosystem is immeasurable.

Between 1968 and 1982, the Commonwealth Scientific and Industrial Research Organization (CSIRO) in Australia introduced about fifty species of Scarabaeidae from Asia, Europe, and Africa, aiming to match different climate zones. Most of the species imported were those that bury their dung in burrows. This has served the purpose of controlling pestilent outbreaks of bush and buffalo flies that breed in the cattle dung, with the added benefit of fertilizing and aerating pastures. The project in Australia has been highly successful, and I thought the tumblebug a creature worth preserving in my favorite medium of graphite on paper.



Giorgio Merlonghi

Rome, Italy

Fat-tailed Scorpion
(*Androctonus australis*)

Watercolor, 2009

9.75 x 8 in (24.76 x 20.32 cm)

Many people instinctively fear scorpions. This is largely based on their resemblance to insects and spiders, sharp pincers, and poisonous sting, which in some cases is lethal to humans. Personally, however, I have always been attracted to scorpions, perhaps because I grew up in a city and the scorpion represented the wild, unique, mysterious, and terrible elegance of nature. Thus, I did not find it surprising to learn that in some ancient cultures, such as Egyptian and Mayan, the scorpion was often associated with the idea of strength and danger, and regarded as an honored, positive divinity. In my watercolor, I tried to convey all these ideas and feelings: fear, mystery, attraction, beauty, awe, and respect. I find that observing these creatures closely also reveals their grace and even stylishness.



Alan Messer

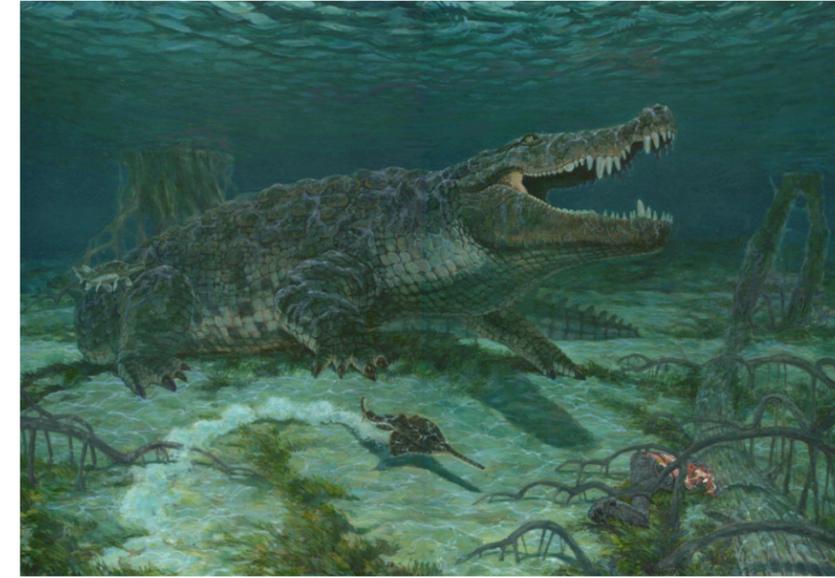
New York, New York, USA

House Sparrows (*Passer domesticus*)

Gouache, 2008

10.5 x 14.5 in (26.67 x 36.83 cm)

This was a painting done for an article in *The Backyard Birds* newsletter (Vol. 12, No. 1, February 2009) entitled "Keep Your Eye on the Sparrow" by Diane Cooledge Porter. I find unexpected pleasure in illustrating our common bird species. By assignment, my attention was directed to focus thoughtfully upon these birds that I would normally overlook as ordinary. It's their very ordinariness that released my artist's mission from the constraints of rendering a diagnostic or formal image. I was freed to find the "music" emerging in color and form from the lives of these busy creatures, our neighbors, as they dash about merging in and out of myriad patterns at our feet.



D. W. Miller

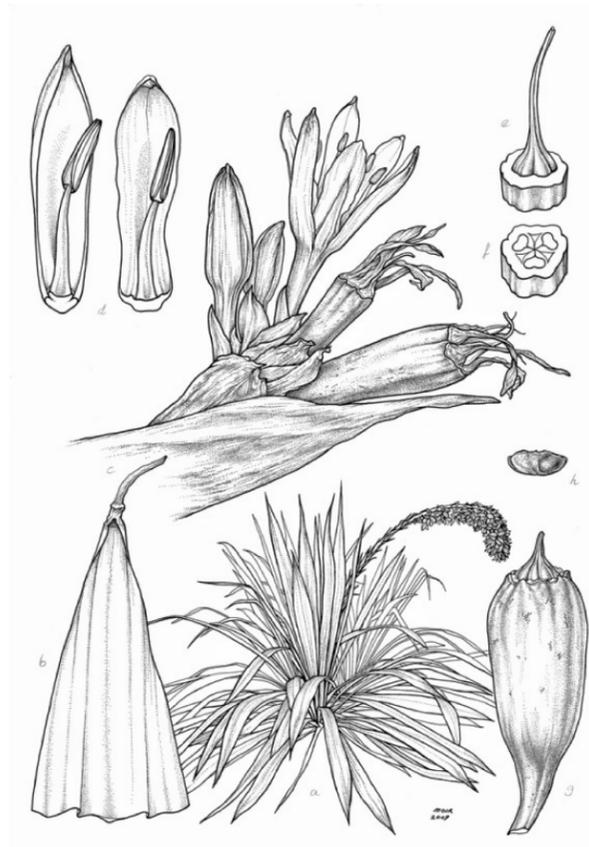
Bellingham, Washington, USA

Deinosuchus (*Deinosuchus*)

Mixed media (acrylic, oil), 2002

17 x 12 in (43.18 x 30.48 cm)

This painting of an extinct crocodile from the Late Cretaceous Period (around 80 million to 73 million years ago) was done for the cover of the book *King of the Crocodylians* by David R. Schwimmer (Indiana University Press, 2002.) The underpainting was done in acrylics and the finish in oil, using 50/50 damar varnish/turpentine as a medium and sprayed shellac as a barrier. This is a handy technique if a tight deadline must be met. It's an old trick, but I often paint the beginning stages in colors complementary to the finish. I had a bit of trouble inventing a convincing severed dinosaur leg (those being rather rare!), so I substituted a raw chicken leg.



Mali Moir

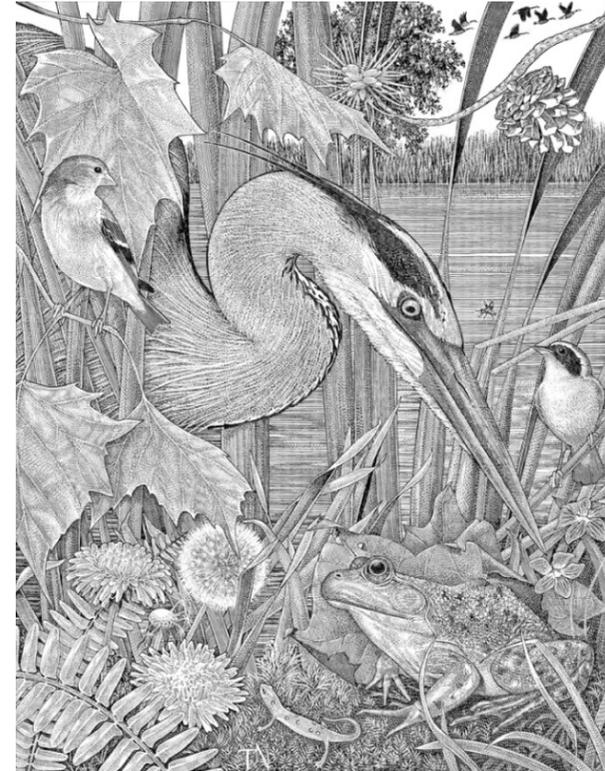
Glen Iris, Australia

Spear Lily (*Doryanthes palmeri*); Doryanthaceae

Pen and ink, 2009

11.5 x 16.5 in (29.21 x 41.91 cm)

The spear lily is a magnificent plant, with arched flower spikes up to 10 ft (3 m) long that shoot out well beyond the foliage and have multiple bunches of deep red blooms crowded along their length. This now popular ornamental is endemic to eastern Australia, occurring commonly as far south as Melbourne. I painted this species some years ago when a colleague at the Royal Botanic Gardens in Sydney, Australia, prompted me with the challenge. That painting won a *FON X* Purchase Award and now makes its home in the New York State Museum Illustration Collection. Since I knew the spear lily so well, I wanted to illustrate its full scientific description. I chose to do this in pen and ink because line drawings are the clearest way to describe the identifying features of plants for scientific research. This process is still the superior choice for documentation and publication of papers. In 2009, this illustration won "Highly Commended" recognition from the Margaret Flockton Award for Excellence in Scientific Botanical Illustration given by the Royal Botanic Garden.



Trudy Nicholson

Cabin John, Maryland, USA

Marsh Inhabitants Along the Chesapeake & Ohio Canal

Great Blue Heron, American Bullfrog, Red Eft, Gold Finch, Common Yellowthroat, Deer Fly (*Ardea herodias*, *Rana catesbeina*, *Notophthalmus viridescens*, *Spinus tristis*, *Geothlypis trichas*, *Chrysops* species)

Scratchboard, 2008

10.5 x 13.5 in (26.67 x 34.28 cm)

Along the banks of the Chesapeake and Ohio Canal, now a pedestrian and bike path and one of my favorite haunts, reeds grow thick at the quiet water's edge. Within this marsh is a collection of wildlife, from the tiny deer fly to the 4-ft (1.2-m) Great Blue Heron that must continually maintain its pursuit for sustenance, as well as its alert attempt to avoid becoming prey. The composition of this piece includes some of the creatures involved in this nourishment-centered activity, the most prominent being the heron and the American bullfrog. The bullfrog's attention has shifted from its own potential meal, a red eft searching for small invertebrates, to a defensive stance of stillness. In addition, a Gold Finch finds drifting dandelion seeds, the Common Yellowthroat spots a tasty deer fly, a flock of Canada Geese fly to nearby meadows, and pinecones release nuts favored by many.



Kate Nolan

Macedon, Australia

Miena Jewel Beetle (*Castiarina insculpta*)

Watercolor, 2008

8 x 13 in (20.32 x 33 cm)



Rare things interest me. This dark emerald green beetle has been found only on warm spring days near the locality of Miena in Tasmania, Australia, and though it's distinctively grooved elytra (hard wings) resemble other Australian jewel beetles, this particular species is very hard to find. The single female specimen first discovered, described, and named *Castiarina insculpta* in 1934, remains in London's Natural History Museum. It was then presumed extinct until another female specimen was found in 1965 whereupon it was promptly collected, then presumed extinct again. This specimen is held in the South Australian Museum and is the one I have based my painting on. In 2004, a collector suspected a beetle he had just spotted riding in the rear of his utility truck was unusual. Headlines such as: "Rare Beetle Found on Back of Ute" ["Ute" is Australian slang for a utility truck] followed, together with many fruitless search expeditions led by excited entomologists. Since this third specimen was female too, one feels that the males must be excruciatingly retiring!

My painting's composition recalls an exclamation mark (!), alluding to the subject's extreme situation. I use the finest, most lightfast paints available, eschewing many of the modern pigments in favor of the traditional. This can make iridescent blues tricky to capture, but I am aiming to create paintings that last at least as long as the miena jewel beetle has. *Castiarina insculpta* is listed in Tasmania's *Threatened Species Protection Act 1995*.

Heartfelt thanks go to the entomology departments of the South Australian Museum that loaned their specimen without fuss, and the Museum of Victoria whose staff gave very generously of their time and resources, enabling me to handle the precious creature.



Alvaro E. X. Nunes

Anapolis, Brazil

Olho de Boi or Horse Eye Bean (*Mucuna urens*); Fabaceae

Watercolor, 2009

15 x 20 in (38.11 x 50.77 cm)



This representation took me about five years to accomplish because of the difficulty of finding fruits amidst the aerial parts of the plant. Its foliage is elegantly spread over other plants as the lianas (vines) grow. It prefers areas close to streams and small water courses. Most plants in the legume family would challenge any illustrator because of the complex flowers and often a dense covering of very thin hairs. The vegetation is often extremely delicate and soft with a satin gleam and shades of green that are hard to recreate with paint. The *Mucuna urens* produces beautiful pendent inflorescences of an unusual yellow-green color. My painting process goes through a serial superposition of very transparent layers and ends by covering the surface of the leaves with a blue pigment that reflects the surrounding light. This plant, like other representatives of the legume family, has the capacity to fix and add nitrogen to the soil.



Luis Nuñez de Castro Torres
Valencia, Spain
Warty Crab (*Eriphia Verrucosa*)
Digital compilation
(watercolor, digital), 2009
9.5 x 7 in (23.59 x 17.89 cm)

It is common to find small white crabs on the shores of Mediterranean beaches, but this bigger, darker, and reddish species (the one represented here measured 2–3 in (5.08–7.62 cm) is rare because it loves to hide under rocks. I took reference photos of this particular crab specimen and, because of the profusion of sand and water stuck to its body as well as its constant movement, I also used pre-existing anatomic representations to figure out the right structure of the joints. I chose to do without a background because I thought it would distract attention from the topic. The initial illustration was done with pencil and watercolors, then finished on the computer by digitally painting the details. Thanks to biologist Antón Pérez Rodríguez who identified this specimen.



Wilma Oliveira Ander
Anapolis, Brazil
Malay Apple or Jambota, Palm
Tanager (*Syzygium malaccense*,
Thraupis palmarum); Myrtales
Watercolor, 2006
20.5 x 14.75 in (52.07 x 37.33 cm)

Although not one of the great number of Brazilian native tropical fruits, Jambota (originally from the Pacific) has been one of my favorites since my childhood. I have always been mesmerized by the shape of its tree, which looks like a pine. When in bloom, the ground is covered with a delicate dark pink carpet of petals. I also like the flavor and scent and consider Jambota one of the most sensual fruits ever created by nature.



Jenny Parks

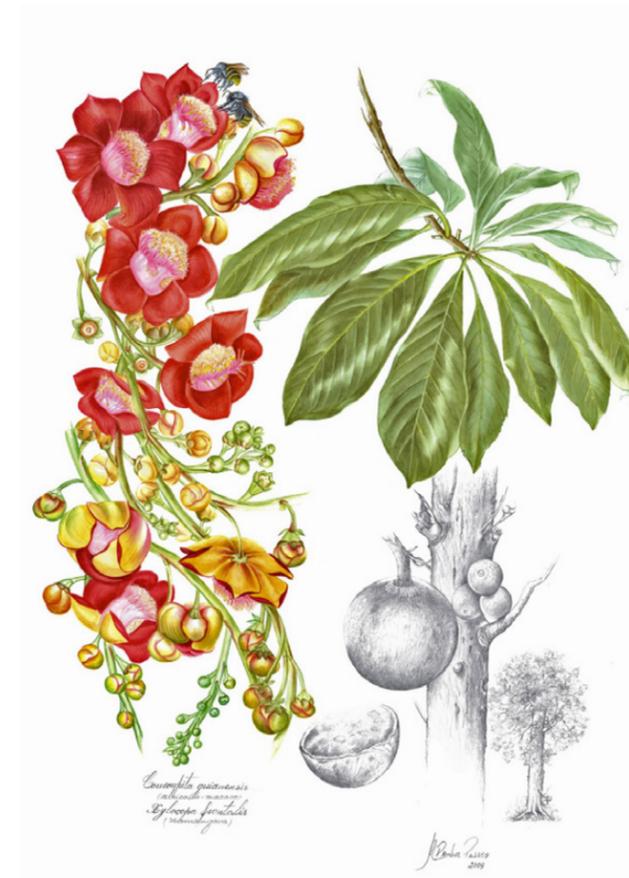
San Francisco, California, USA
 Black-crowned Night Herons
(Nycticorax nycticorax)
 Gouache, 2008
 16 x 12 in (40.64 x 30.48 cm)

I first spotted a Black Crowned Night Heron late at night while crossing a bridge over the San Lorenzo River in Santa Cruz, California. This nocturnal heron was feeding along the banks of the river, in areas that I would normally see other heron species in the daytime. I had no trouble choosing this bird as the subject for my illustration, after I saw both an adult and juvenile at much closer range during the day at the San Francisco Zoo. Their wonderful contrasting plumage and those marvelous deep red eyes really caught my attention. I hope that is brought out in this illustration.



Maria da Penha Passos Sant'Anna

Curitiba, Brazil
 Arabicó de macaco (*Couroupita guianensis*); Lecythidaceae
 Watercolor, 2009
 16.5 x 24.5 in (41.91 x 62.23 cm)



Native to the lowlands of the Amazonian forest, *Couroupita guianensis* belongs to the Brazil nut family. Mature trees are 26–50 ft (8–15 m) tall with large crowns. The inflorescences grow directly from the stem (cauliflory) and can be 10 ft (3 m) long. The showy and scented flowers have six petals, red on the upper side and orange on the reverse, and produce two kinds of pollen. Stamens on the white ring around the stigma bears anthers that make fertile pollen, while the anthers of the modified yellow-tipped stamens that extend from the hood produce a larger kind of pollen that does not germinate. It serves solely as a reward for the pollinating bumblebees. The flowers attract the insects by releasing a rose-like aroma in the early morning. The large globose fruits, with a diameter of 8 in (20 cm), have a brown woody skin and weigh about 7 lb (3 kg). The fruits fall at maturity, a hazard for unsuspecting people. Their bluish pulp has an unpleasant smell that is repellent to most mammals except peccaries, which are the principal seed dispersers. Despite the great beauty of the tree and its sophisticated flower display, the inconvenient features of the fruit do not encourage the use of this species for landscaping projects.



Maria da Penha Passos Sant'Anna

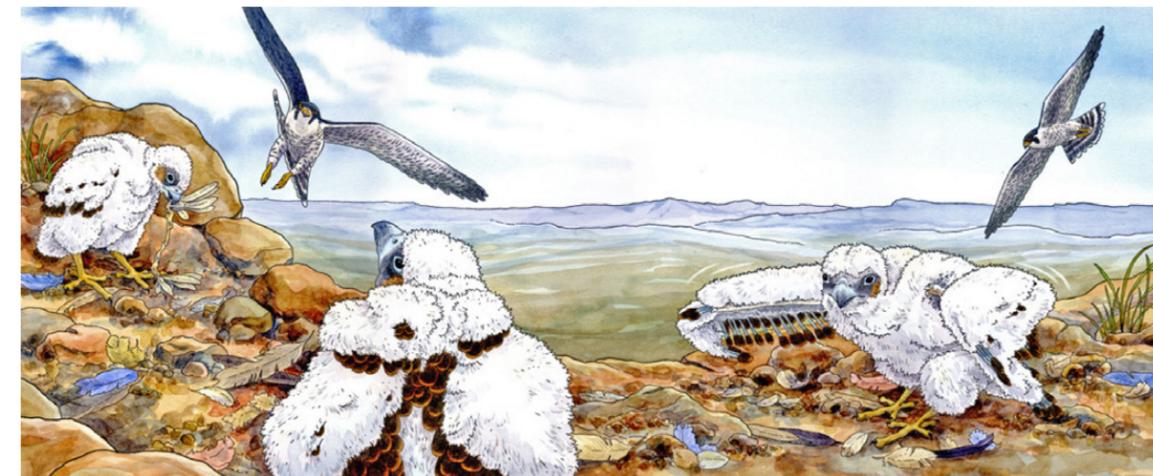
Curitiba, Brazil

Trombeteira or Angel's Trumpet (*Brugmansia suaveolens*); Solanaceae

Watercolor, 2007

16.5 x 24.5 in (41.91 x 62.23 cm)

Native to South America, *Brugmansia suaveolens* is a member of the nightshade family. Known as angel's trumpet (*trombeteira*, in Portuguese), it grows to 7–10 ft (2–3 m) tall and bears abundant and attractive pendulous flowers, which are up to 1 ft (30 cm) long and 6 in (15 cm) in diameter. People have used this plant for sacred rituals and therapeutic purposes since ancient times, especially the Andean people, who have used the leaves, flowers, and seeds in medicinal and psychoactive infusions. Pharmaceutical compounds extracted from angel's trumpet are used in the treatment of Parkinson's disease, urinary infections, cardiac problems, and other ailments, with ongoing research into other medicinal applications. Most commonly found in humid sites, the species can adapt to a wide range of environments. Because of its exuberant flowers, angel's trumpets are frequently cultivated as ornamentals. However, because of the toxic and narcotic alkaloids present in all parts of the plant, this species is rarely displayed in public gardens, and its cultivation in Brazil is controlled by federal authorities.



Consie Powell

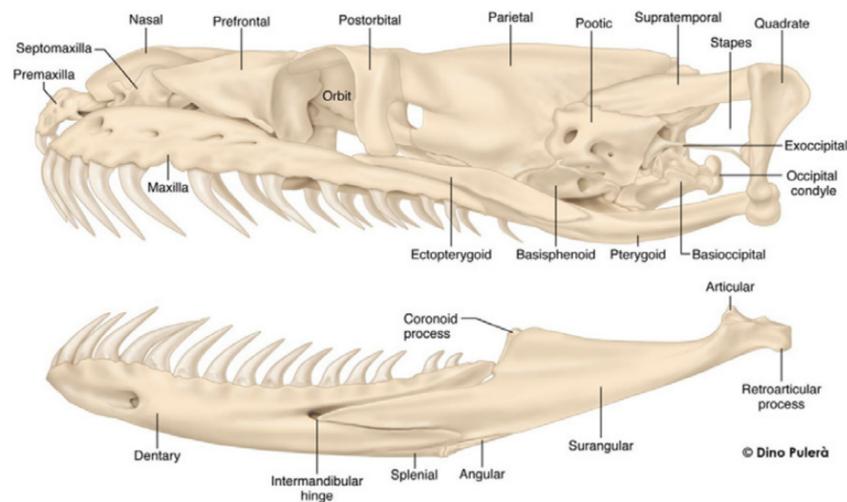
Raleigh, North Carolina, USA

Peregrine Falcons (*Falco peregrinus*)

Mixed media (ink, watercolor), 2009

20 x 8.5 in (50.77 x 21.59 cm)

In February 2008, the Western National Parks Association asked me to write and illustrate a children's book on Peregrine Falcons. The storyline and illustration style were to be my choice. During background research, I found the Rochester (New York) FalconCam Web site that shows a live feed of pictures from five cameras trained on a resident pair of Peregrines. I quickly realized that this would be a significant source of visual information. The pair had just laid the fifth and final egg of their clutch, high on the Kodak Tower. I spied on that Peregrine family for many weeks, learning as I watched the eggs hatch, and the eyases grow, stretch their wings, and long for the sky. Ultimately, they fledged and I was able to watch it all, thanks to the FalconCam. The experience of a young Peregrine's life from egg to first successful kill became my book *Peregrine's Sky* (Western National Parks Association, 2010.)



Dino Pulerà

Maple, Canada

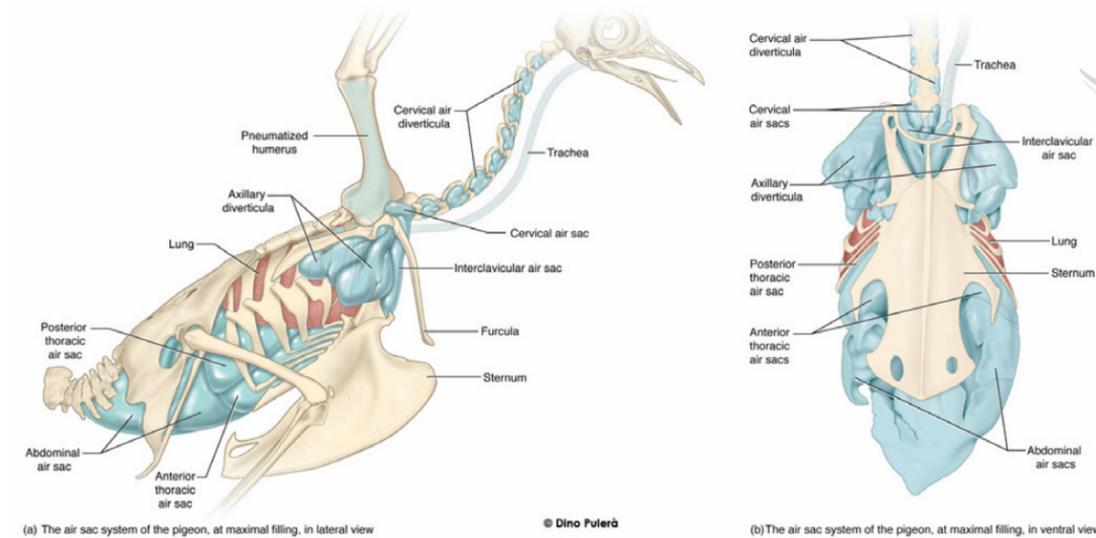
Burmese Python Cranium and Mandible, Left Lateral View

Burmese Python
(*Python molurus bivittatus*)

Digital, 2009

8 x 10 in (20.32 x 25.39 cm)

This illustration will be appearing in the second edition of *The Dissection of Vertebrates: A Comparative Vertebrate Anatomy Laboratory Manual* by Gerry Deluliis (first edition, Academic Press, 2006.) The snake is a new animal in the second edition. This illustration was created digitally from photos without a pencil sketch. The illustration was rendered in color using Adobe Photoshop, with the actual specimen lit in front of me like a still life. I supplemented my skeletal references with CAT (CT) scan studies from DigiMorph.org. I came to realize that the skeletal specimens from which I was working were somewhat different from the three-dimensional reconstructions that used the CT scans. Since the snake skull is very kinetic, the cranial bones shifted out of natural position after the skull was cleaned. Therefore, I had to revise my illustrations to match the appearance of a living skull, which was more symmetrical.



Dino Pulerà

Maple, Canada

Rock Dove Air Sacs, Lateral and Ventral Views

Rock Dove or Feral Pigeon
(*Columbia livia*)

Digital, 2009

8 x 10 in (20.32 x 25.39 cm)

This illustration will appear in the second edition of *The Dissection of Vertebrates: A Comparative Vertebrate Anatomy Laboratory Manual* by Gerry Deluliis (first edition, Academic Press, 2006.) The illustrations were started in pencil from photos taken of a skeleton and the air sac system prepared in latex. The final illustrations were rendered in color using Adobe Photoshop. I was very disappointed with the illustrations of the air sac system in the first edition, mainly because of the poor reference specimens I had to work from. For the second edition, I wanted to redeem myself and was very fortunate to have the assistance of one of the leading authorities on the avian air sac system, Dr. Hans-Rainer Duncker. He generously donated two prepared specimens and time to proof my work. I found these illustrations rewarding because I had a second chance at depicting this unique anatomy.





Lynne K. Railsback

Williams Bay, Wisconsin, USA

Common Milkweed (*Asclepias syriaca*); Asclepidaceae

Watercolor, 2009

7.5 x 9.5 in (19 x 24.12 cm)

Most of my watercolors are of plants, and I find that even in the wintertime I paint some specimens as if it is the growing season. Sometimes I like to include several seasons of the same plant in one painting. This was the case of the common milkweed. By illustrating the pods in both summer and fall, I was able to use a variety of techniques. My favorite is to create wispy lines with a 3/0 brush lightly dampened with pigment. Seeds of common milkweed with their long, flossy hairs floating through the air are perfect for this technique. The delicate seed hairs tie the two images together, completing the composition.



Dick Rauh

Wilton, Connecticut, USA

Musk Mallow Infructescence (*Malva moschata*); Malvaceae

Watercolor, 2009

17 x 28 in (43.18 x 71.12 cm)

Naturalized *Malva moschata*, the musk mallow, is a European native that has become a common roadside wildflower in the United States. The fruit is a schizocarp, which means that the individual carpels (mericarps) that make up the compound ovary split as a unit without releasing their seeds. It takes the form of a flattened rounded pie, similar to the form of an Edam cheese. In fact, the common name of a close cousin is "cheeses." Its mericarps (seeds within the "cheese") are pie-shaped wedges. The calyx persists to enclose the fruit, and the whole effect is of a cluster of balloons seemingly tugging at the hand of a seller. That impression triggered my need to paint this quiet beauty. I have enlarged the infructescence eight times to better view the delicate parts.



Dick Rauh

Wilton, Connecticut, USA
Black Vulture (*Coragyps atratus*)
Watercolor, 2009
10 x 7 in (25.39 x 17.78 cm)

The Black Vulture, *Coragyps atratus*, is considered a bird of prey, even though it is primarily a carrion feeder. It is native to the northeastern United States, although this is at their northernmost range. The Black Vulture has a bare head, a trait that is believed to help with thermal regulation, not as I supposed because of their habit of plunging their heads into the carrion on which they feed. The New World vultures are placed into a different family and order than their Old World namesakes, and are maybe more closely related to storks than other raptors such as hawks and eagles. Their bare heads make them among the ugliest of creatures, whereas their soaring flight pattern is quite spectacular and beautiful.

The ugliness is probably what attracted me at first. They seemed creatures that might have been designed by El Greco or Bosch. For me, their very repulsion drew me on: the bumps, wrinkles, and textural intricacies of their heads became beautiful in themselves. After a few sessions of sketching and photographing, I was able to compile the information I needed to create this painting, which was done with dry watercolor on velum.



Scott Rawlins

Abington, Pennsylvania, USA
Clearnose and Little Skate Egg Cases
or Mermaid's Purses (*Raja eglanteria*,
Leucoraja erinacea)
Mixed media (color pencil, gouache,
watercolor, pastel), 2008
13 x 11 in (33 x 27.94 cm)

During summers spent at the "Jersey Shore," the mid-Atlantic coastal region of North America, I frequently encountered mermaid's purses, the dried egg cases of the clearnose and little skates, *Raja eglanteria* and *Leucoraja erinacea*. Their graceful shapes (even when old and dried!) inspired me to collect and eventually draw them. I rendered this subject many times in a variety of media—graphite, ink, and silverpoint—before deciding to use colored media. In bright light, these seemingly black objects exhibit a range of rich hues from indigo to violet, amber to peacock green, and even turquoise.



Scott Rawlins

Abington, Pennsylvania, USA
 Dragon Arum (*Dracunculus vulgaris*); Araceae
 Mixed media (color pencil, pastel dust), 2007
 11 x 14 in (27.94 x 35.56 cm)

There is something very alien about the flowers of *Dracunculus vulgaris*. A field of them, much enlarged, of course, would not be unexpected on a newly discovered planet in a distant solar system. The subject of my drawing, however, was growing in my front garden. Every spring the long flower buds unfurl to reveal what looks like the mouths of dragons with their tongues sticking out. The flowers smell like rotten meat, a quality that helps to attract the flower's primary pollinators: flies.

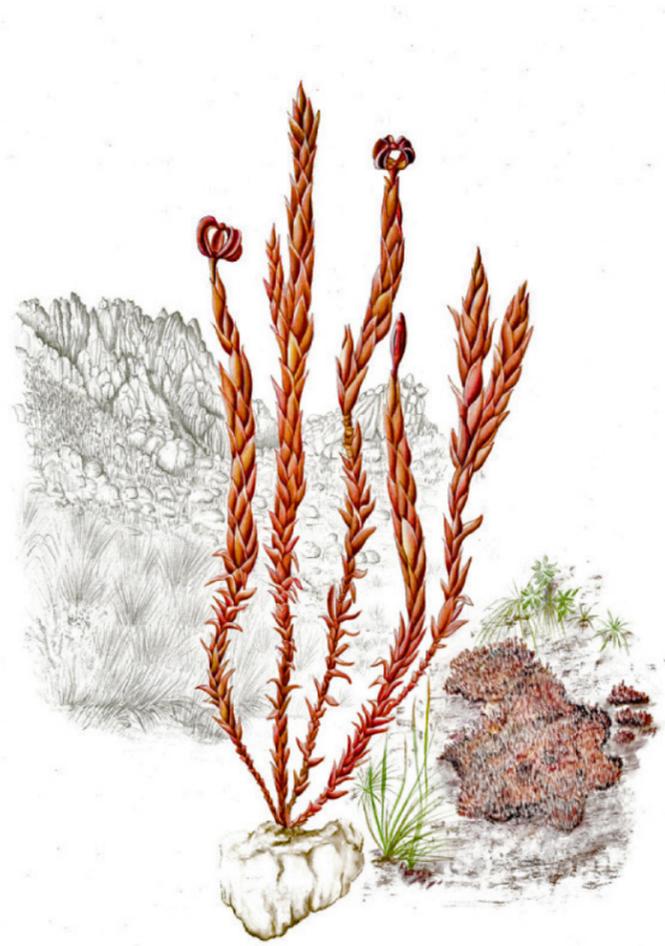
This drawing was originally completed for the Philadelphia Flower Show. Because I had waited until the last minute to begin, I chose a surface that is known for its time-saving qualities—coquille board. The pebbled surface of the board reduces drawn lines to a stipple-like pattern resembling a mezzotint. The result, while somewhat muted, takes about half the time to finish, compared to a fully saturated rendering.



Maria Alice Rezende

Paracambi, Brazil
 Cryptochila (*Cryptochila grandiflora*); Plagiochilaceae
 Watercolor, 2009
 11 x 14 in (27.94 x 35.56 cm)

Cryptochila grandiflora is a tropical liverwort restricted in Brazil to the Serra do Itatiaia, Rio de Janeiro State. The idea of making a watercolor painting of this plant arose when Dr. Denise Pinheiro of the Rio de Janeiro Botanic Garden and I were selecting fifteen liverwort species to illustrate a publication entitled *Endemic and Threatened Species from Itatiaia National Park, Rio de Janeiro State, Brazil*. The painting of these plants permits people to see how beautiful liverworts can be. The plants are only a few centimeters long, so they are enlarged in the watercolor. Since there are few illustrations of Brazilian bryophytes, we thought this would be a great opportunity to bring these important but generally overlooked plants to the public's attention.



Maria Alice Rezende

Paracambi, Brazil

Dusky Rock or Red Andreaea (*Andreaea rupestris*); Andreaaceae
Watercolor, 2008

11 x 14 in (27.94 x 35.56 cm)

The idea of making a watercolor painting of the moss *Andreaea rupestris* arose when I was working with the researcher Dr. Denise Pinheiro of the Rio de Janeiro Botanic Garden to illustrate the publication *Endemic and Threatened Species from Itatiaia National Park, Rio de Janeiro State, Brazil*. Although it grows in the Itatiaia National Park, *Andreaea rupestris* was not part of this project. Nonetheless, because *Andreaea* is particularly beautiful and has strong coloring, we decided to do a watercolor painting with the pencil drawing of the environment in the background to enable people to see how beautiful mosses can be and to highlight the importance of preserving them in nature. Like most bryophytes, this one is very small, only 0.5–1 in (1–3 cm) long. Unless greatly enlarged, as in this painting, they appear to be simply black shadows on stones found near the Agulhas Negras Mountains.



Susan Bull Riley

Marlboro, Vermont, USA

Bloodroot (*Sanguinaria canadensis*);
Papaveraceae

Watercolor, 2009

12.5 x 9.5 in (31.75 x 24.13 cm)

Rising through the heavy carpet of sodden winter leaves, bloodroot is one of the most welcome and treasured sights of early spring in Vermont. The particular patch I painted flowers along our roadside long before the giant maples above it leaf out. Wrapped like delicate capes around the tender white blossoms, the leaves open fully once the blooms mature. This lovely ephemeral wildflower gets its name from the orange-red sap that oozes from cut stems or roots.



Susan Bull Riley

Marlboro, Vermont, USA

Barred Owl (*Strix varia*)

Watercolor, 2008

19 x 24 in (48.25 x 60.96 cm)

The owl portrayed in this painting lives at the Southeastern Vermont Natural History Museum, along with other injured raptors. It earns its keep as a representative of the owl world at various venues where birds of prey are introduced to the public.

Although a rodent might disagree, the Barred Owl has a reputation as a relatively mild-tempered creature in comparison with some of its fiercer relatives such as the Great Horned Owl. Being habituated to people, this individual was even more benignly tolerant of me during the hour I spent in its pen, sketching it at close range. Only when I raised my camera did it swoop toward me.

The birch tree in the painting lived at the edge of our dirt road until the devastating December 2008 ice storm took it down.



Michael Rothman

Ridgefield, Connecticut, USA

Bushdogs Crossing the Eloi Creek in French Guiana

Bushdogs (*Speothos venaticus*)

Acrylic, 2009

96 x 48 in (243.84 x 121.92 cm)

This large work can be thought of as the result of my obsession with depicting one of the many environments within the lowland moist evergreen forests of Central French Guiana. I have participated in three expeditions with Dr. Scott Mori, a Curator of Systematic Botany at the New York Botanical Garden, to this nearly intact zone in northeastern South America. Politically, this country is a Department of France; geologically it is part of the ancient Guiana Shield formation. Populations of these very social, yet elusive carnivores (*chein de foret* in French, *boshond* in Dutch, *zorro vinagre* in Spanish, and *cachorro-do-mato* in Brazilian Portuguese) are considered to be widespread throughout the northern half of South America. With low population density and habitat loss in many areas of its range, it is listed under the Convention of International Trade in Endangered Species I (UC Cites) as *near-threatened*. The animal hunts in packs, shares maternal care, and is highly vocal in its sonic communication. The bushdogs tend to be found near water in habitat also favored by trees such *Pachira aquatica*, shown in this painting with large pods and palmate leaves, and *Polylychnis fulgens* (red flowers) depicted being pollinated by Long-tailed Hermit Hummingbirds, *Phaethornis superciliosus*.



Dorothee de Sampayo Garrido Nijgh

Kenmore, Australia

Green-spored Parasol, Yellow Staining Mushroom, Gymnopus, Amanita, Common Stinkhorn, Tylopilus, Bitter Bolete (*Chlorophyllum molybdites*, *Agaricus xanthodermus* *Gymnopus* species, *Amanita* species, *Phallus impudicus*, *Tylopilus* species, *T. species*, *T. felleus*)

Watercolor, 2009

11.5 x 16 in (29.21 x 40.64 cm)

In the wet summer season of eastern Australia, many interesting fungi can be seen and painted. I particularly love the frail fruiting bodies, the varying shapes, and the extraordinarily delicate colors. Around each fungus depicted here, I have painted some material such as grass, little plants, a leaf skeleton, or a seed that I collected near the fungus in its natural habitat.

I sign my works *VR* as homage to my grandfather Van Riel, who helped me to discover art and nature.



Dorothee de Sampayo Garrido Nijgh

Kenmore, Australia

Breadfruit (*Artocarpus altilis*); Moraceae

Watercolor, 2006

18 x 22 in (45.71 x 55.88 cm)

The breadfruit tree, *Artocarpus altilis*, is grown in tropical countries around the world but originated in Malesia. It is a wonderful tree, with its branches and big leaves like arms and hands reaching out for the sky. When the fruits are ripe, it is a symphony of all shades of green. This particular specimen comes from the beautiful island of Maui. Because I usually paint life-size, the painting had to be cropped, maintaining at the same time the upward swing that is so typical for the tree.



Marcos Antonio dos Santos-Silva

Brasilia, Brazil
 Barata do coqueiro (*Coraliomela thoracica*)
 Watercolor, 2009
 35 x 25 in (88.96 x 63.5 cm)

This painting shows two specimens of *Coraliomela toracica*, beetles in the Chrysomelidae, one of the largest families within the Order Coleoptera. They are shown on the leaves of a palm, *Syagrus* sp., which they use as food and as hiding and mating places. Their occurrence is widespread in Brazil and always associated with palm trees. I observed these individuals in the sand dunes of Arraial do Cabo, a coastal area about 100 mi (158 km) from Rio de Janeiro. Their placement on the leaves and the turning of the leaves themselves reminded me of an Escher painting, which was the spark of inspiration to paint this scene. I thought the complementary color scheme of red and green was also very striking.



Rodger Scott

Princess Hill, Australia
Sitting Up and Taking Notice
 Leadbeater's Possum
 (*Gymnobelideus leadbeateri*)
 Gouache, 2009
 11.5 x 8.5 in (29.21 x 21.59 cm)



The Leadbeater's Possum (named after John Leadbeater, a taxidermist at the Museum of Victoria, Australia, in 1867, when they were first discovered) is a rare and beautiful little marsupial that was thought to have become extinct after disastrous bush fires in southeastern Australia in 1937. Fortunately, a new colony of them was discovered in 1961. Most of the time they scurry through forests of wet mountain ash, *Eucalyptus regnans*, growing at 1,600–5,000-ft (500–1,500-m) elevation and leaping from branch to branch in much the same manner as a squirrel. Being small and nocturnal, suitable reference material is not easy to find. My challenge as an artist, other than obtaining a suitable reference specimen, was to convey the soft fur in a realistic manner. In order to do this, I chose to work on a very smooth plastic paper surface known as Yupo, which is both a brand and a type of medium. A rougher surface would have made it almost impossible to get the texture and detail I wanted.

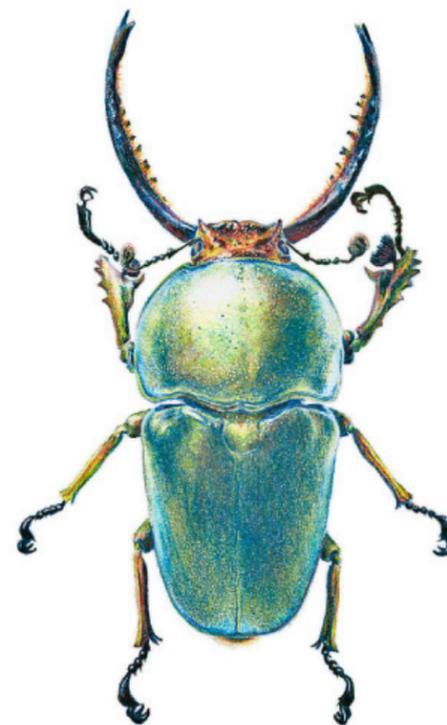
JURY AWARD



Adelaide Tyrol

Plainfield, Vermont, USA
Whirligig Beetle (*Dineutus* species)
Gouache, 2008
19 x 8 in (48.25 x 20.32 cm)

With ultimate respect for the importance and value of recording natural phenomena with precision, I find the power of nature to lie beyond the caliper. Upon close inspection, the natural world reveals truths other than analytical ones. The whirligig beetle is primarily about contrapuntal elements: light and dark, air and water, simple and complex. It is a creature of duality, perfectly adapted to living in two worlds simultaneously. For me, the natural world is incomprehensibly beautiful and the process of painting is an attempt to communicate with, and understand, its wellspring.



Becky Uhler

Eugene, Oregon, USA
Stag Beetle (*Lamprima adolphinae*)
Color pencil, 2006
5.5 x 8 in (13.97 x 20.32 cm)

The *Lamprima adolphinae*, a stag beetle in the Family Lucanidae, is native to Indonesia. Males can range in size from 0.98–1.9 in (24–49 mm) and females from 0.86–0.98 in (22–25 mm).

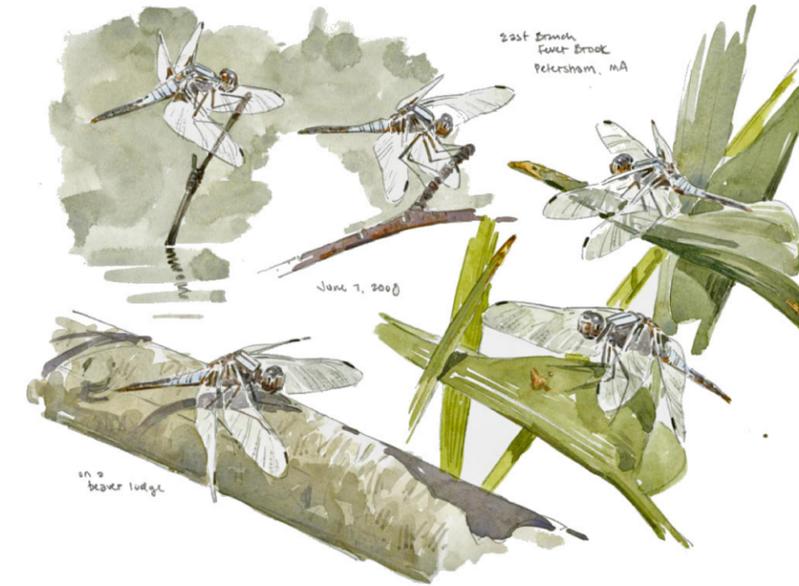
Among the scientific illustrator's biggest challenges is the choice of medium and two-dimensional surface that will facilitate depiction of the shape and texture of a three-dimensional object under study. To illustrate the metallic coloring, deep shape, and hard surface of the *Lamprima adolphinae*, I chose colored pencil on very smooth paper because I thought that together they would enable me to show the slight difference between the texture of the somewhat pocky head and thorax and the barely rivuleted abdomen. The pocky texture was achieved by embossing points into the head and thorax areas *before* laying in the local color, and the rivulets were created by adding dark streaks on the abdomen *after* local color. The overall shiny, metallic look and depth of shape were achieved by making very smooth transitions between highly value-contrasted colors.



Barry W. Van Dusen

Princeton, Massachusetts, USA
 Pacific Parrotlets (*Forpus coelestis*)
 Watercolor, 2003
 11.5 x 8.5 in (29.21 x 21.59 cm)

On a trip to South America with the *Artists for Nature Foundation* in 2003, our group visited a farm in Ecuador where flocks of Pacific Parrotlets were feeding heavily on the maize crop. They have an appealing habit of cuddling up to each other in the manner of lovebirds, an aspect that several of the artists, me included, were quick to take advantage of for our work. Their colors are bright to the point of looking artificial, and this is one of the few times I can remember when I've used Thalo Green and Thalo Blue directly from the watercolor tube! Pacific Parrotlets make poor cage birds and are persecuted by local farmers. Unlike the Gray-cheeked Parakeets, *Brotogeris pyrrhoptera*, which we also observed and inspired our artwork, their numbers are not threatened by collection for the pet trade.



Barry W. Van Dusen

Princeton, Massachusetts, USA
 Chalk-fronted Corporals Field Study
 Chalk-fronted Corporals (*Libellula julia*)
 Watercolor, 2008
 12 x 9 in (30.48 x 22.85 cm)

Dragonflies make excellent subjects for drawing through a telescope. Their small size can make them challenging to locate in the scope, but once "framed up," their habit of returning repeatedly to a favorite perch is a distinct advantage.

I remember being both fascinated and horrified by the way these voracious insects consume their prey, watching as they chomped away at small insects which were still alive and kicking. Often, a corporal would abandon a half-eaten, still-twitching bug in their haste to seek another victim!

I found these specimens along a slow-moving, marshy stream backed up by a beaver dam. The beaver lodge was a favorite perch of corporals, and you can see at the lower left, the teeth marks where beavers have stripped the bark off the branch.



Jeannetta van Raalte

Brooklyn, New York, USA

Moth Orchid (*Phalaenopsis*); Orchidaceae

Watercolor, 2005

16.25 x 15.25 in (41.27 x 38.73 cm)

Phalaenopsis, or moth orchid as it is commonly called, is the most popular orchid in the world. This is due to its sheer beauty and gracefulness on the stem, but also because it is among the easiest to grow. The fact that the flowers can last up to three months makes it perfect for a botanical artist to painstakingly study and paint. The plant was a gift from my daughter.



Christopher Vest

Dolores, Colorado, USA

American Bison (*Bison bison*)

Digital compilation, 2009

14 x 11 in (35.56 x 27.94 cm)

The bison depicted is a handsome bull shown in a slightly decorative way with a background suggestive of an oriental gold-leaf panel imbued with texture and aged patina. The edges have painted effects that mimic the coarse randomness of the famous Polaroid transfer process. Such effects are created in digital layers echoing traditional darkroom techniques—among them image “sandwiching.” With the model himself, the illustrative exercise was to explore the amazing dark mat of fur—which at first glance appears to be only a chaotic snarl of fiber, but turns out to be a story of ordered growth, a “map” of rugged fur as complicated and, to me, as fascinating as a map of ocean currents.



Christopher Vest

Dolores, Colorado, USA

Threatened Birds of the Western United States

Black Swift, Hermit Warbler, Sooty Grouse, American Elk, Williamson Sapsucker, Lewis Woodpecker, White-headed Woodpecker, Varied Thrush, Calliope Hummingbird, Flammulated Owl, Horned Passalus (*Cypseloides niger*, *Dendroica occidentalis*, *Dendragapus obscurus fuliginosus*, *Cervus elaphus americanus*, *Sphyrapicus thyroideus*, *Melanerpes lewis*, *Picoides albolarvatus*, *Ixoreus naevius*, *Stellula calliope*, *Otus flammeolus*, *Odontotaenius disjunctus*)

Digital, 2009

12 x 5 in (30.48 x 12.69 cm), 2009

Loan courtesy of the American Bird Conservancy

This piece was commissioned by the American Bird Conservancy for a conservation field guide entitled *Bird Conservation* by Daniel J. Lebbin, Michael J. Parr, and George H. Fenwick (Chicago University Press & Lynx Edicions, unpublished.) The vista in this image is part of a series of illustrations depicting threatened birds in their habitat and visual suggestions of some of the threats associated with their decline. In this case, the health of western forests is considered with glimpses of a clear cut, catastrophic fire, and bark beetle infestation (a beetle appears under the owl). Using photographic reference, the picture is built digitally, merging dozens of images into a coherent whole. With most of the constituent parts on separate Photoshop layers, editing is easy as objects can be moved, flipped, and scaled. I use a Wacom (a brand) drawing tablet to digitally paint each of the components in a way that is intended to be accurate and yet tell the story of natural beauty contrasted with an ominous reminder of its threatened fragility.



Denise Walser-Kolar

Rochester, Minnesota, USA

Wild Blackberries (*Rubus* species);

Rosaceae

Graphite, 2009

12 x 8 in (30.48 x 20.32 cm)

In June of 2006, I was walking in the woods looking for wildflowers to paint and instead discovered wild blackberries everywhere. The berries themselves were beautiful, but what made me want to draw this plant was the wonderfully twisted dried sepals from the berries that had already been eaten. I decided to draw a part of the plant twice its size in order to show the detail. It took three years to finish, since every time I decided to add a little bit more it was winter and I had to wait until summer to get another leaf or take another look at the wild blackberries.



Mim Wells

Carlisle, WA, Australia

Knob-tailed Geckos (*Nephrurus wheeleri*, *N. stellatus*, *N. vertebralis*, *N. levis levis*, *N. levis pilbarensis*)

Mixed media (ink, color pencil), 2009

13 x 14 in (33 x 35.56 cm)

These appealing little reptiles are distinguished by the spherical knob at the end of the tail. Designed to blend with their habitat, variations occur within the species, although all are found in arid areas of Australia. Apart from camouflage, bluff is their main weapon of defense. Under threat they will raise their plump bodies on spindly legs, bark loudly, and leap fearlessly at any attacker. Having a son who is a zoologist has allowed me to access valuable information, isolated habitats, and live specimens of these animals.



David Russell Wheeler

Mechanicville, New York, USA

Chumash Indian Fish Effigy

Mixed media

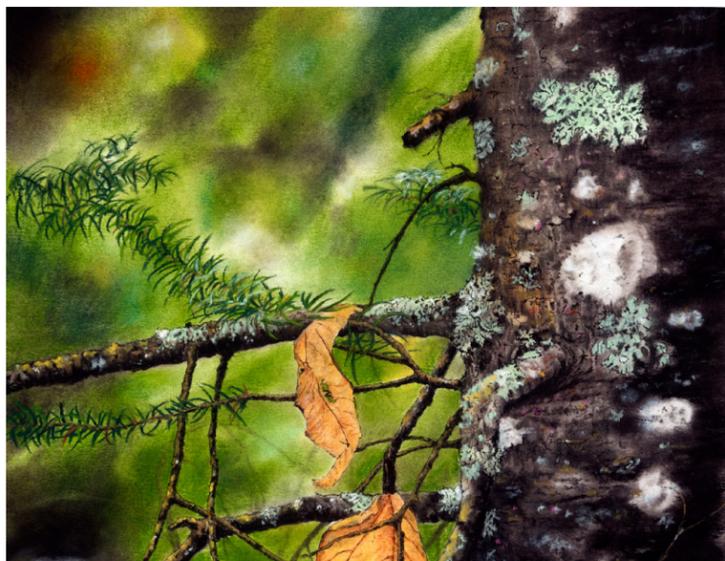
(color pencil, graphite, ink wash), 2009

20 x 30 in (50.77 x 76.23 cm)

I've always delighted in the "magic fish" paintings of Swiss artist Paul Klee (1879–1940). Thus, I was excited to stumble upon a forerunner, this ancient fish effigy created by south central California's Chumash Indians.

Vital and abstracted, the carving masterfully, subtly conveys in stone the living spirit thought by our ancestors to permeate all matter. In this, the effigy is a lively parallel to Klee's fish, which are animate, mysterious, and made magical through color.

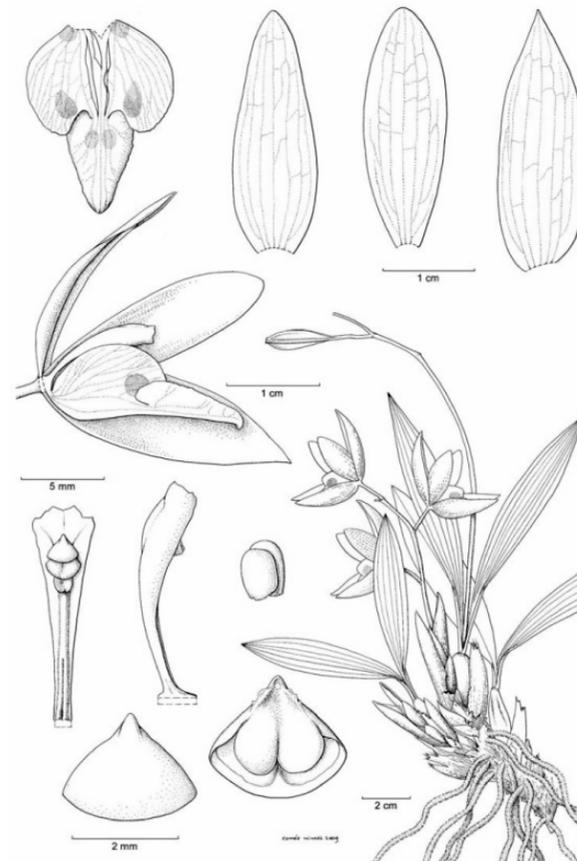
The original drawing (seen here) poured forth, taking only an hour or so, a questionable, furious pace for a scientific illustration. Standing over the completed work, I grew concerned with its roughness: the scratches and gouges. I scanned it into a computer to clean it up, but the graphic enhancement, while smoother and unblemished now, seemed to wither and die upon the page, drained of the immediacy, the raw power of the effigy. There was no comparison, really. The printout fell flat; the original worked. Effigy/drawing—call it the fellowship of the hand.



Bruce A. Wilson

Minnetonka, Minnesota, USA
 Balsam Fir (*Abies balsamea*); Pinaceae
 Mixed media (pastel, ink), 2007
 15 x 12 in (38.11 x 30.48 cm)

Hiking in northern Minnesota is a wonderful experience. There is a wide variety of beautiful songbirds and stunning birds of prey. Once, while I searched for botanical subjects to paint during the winter months, my eye was caught by the beautiful textures and subtle colors of the lichen-enriched bark of a balsam fir, *Abies balsamea*. As if foretelling the coming winter, leaves from surrounding trees fluttered down from the heights and landed in the boughs of the balsam. I stopped and sketched that day and when back in the studio, decided on pastels with some ink details as the medium. This painting was very important to me in my development as an artist. It inspired a personal focus that has never stopped.



Esmée Winkel

Leiden, Netherlands
Coelogyne gongshanensis; Orchidaceae
 Pen and ink, 2009
 9.5 x 14 in (23.87 x 36 cm)
 Loan courtesy of the Nationaal Herbarium Nederlands

Growing up on the island of Curaçao, I was continuously amazed by the diversity of plants and animals around me. Not surprisingly, when I moved to the Netherlands to pursue a master's degree in theoretical biology, I instead decided to do an internship with the illustrators of the National Herbarium of the Netherlands (NHN). I participated in many workshops, often given by one of the illustrators, Anita Walsmit Sachs, and now find myself joyfully working for her at the NHN. Having found a new focus for my interest in biology, I've started the master's program in scientific illustration at Maastricht University. The *Coelogyne gongshanensis* is one of twelve drawings of beautiful orchids for the Ph.D. dissertation of Abishkar Subedi. During his taxonomic research in the NHN and Nepal, he discovered and described several new species, although this is not one of them.



FOCUS ON NATURE XI CONTACTS



Curator: Patricia Kernan
pkernan@mail.nysed.gov

Sue deLearie Adair
www.suedelearieadair.com

Gionata Alfieri
www.arteartisti.com

Bobbi Angell
www.bobbiangell.com

Brent A. Bauer
www.interoceanstudio.com

Tara Dalton Bensen
www.tarabensen.com

Torsten Bernhardt
mr.mesentery@gmail.com

Cristina Maria Klas Bico
crismklasb@hotmail.com

Susan Brand
www.susanbrand.com

Robin Brickman
www.robinbrickman.com

Lucilla Carcano
www.salamongallery.com

Diana Carneiro
dcarneiro@netpar.com.br

Zoë Carter
zoec@systemtronics.com

Juan Luis Castillo
www.juanluiscastillo.com

Edilma Coelho
gustavogarcia1@globo.com

Fernando Jorge Simões Correia
www.efecorreia-artstudio.com

Wilson Cunha
wmiguelcunha@bol.com.br

Emily S. Damstra
www.emilydamstra.com

Erin Daniel
www.erindaniel.net

Monika deVries Gohlke
Bengel1910@yahoo.com

Michael DiGiorgio
www.natureartists.com/michael_
digiorgio/asp

Marlene Hill Donnelly
marlenehill.donnelly@gmail.com

Elvia Esparza Alvarado
elviae@ibunam2.ibiologia.unam.mx

Nuno Jorge Rodrigues Farinha
fanta.nrj@clix.pt

Linda M. Feltner
www.lindafeltner.com

Wilma Ferrari
waferrari@yahoo.com

Ingrid Finnan
infinnan@gmail.com

James Gurney
www.jamesgurney.com

Linda Hampson
lhampson@telkomsa.net

Asuka Hishiki
www.greenasas.com

Jessica Huppi
www.jessicahuppi.com

Frank Ippolito
www.productionpost.com

Beverley Irwin
www.beverleyjirwin.com

Sally Jacobs
www.sallyjacobs.com

Szabolcs Kókay
www.kokay.hu

Patricia J. Latas
antshrike@gmail.com

Jonathan Latimer
www.jonathanlatimer.com

Elayne Leighton
http://matthews.alphalink.com.au

Peggy Macnamara
www.peggymacnamara.com

Alan Male
www.aareps.com

Janet Matthews
http://matthews.alphalink.com.au

Chris McClelland
www.wildprints.com.au

Giorgio Merlonghi
www.giorgiomerlonghi.com

Alan Messer
http://alanmessenger.net

D. W. Miller
placoderm6@aol.com

Mali Moir
www.botanicart.com.au

Trudy Nicholson
www.science-art.com

Kate Nolan
tnknolan@bigpond.com.au

Álvaro E. X. Nunes
aexnunes@uol.com.br

Luis Nuñez de Castro Torres
www.luisnct.com

Wilma Oliveira Ander
wilma@caferancheiro.com.br

Jenny Parks
www.jennyparks.com

Maria da Penha Passos
maripenhap@hotmail.com

Consie Powell
www.consiepowell.com
www.science-art.com

Dino Pulerà
www.indexvisuals.com

Lynne K. Railsback
www.lynnerrailsback.com

Dick Rauh
www.science-art.com

Scott Rawlins
Rawlins@arcadia.edu

Maria Alice Rezende
www.malice.xpg.com.br

Susan Bull Riley
www.susanbullriley.com

Michael Rothman
www.science-art.com
www.michaelrothman.com

Dorothee de Sampayo
Garrido Nijgh
dsampayo@hotmail.com

Marcos Antonio dos Santos-Silva
www.ilustrare.bio.br

Rodger Scott
www.rodgerscott.com

Adelaide Tyrol
www.adelaidetyrol.com

Becky Uhler
www.earthsongart.com

Barry Van Dusen
www.barryvandusen.com

Jeannetta van Raalte
jvr39@earthlink.net

Christopher Vest
www.rchristophervest.imagekind.
com

Denise Walser-Kolar
dwalserk@aol.com

Mim Wells
garth@biota.net.au

David Russell Wheeler
DLivingInk@aol.com

Bruce A. Wilson
www.brucewilsonart.com

Esmée Winkel
winkel@nhn.leidenuniv.nl



Purchase award **winners** from the previous exhibition

FOCUS ON NATURE X

April 17–September 7, 2008



Tara Dalton Bensen

Scotts Valley, California, USA
Honey Bee (*Apis mellifera*)
Acrylic, 2002
9 x 8 in (22 x 20 cm)



Robin Brickman

Williamstown, Massachusetts, USA
Common Green Darner,
Pitcher Plant (*Anax junius*,
Sarracenia leucophylla)
Mixed media (paper, plastic film,
watercolor, glue), 2007
14 x 12 in (35 x 30 cm)



Lucilla Carcano

Campomorone, Liguria, Italy
Hartig Oak Gall, Pubescent
Oak (*Andricus coriarius*,
Quercus pubescens)
Watercolor, 2005
7.75 x 7.75 in (20 x 20 cm)



Diana E. Carmichael

Cramerview, Gauteng Republic
of South Africa
Lachenalia species
Watercolor, 2006
27.5 x 20 in (70 x 51 cm)



Zoë Carter

Tahunanui, Nelson, New Zealand
Lapeirousia oreogina
Mixed media (watercolor, gouache),
2005
7 x 9.5 in (17 x 24 cm)



Margaret C. Nelson

Ithaca, New York, USA
Thornbug Guarding Their Young
(*Umbonia crassicornis*)
Digital, 2003
12 x 18 in (30 x 45 cm)



Trudy Nicholson

Cabin John, Maryland, USA
Red Fox, Praying Mantis, Bumble
Bee (*Vulpus vulpus*, *Mantis
religiosa*, *Bombus pennsylvanica*)
Scratchboard, 2006
10.5 x 13.5 in (26.6 x 34.2 cm)



Álvaro E. X. Nunes

Anapolis, Goiás, Brazil
Jatobá (*Hymenaea stignocarpa*)
Watercolor, 2002
15 x 20 in (38 x 51 cm)



Lynne K. Railsback

Williams Bay, Wisconsin, USA
Wild Lupine (*Lupinus perennis*)
Watercolor, 2005
7.5 x 9.5 in (19.5 x 24.1 cm)



Emily S. Damstra

Kitchener, Ontario, Canada
Eastern River Cooter
(*Pseudemys concinna*)
Gouache, 2006
9.25 x 2.75 in (23.49 x 6.98 cm)



Emily S. Damstra

Kitchener, Ontario, Canada
Threespine Stickleback
(*Gasterosteus aculeatus*)
Color pencil, 2006
7 x 6.75 in (17 x 17.14 cm)



Frances Fawcett

Ithaca, New York, USA
Common Milkweed, Longhorned Milkweed Beetle, Monarch
Caterpillar, Yellow Oleander Aphid (tended by field ants), Honeybee
(*Asclepias syriaca*, *Tetraopes tetraophthalmus*, *Danaus plexippus*, *Aphis
nerii*, *Apis mellifera*)
Carbon dust on drafting film, 2007
12 x 12 in (30 x 30 cm)



Patricia J. Latas

Tucson, Arizona, USA
Mandarinfish
(*Synchiropus splendidus*)
Color pencil, 2007
22 x 28 in (55 x 71 cm)



Becky Uhler

Eugene, Oregon, USA
Witch Hazel
(*Hamamelis intermedia*)
Watercolor, 2007
14 x 17 in (35 x 43 cm)



Susan Bull Riley

Marlboro, Vermont, USA
Lactarius Mushroom, White-lipped
Forest Snail, Wild Sarsaparilla
(*Lactarius* species, *Neohelix
albolabris*, *Aralia nudicaulis*)
Watercolor, 2007
10 x 16 in (25 x 40 cm)



Jeannette van Raalte

Brooklyn, New York, USA
Ornamental Gourds (*Cucurbita
pepo*, *Cucurbita maxima*)
Watercolor, 2003
17 x 17 in (43 x 43 cm)



Maureen Wells

Carlisle, Western Australia,
Australia
Numbat (*Myrmecobius fasciatus
fasciatus*)
Mixed media (color pencil, pen and
ink), 2007
34 x 30 in (86 x 76 cm)

Purchase award **donors** from the previous exhibition

FOCUS ON NATURE X

April 17–September 7, 2008



Carol Coogan
Albany, New York, USA
Common Loon (*Gavia immer*)
Pen and ink, 2006
7 × 10 in (17 × 25 cm)



Karen Hackenberg
Port Townsend, Washington, USA
Grizzly Bear (*Ursus arctos*)
Graphite, 2007
9 × 9 in (22 × 22 cm)



Ann S. Hoffenberg
Franklin Park, New Jersey, USA
Luna Moth (*Actias luna*)
Watercolor, 2007
14 × 18 in (35 × 45 cm)



Patricia J. Latas
Tucson, Arizona, USA
Ocellated Antbird, Army Ants,
Poison Arrow Frog (*Phaenostictus
mcleannani*, *Ecton urchelli*,
Colostethus talamande)
Color pencil, 2003
12 × 19 in (30 × 48 cm)

ORGANIZATION RESOURCES



GNSI: Guild of Natural Science Illustrators

652 Ben Franklin Station
Washington, DC 10044-0652, USA
301-309-1514
gnsihome@his.com
www.gnsi.org

The Guild of Natural Science Illustrators (GNSI), a nonprofit organization of natural science illustrators and associated professionals, was founded in 1969 by artists who believed that ideas and techniques should be shared. With this concept in mind, the Guild has grown to be an international group, the goal of which continues to be encouraging and maintaining high standards of competence and professional ethics through education.

ASBA: American Society of Botanical Artists

200th Street & Kazimiroff Boulevard
Bronx, New York, 10458-5126
866-691-9080
asba@aol.com
<http://huntbot.andrew.cmu.edu/ASBA/>

The ASBA is a nonprofit organization dedicated to promoting public awareness of the botanical art tradition and furthering its development. It does this by sponsoring juried exhibits, responding to inquiries, and presenting lectures and workshops for artists and the general public at botanic gardens, natural history museums, art galleries, and educational institutions. The ASBA newsletter provides information about these events and features book reviews, articles about botanical artists, and news of botanical art worldwide.

COM.EN.ART: COMMunity/ENvironment/ART

Edmund Niles Huyck Preserve
Box #1
Rensselaerville, NY, USA, 12147
518-797-3440
huyckpres@hotmail.com
www.huyckperserve.org

NYS Museum/Research and Collections Division
Cultural Education Center, Room 3140
Albany, NY, USA, 12230
518-486-2024
pkernan@mail.nysed.gov
www.nysm.nysed.gov

COM.EN.ART is a natural history artist residency program that takes place at a biological research station. It is designed to provide rich, concentrated field experience and study for illustrators as well as encourage interaction and discussion about the environment among artists, scientists, and the community. The artists, during their two-week residency, contribute a piece of artwork to the research station in exchange for studio and living quarters.



Mindy Lighthipe
Warren, New Jersey, USA
Catalpa Sphinx Moth
(*Ceratomia catalpae*)
Gouache, 2007
14 × 18 in (35 × 45 cm)



Giorgio Merlonghi
Rome, Italy
Hermit Crab, Sea Anemone
(*Pagurus bernhardus*, *Calliactis
parasitica*)
Watercolor, 2003
13 × 9.75 (33 × 25 cm)



Álvaro E. X. Nunes
Anapolis, Goiás, Brazil
Pau santo or Corticeira-do-cerrado
(*Kielmeyera coriacea*)
Watercolor, 2002
15 × 20 in (38 × 51 cm)



Mieke Roth
Flevoland, Zuid-Holland,
The Netherlands
Mimivirus
(*Acanthamoeba polyphaga*)
Digital, 2006
8 × 8 in (20 × 20 cm)



Rosemarie Schwab
Beaconsfield, Quebec, Canada
Peckoltia
(*Hypancistrus species*)
Mixed media
(watercolor, gouache), 1997
19 × 14 in (48 × 35 cm)



NEW YORK State
Museum

The New York State Museum is a program of
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