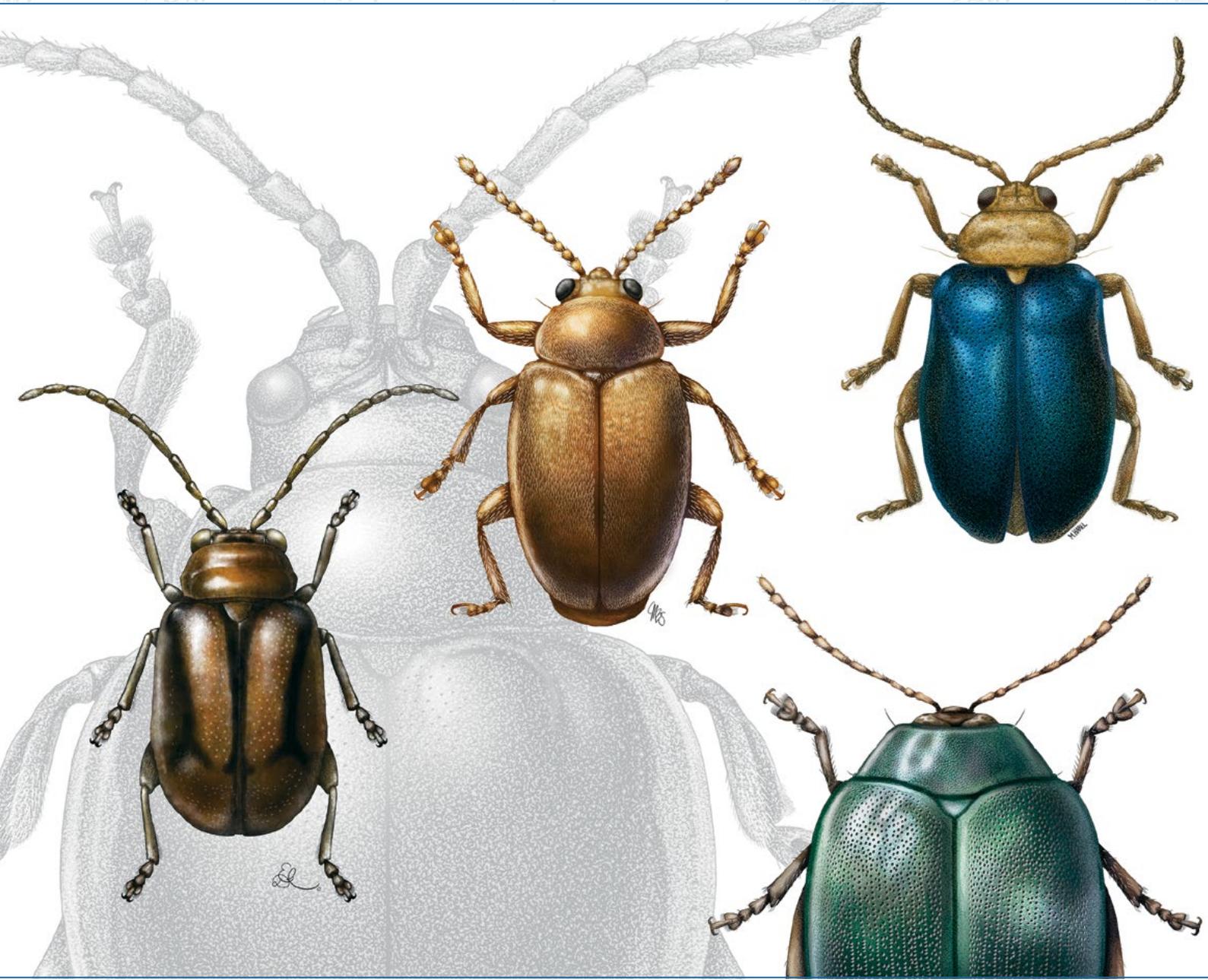


Journal of NATURAL SCIENCE ILLUSTRATION

GUILD OF NATURAL SCIENCE ILLUSTRATORS



A Note From...

Gail Guth, GNSI Journal Editor-In-Chief

Welcome to another beautiful issue of the Journal of Natural Science Illustration, the beauty courtesy of the wonderfully talented GNSI members who have shared their art, experiences, and skills with us. And a HUGE Thank You again to the excellent Journal team with whom I am privileged to work: Britt Griswold, Consulting Editor, Article Collection, Editing, and Design/Layout; Sarah McNaboe, Design/Layout; Joana Bruno, Clara Richardson and Gail Selfridge, Article Collection Team; and Barbara Harmon, Diana Marques and Clara Richardson, Article Editors; and to everyone else who helps out by making article suggestions.

Where would the GNSI be without its volunteers? We have only a few paid staff members, and they always do far more than their paycheck warrants. The rest of the day-to-day operation of the GNSI is truly "Volunteer Powered", from members who spend a half hour setting up chairs at the auction to Board Members who devote a huge chunk of their time year in and year out. Everyone that contributes in any way is greatly appreciated. All of your contributions make a difference from large to small, so please do not be shy in stepping up.

Contact any Board member, contact the Conference Chair or any conference committee member and ask how you can help, or let them know you can devote an hour or a month or whatever you are able to do.

Tax time is approaching! Please consider contributing any amount to the F.O.G. (Friends of the Guild) fund before the end of the year. Your donation may be tax-deductible, and it will certainly help the Guild!

Warmest holiday wishes and Happy New Year to you all,

Gail Guth
GNSI Outreach & Communications Director
GNSI Membership Secretary
guth-gnsi@comcast.net

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COVER IMAGE: These five beetles are done in the "Digital coquille" technique described in our Studio Tips article, pg. 15-18. The image includes the work of four artists, Taina Litwak and three of her interns. These are five genera of Flea Beetle, done for a study which will includes c. 230 images: *Burumoseria* sp. by Eleonore Dixon-Roche, *Taiwanohespera* sp. and *Paradibolia* sp. (bottom right) by Mesa Schumacher, *Thrasychroma* sp. by Maayan Harel and *Erytella martensi* (background) by Taina Litwak.

GUILD OF
NATURAL
SCIENCE
ILLUSTRATORS



The Guild of Natural Science Illustrators is a non-profit organization devoted to providing information about and encouraging high standards of competence in the field of natural science illustration. The Guild offers membership to those employed or genuinely interested in natural scientific illustration.

GNSI GENERAL INFORMATION

MEMBERSHIP — U.S.: \$85 per year.

Other membership options are available.

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Secure credit card transactions can be made through www.gnsi.org. Or send checks made out to "GNSI" at the above address. Please include your complete mailing address, phone contact information, and email.

WEB UPDATES:

Check the GNSI Home Page at www.gnsi.org for frequent updates. You can find announcements of members' accomplishments as well as Annual Conference information or Education Series workshops, etc. You can also update your membership information.

GNSI JOURNAL

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www.gnsi.org/journal-requirements

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Article Editors: Britt Griswold, Barbara Harmon, Clara Richardson

Abstract

Though it is true that the GNSI annual meeting has been held in Bar Harbor, ME three times, it did not take three tries for the Guild and the College of the Atlantic (COA) to coordinate a successful meeting. Each experience has been extraordinarily positive; it is my belief that the setting plays an integral part in this success.

What makes Bar Harbor such an ideal location for a Guild Meeting and why is it fortunate that the organization has had two opportunities to return?

ADVANTAGE #1

The region that includes Bar Harbor is one of the most scenic on the East Coast. Though undeniably biased, the Bar Harbor Chamber of Commerce website states that Bar Harbor has “romance, adventure, a rock-bound coast and soaring granite cliffs.” “From the stonewall-lined and tree-covered road leading into our village, to the sweeping vistas from atop Cadillac Mountain, there is a special mystique to Bar Harbor”. This is no exaggeration and best of all – it is all so accessible. Originally named “Eden” after Sir Richard Eden, an English statesman, and NOT after the biblical garden, eventually the town was renamed Bar Harbor in reference to the sand bar that connects the village to Bar Island at low tide. Within easy walking distance of the College, the intertidal treasures of the bar and the forested hillside of Bar Island were explored informally by various members who attended the conference .

Acadia National Park, one of the 10 most visited national parks (according to a 2012 survey), has its park headquarters (including maps) just a mile away from the COA campus. I mention the park’s popularity because despite the number of people who visit each year, it is very easy to lose the crowds and hike solo through its over 47 thousand acres and numerous distinct habitats which range from almost subtidal (at full moon low tide) to rocky hilltop populated by ravens.

“Taking advantage” of the natural setting, field trips were organized so that members could tour the Mount Desert Oceanarium & Lobster Museum, the Mount Desert Island Biological Laboratory, the



Above: The iconic Maine coastline.



Right: The College of the Atlantic, Bar Harbor, ME.



Tide Pool Field Trip

Jackson Lab, and Swann’s Island. They were given a chance to cruise Frenchman Bay, wade through tide pools near Bar Island and kayak along the coast to learn about Maine’s unique coastal ecology.

The access to various natural habitats and their resources in and around Bar Harbor provided excellent subject matter for workshops on lichen painting, live animal drawing and floral morphology.

ADVANTAGE #2

The College of the Atlantic is in many ways an ideal facility for the organization. It is small, personal and easy to navigate. It is located on 35 acres of “underdeveloped” land situated between State Highway 3 (which leads into “downtown” Bar Harbor) and the rocky shoreline of Frenchman Bay. There is only one course of study (though both undergraduate and graduate degrees are offered) – human ecology. This interdisciplinary approach surely resonates with scientific illustrators,

whose work combines science and art, and is often concerned with the impact of humans on the environment. As a consequence of the college’s focus, the faculty and facilities present a wide variety of natural science based resources from which Guild conference coordinators can draw for programs.

These comparatively informal surroundings provided a comfortable setting for the Guild’s “traditional” activities – the Sunday evening Portfolio Sharing, the Monday morning keynote address (given by New York Times journalist James Gorman), Monday afternoon’s Technique Showcase, and the often-irreverent Auction on Tuesday night.

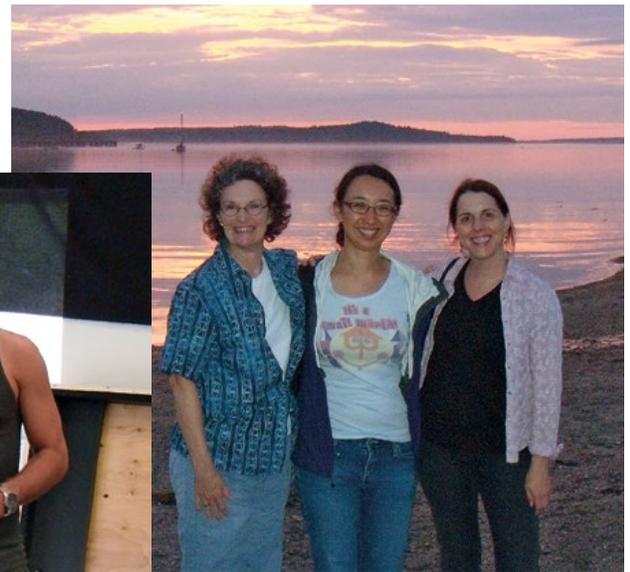
Presentations and workshops were held at various locations on campus and focused on such varied topics as illustrating kakapos, an introduction to “Sculptris”, resin casting, sculpting turtles, lobster dynamics, gyotaku, macromolecules in 3D, and the history of the camera lucida!



Beth Wilert dicusses watercolor with John Cody.



Vanessa Baskin and Keith Embler prepare resin solutions for a mini-workshop.



Linda Feltner, Ikumi Kayama, and Sara Taliaferro explore the Bar Harbor beach at evening low tide.

There is a natural history museum on campus. The George B. Dorr Museum, housed in the original headquarters of Acadia National Park, contains exhibits designed by COA students. How many other small colleges have natural history museums on their campuses? The dioramas and exhibit cases, didactic displays and a tide pool touch tank served as a perfect backdrop to the annual exhibition.

Finally, in 2013 the kitchen at COA was ranked #7 in the nation for the quality of its food. The emphasis is on local, organic ingredients. How important is the food to the success of a conference? (Answer: *very!*)

Apart from Guild-sponsored activities, there is so much to interest Guild members at COA – walks along the coast (and tide pool searches), fungus, fern and wildflower forays in the “woods”, and opportunities to examine the results of experiments in the community organic garden – that it can be hard to leave campus, but the village of Bar Harbor promises its own set of unique possibilities.

ADVANTAGE #3

The town that eventually came to be known as Bar Harbor was formally incorporated in 1796, and from almost the beginning, it attracted “artists, scholars, scientists and writers” (according to the Chamber of Commerce) as a destination. This still appears to be true. It became one of New England’s premier summer resorts in the 19th century and continues to attract tourists from all over the world today. Yes, Bar Harbor is something of a tourist trap, but a very upscale one. Perhaps this is due to the fact that a number of very wealthy families have been associated with the town – families bearing the names of Rockefeller, Morgan, Vanderbilt and Astor.

The gift shops may offer the same expected items for sale (‘Down East’ refrigerator magnets, plush lobsters, etc.) but many are housed in historic buildings that have been maintained in excellent condition. There are plenty of good restaurants to choose from, and at least four ice cream places. (I had to sample “goods” at three of these to prove that the top two, as ranked by the townspeople, were indeed worthy. They were right, and number three wasn’t bad either.) The Guild annual banquet (a lobster dinner of course!) was held in the Hulls Cove Schoolhouse. This structure, originally built as a school in 1909 is now a community center and is listed on the National Register of Historic Places. After dinner we were encouraged to draw on the chalkboards that lined the walls.

The “main event” at the banquet (besides eating soft-shell lobster) was to formally honor Nancy Halliday, a founding member of the Guild, as well as an incredibly accomplished artist and gifted



Annual Members Exhibit at the George B. Dorr Museum; space was tight but the art was amazing!

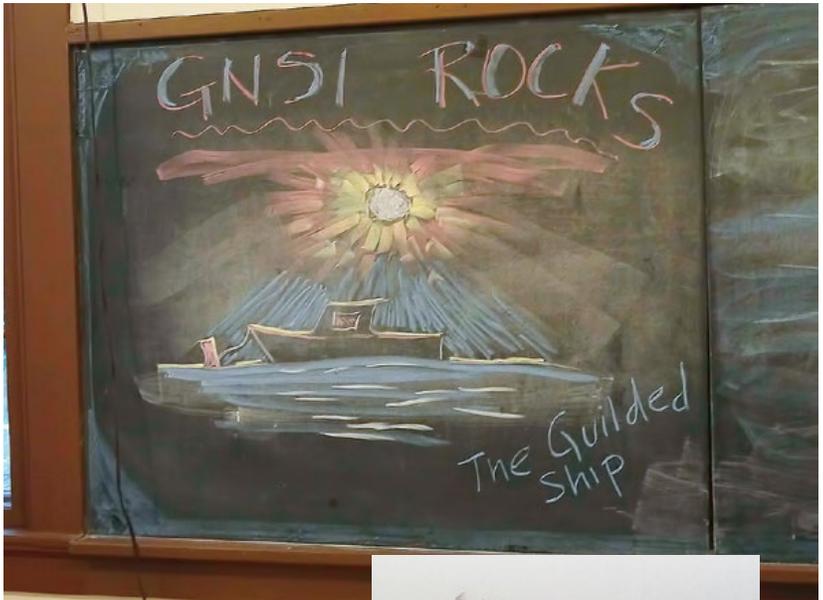
teacher. Nancy was given the Distinguished Service Award.

The library is in an historic building. The fire station was built in 1911. The harbor is overlooked by the Bar Harbor Inn, the history of which can be traced back to 1887. Rated “superior first class” by the official hotel guide, this structure typifies the attention to quality and personal service found in Bar Harbor. I mention this because one of the best aspects of Bar Harbor as an annual meeting site is that the attitude of the residents toward visitors (especially us) is exemplary. Though it “pays” townspeople to be friendly, this does not explain the willingness of the library staff to share information about local artists or the degree of interest in scientific illustration exhibited by “locals” met on the street. It’s a small town, and everyone knew who we were and why we were there – and our chosen profession fascinated them!

To sum up, the GNSI 2013 Annual Meeting was one of the best yet, and the combination of locality, facilities and Bar Harbor hospitality combined to insure its success. A big thank you to the conference coordinators and their committee for putting it all together!



Nancy Halliday was awarded the Distinguished Service Award in recognition and thanks for her dedication to the GNSI.



Clockwise from top: the Whole Group; The Annual Awards Banquet was held at the historic Hulls Cove Schoolhouse; give a bunch of artists some chalk and blackboards, and there's no telling what will happen; the *Margaret Todd* waits out the fog; sea kayaking along the beautiful coastline; Karen Ackoff and Dick Rauh catching up.

Book Review

The Big Apples of New York

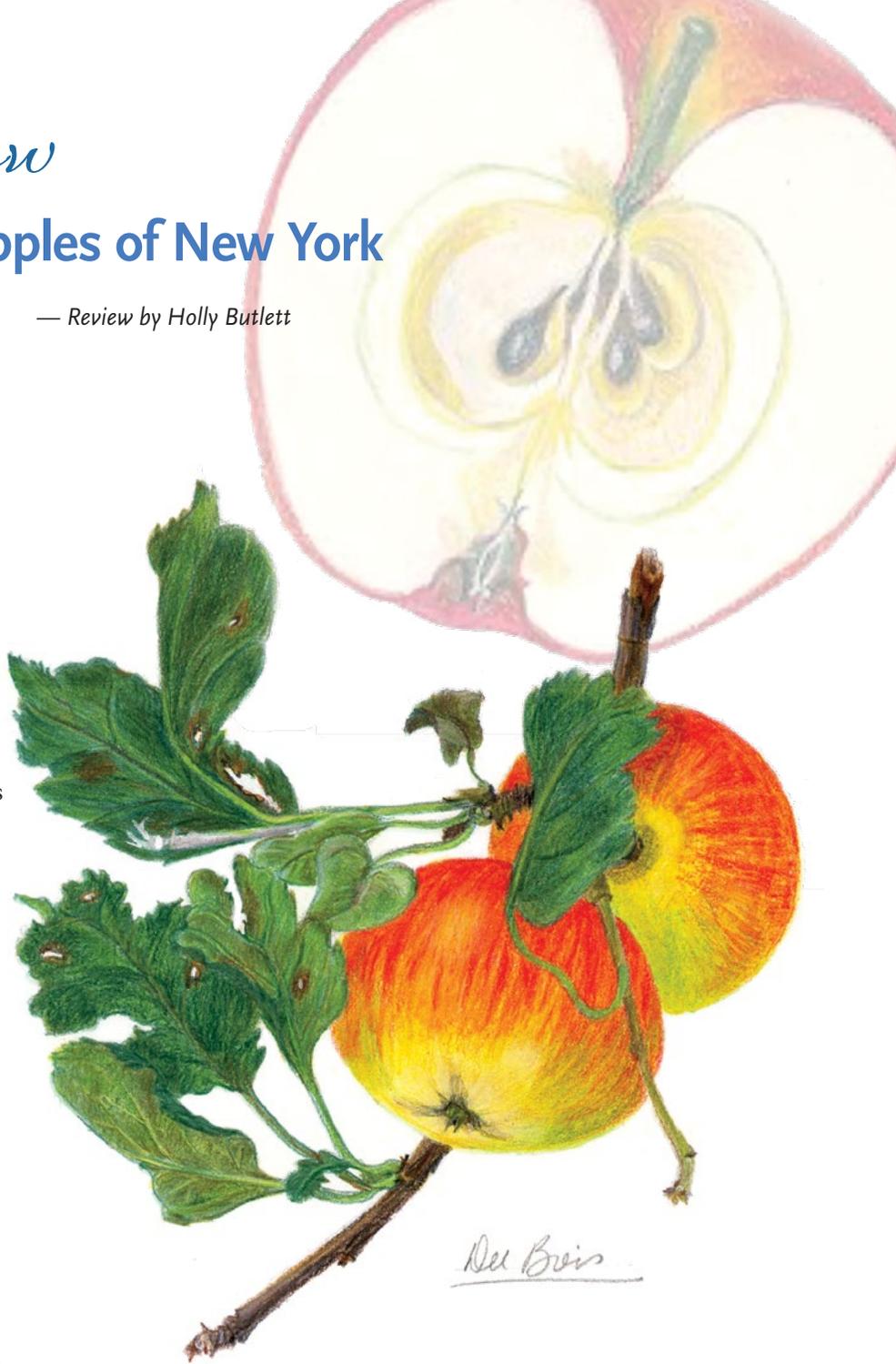
— Review by Holly Butlett

THE BIG APPLES OF NEW YORK BY A.L. DUBOIS

Editor's Note: Book author Ann DuBois is a GNSI member from Stamford, NY

The *Big Apples of New York* takes the reader on a wonderful journey that includes apples. It teases the senses. It is filled with rich history related to the apple, from the beginning with Adam and Eve, to the people who brought the seeds to America. The book contains myths, medical uses, history, and a wonderful mystery.

The Big Apples of New York is a great addition to the library of a hobbyist, gardener, history buff, botanical artist or any person who loves apples. Even the domestic chef would be surprised by the recipes at the end of the book. The book is filled with beautiful botanical apple plates that visually distinguish the varieties through color and textural look. Descriptions of history and how the portrayed



apple might be used are written on the back of the plates. At the back of the book, you will find a list of apple orchards in the state of New York. I found the book easy to read- and thoroughly enjoyable. Just make sure you have apples on hand for a snack.

All art © A.J. DuBois

Pages From My Sketchbook

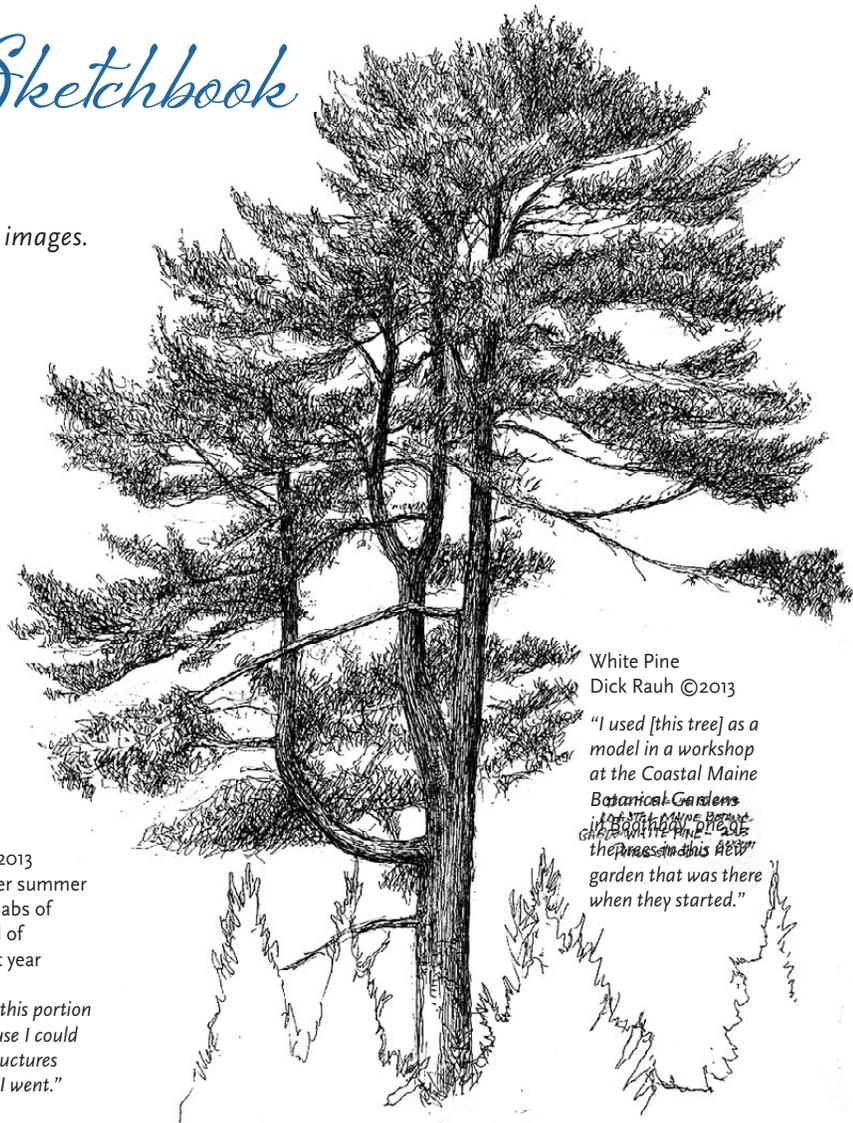
Beautiful black and white:

GNSI members' sketchbooks showcase elegant and varied images.



Mesa Schumacher ©2013
Hand Studies, from her summer spent at the anatomy labs of Johns Hopkins School of Medicine with the first year med students.

"... I especially enjoyed this portion of our dissections because I could map so many of the structures onto my own hands as I went."



White Pine
Dick Rauh ©2013

"I used [this tree] as a model in a workshop at the Coastal Maine Botanical Gardens. The staff there brought me to the 'White Pine' garden that was there when they started."



Liz Lockett ©2013

"This owl sketch was made during a fabulous trip led by Linda Feltner to Bird's Acre in Ellsworth, ME. It was a wonderful experience getting so close to the birds and Linda was a phenomenal instructor."

Red-eared Slider

• found on dry old grass stubble just up from wetland

• lower shell (plastron) was still glistening w/ moisture when I arrived

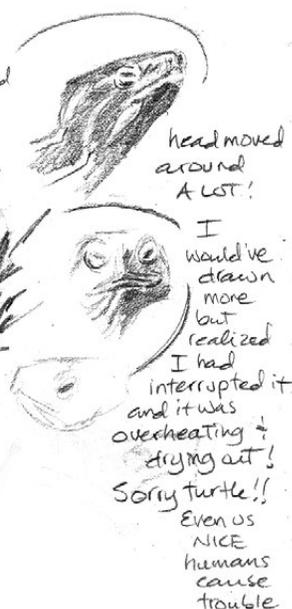
snail!

There were at least 3 they rapidly moved to shady side of shell

PCCI
GREEN TRAIL
6-12-09

Amelia Hansen ©2009
Red-eared slider sketch, made on the Green Trail at Pierce Cedar Creek Institute, Hastings, MI, June 12, 2009.

"Honing my chops in preparation for a workshop I was going to give on nature journaling."



Member Spotlight

Sandy McDermott

Evolution of an Artist

© Sandy McDermott 2013

Editor's Note: This article started out as an expression of Sandy's personal journey as an artist, but we found it both inspirational and biographical.

Bushwhack. One definition says “to make one’s way through woods by cutting at undergrowth, branches, etc.” This is how I ended up rolling through life.

Born into a family with an alcoholic father and a mother busy working to pay the bills and raise three children, “nurturing” was virtually non-existent in my rearing. We hear this sort of story all the time and most certainly there are people who had it much worse than I. But, this environment guided my early years and led me to seek attention and acceptance outwardly, have poor study habits in high school, low self-esteem, no long-term vision, etc. Fortunately, I soon realized the surrogate environment and bad attitude were just more dead ends and not the life I wanted. It took a while for this lost soul to find the confidence to start a journey completely alone. But I did. And that’s what matters in this story.

The journey to finding myself and becoming an artist is filled with fits and starts; a rather long see-saw of personal and professional learning where the ups and downs seemed unbalanced; the downs were agonizingly slow while the ups flitted by. I was behind the eight-ball at the start, causing me to wait until practically adulthood to take an art class, and my first application to art school was met with rejection. What may have hurt most early on was no clear guid-

ance through the college I eventually attended. My professors didn’t know what to do with my interest in both science and art, but then, neither did I. I was forced to continue bushwhacking.

Through my efforts I found, applied and was accepted to a graduate level program that embraced both interests. I moved 3000 miles from home for more schooling with virtually no cash, a small car and the few things most important to me: my boyfriend, a small bunch of clothes, a bike and camping gear. Graduate school and the subsequent four years in California were rewarding and exciting but also the short upswing of the pendulum. I incurred debt to achieve my goal of becoming an illustrator (something I face again with my daughter starting college), right when the illustration field was experiencing a major transformation from traditional to digital techniques. The classroom setting hadn’t kept up with the pace of change in the professional setting. Not having learned what I should have to compete on the digital platform, I finished school feeling behind the eight-ball again. Still, I was terribly excited and not the least bit concerned. And then there was starting a family sooner than intended. Hands down my little family is the best thing that ever happened to me, yet it was also a major challenge to building a solid freelance career. Through debt, changing technology, volunteer ‘work’ and a new family, it was a long way to bushwhack. Like a hiker cutting a new path, stopping was not an option.

The journey was not without a bit of good fortune as well. First I realized that I could create a different destiny for myself, something other than what I was handed. Finding the courage to journey alone ready to seek the unknown was another catapult. Being accepted into the only graduate program I cared about (one that admitted only six students per year) and finding the right partner in life (that unsuspecting guy who followed me to California) were equally important. Lastly, meeting a few people along the way who believed in me, instilling a sense of reassurance in my soul with each passing, has been key. For these things I am eternally grateful.



All art in this article
©Sandy McDermott

Mockingbird; watercolor;
2003





Yellow crowned Night Heron;
watercolor; 2003

For all the good decisions and fortunate realizations I made, there were as many not-so-fortunate decisions with “oh-crap” consequences: essentially, I created my own roadblocks. Choosing to pursue a freelance career with no business plan or capital funds was perhaps not smart. Choosing to render using traditional techniques rather than digital methods, while it seemed easier than sinking thousands of dollars into the new equipment and further education, resulted in me being left behind in the wake of progress. Finally, devoting my early years to a non-profit client was personally rewarding but not fiscally rewarding. I wanted to devote my work to educational endeavors, not realizing the title “non-profit” would extend to me. Each of these decisions was made willfully but had unanticipated consequences.

Those consequences required me to keep a side job throughout my freelance career. At some points the illustration work was so slow that I took up other forms of art just so I could still feel like an artist. From home and garden portraits to handmade felted handbags, I thoroughly enjoyed other means of creating and brought happiness to the many who purchased or commissioned my work but these efforts pulled me away from what really fed my soul. So, not only did I encounter roadblocks but detours, too.

Persistence pushed me on, however. Staying true to my passion and experiencing any semblance of success has required one consistent theme: never give up. Those three words carried me through for many years.

One day, a conversation started me thinking: the experiences that I viewed as “hurdles” were not my biggest challenges to becoming or being an artist. Confidence, or lack thereof, was. Really, my experience was no different than any other student trying to find their way in the big world. My biggest challenge was me. Funny thing is, I managed to secure clients and build a modest list of interesting projects but for many, many years, I did not see myself as an “artist”. I achieved many artistic endeavors and was involved in many creative projects including book and magazine work, t-shirt designs, trail signs, murals, logos and more but I still did not see myself fully as an artist. My sense of “artistic self” didn’t quite fit any genre of

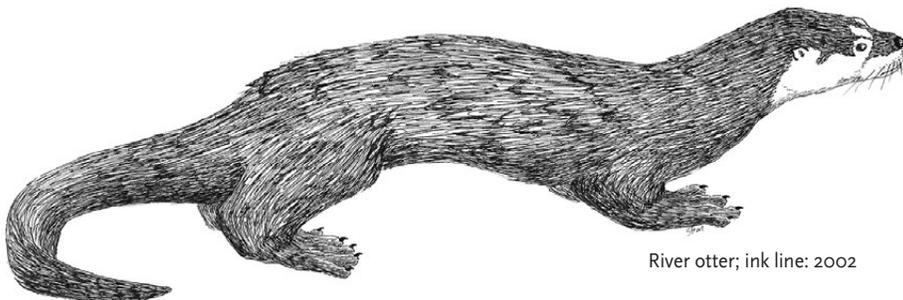
art I was familiar with. I didn’t feel like I was on my way to mastering anything. I certainly didn’t dress like an “artist” and my home didn’t look like an artist lived there. To boot, identifying myself as an artist was deeply rooted in the fact that I was not able to maintain a living as a freelance illustrator and contribute to the family finances in a meaningful way. This idea plagued me with self-doubt. I was a failure in my view. Ugh. This was the ultimate low point.

The breakthrough! It took letting go of preconceived notions, releasing the desperation to be more before I could be, and accepting with confidence that from the start I am an artist. Freeing the mind in this way has been life changing for my art and myself. How did I come to this realization? Not on my own this time. It was that guy who followed me to California, my partner, my husband. The one who believes unconditionally in the spirit that is me. When I was at my lowest point, near giving up everything I’ve worked for, he compiled every bit of creative work I’ve done since childhood, held my hand and took me for a walk through it all. It was cathartic and magical and exactly what I needed. Somewhere along my journey I had lost myself and let fear, self-doubt and frustration take over.

Since then I’ve refined my professional art goals to fit the priorities of my life, rather than fight those priorities and pine away about “not being an artist” because of too many other obligations (a.k.a., attitude change). Where once before, my side jobs were viewed as burdens and a source of great agony, my current position is one of the best jobs ever, second only to my work as an artist. The workshops and classes I offer now fill up and demand a waiting list (many years of hard work to get here). Taking on watercolor painting and the fine arts was a recent and brave decision. It has been a wonderful change of direction and has propelled me to define a clear, concise plan that will circle me back to my first love: natural science illustration. I am not done with my work as an illustrator. I don’t believe I’ve reached my peak yet. I have much more to offer and believe there are still opportunities for the traditional illustrator. There are projects out there waiting to collide with my style.

It has been a long and convoluted journey to nurturing and revealing my artful self and there is a happy ending. It lies in removing the box I put around myself, becoming open to new possibilities, and accepting an ever-changing world.

Here’s another definition of bushwhack: “to defeat, especially by surprise or in an underhanded way”. This defines the next chapter of my life.



River otter; ink line: 2002

WELCOME TO SUMMER... IN BOULDER!

- Michael Campbell

Boulder is often cited as one of the most desirable places to live in the country because of its beautiful setting, abundant parks, sunny climate, convenient access to year-round recreational activities, and lively cultural atmosphere. Enjoy a concert at the historic Boulder Theater, watch a live radio taping at Town Hall, visit the art galleries, or rent a bicycle and pedal along the Boulder Creek Path, which stretches seven miles through town.

In 2010, Bon Appétit named Boulder America's Foodiest Town for its innovative food companies, outstanding restaurants, and one of the best farmers' markets in the country. Boulder is also home to some of the country's finest microbreweries, and is considered the "Napa Valley for Craft Brewing." At the heart of downtown Boulder is the Pearl Street Mall, a four-block pedestrian mall with restaurants, bookstores, boutiques, and sidewalk cafés. Venture off the mall to discover more great shops and restaurants in Pearl Street's charming East End and West End districts. For details on shopping, dining, and entertainment in downtown Boulder, go to www.boulderdowntown.com.



BOULDER, COLORADO • 2014

Boulder Dushanbe Tea House



This unique Persian teahouse was built by Tajik artisans from Boulder's sister city, Dushanbe, Tajikistan.
303-442-4993
www.boulderteahouse.com

Boulder Museum of Contemporary Art

BMoCA is a dynamic venue dedicated to the presentation of significant art of our time.
303-443-2122
www.bmoa.org

Celestial Seasonings Tea Company

Learn how tea is made and enjoy tea samples during a free tour.
303-581-1202
www.celestialseasonings.com

The Flatirons

These giant sandstone slabs are the town's best-known geological landmarks. Today, residents and visitors enjoy hiking around the base and climbing the front face of the Flatirons. (from mytravelguide.com)

Twenty-Ninth Street Shopping District

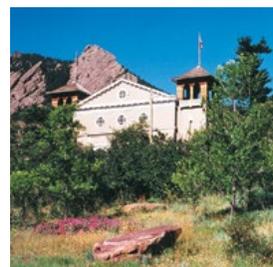
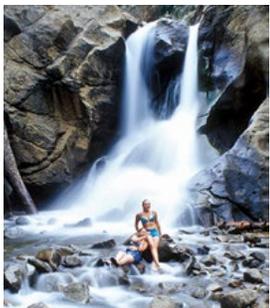
Boulder's newest retail district, offering a one-of-a-kind shopping and entertainment venue with spectacular views of the Flatirons and foothills to the west.
303-444-0722
www.twentyninthstreet.com



Science on a Sphere at the Fiske Planetarium

Boulder Falls

Less than 10 miles from the heart of downtown, Boulder Falls drops a breathtaking 70 feet and is fed by North Boulder Creek. Follow Canyon Boulevard west.



Chautauqua Park

Nestled against hiking trails that lead into the Flatirons, this national historic landmark is the site of lectures, concerts, and other events throughout the year.
303-442-3282
www.chautauqua.com



The University Hill District

Encompassing the area immediately west of campus, the Hill contains a mixture of off-campus student housing, long-term residents, restaurants, specialty shops, and entertainment venues.

BEYOND Boulder Denver

Colorado's capital has some of the finest museums in the West, including the Denver Art Museum, the Black American West Museum, the Denver Museum of Nature and Science, and the new History of Colorado Center. Other attractions include the Colorado State Capitol and the Denver Zoo.
www.denver.org

Colorado - Colorado is packed with adventures that lure visitors beyond the Denver/Boulder area. Whether it's hiking in Rocky Mountain National Park (located only 45 miles from Boulder), or taking a few extra days to explore Mesa Verde, camp at the Great Sand Dunes, or enjoy one of the state's music, art, and food festivals, an extended vacation is sure to please!

Popular 2 to 3 day trips include a visit to one or more of the following historic towns: Breckenridge, Vail or Aspen; Steamboat Springs; Durango and Crested Butte; Telluride. For trip ideas, attractions, lodging and maps, please visit www.colorado.com.

GNSI ANNUAL CONFERENCE JULY 13-19, 2014 • BOULDER, CO

Guild of Natural Science Illustrators Exhibit Call: 2014 Annual Members Exhibit



The Guild of Natural Science Illustrators (GNSI) is pleased to announce the juried 2014 Annual Member's Exhibit highlighting science or nature-related subject matter.

EXHIBIT DATES: April 19, 2014 – September 25, 2014

VENUE: University of Colorado Museum of Natural History

ELIGIBILITY: Open to all GNSI members of good standing.

SUBJECT MATTER: Original artwork, gallery quality prints, sculpture, or multimedia work created either with traditional or digital techniques or a mix thereof.

SUBMISSIONS: Number of entries accepted: 2

SUBMISSION FORMAT: Digital files only. Entries must be submitted digitally via CallforEntry.org[™], also known as [CaFÉ](http://CaFÉ.org)[™]. [CaFÉ](http://CaFÉ.org)[™] is a web-based service that has detailed on-line submission instructions and a team of professionals available to address your tech support needs.

SUBMISSION TIME: February 1 – March 1, 2014

NOTIFICATION: Acceptances or regrets will be sent via e-mail by March 14, 2014

ART DELIVERY: April 7-11, 2014

PRESENTATION: All pieces must be matted, framed (Plexiglas) and wired for hanging. No saw tooth or clip hangers.

SHIPPING AND INSURANCE: Detailed delivery requirements will be provided with acceptance notices. Artists are responsible for cost of shipping and insurance to and from the venue. While on site, artwork is insured by the venue.

SALES OF WORKS: Sales not accepted.

PUBLICITY AND CATALOG: Images submitted for this exhibition may be used in a catalog or publicity in print or electronic form for the exhibition and may be used for promoting the exhibition before, during and after its run without further permission being sought.

QUESTIONS? [Mervi Hjelmroos-Koski, mervihj@botanicgardens.org](mailto:mervihj@botanicgardens.org). Please direct all technical questions to CallforEntry.org.



Guild of Natural Science Illustrators Exhibit Call: 2014 Small Works Exhibit

WHY: Small Works is a non-juried exhibit celebrating the inspiration we experience in our GNSI community. Here is our opportunity to display in a more informal and conversational exhibit.

WHAT: Create any image you would like inspired by any GNSI Conference or Summer Workshop. This could be an event you witnessed, a technique or subject you learned, a college mascot or area attraction, an experience you hope to have at this year's conference, etc. Be creative! Everyone is encouraged to participate, even if you have not previously attended.

MEDIUM: Any 2-D medium. If you do not want to part with the original, or have already created something that needs to be reduced, you can send a reproduction.

SIZE: Images should be 3 1/2" x 4". You can work in either a vertical or horizontal format.

PRESENTATION: Please mat your piece in a 8 x 10 white mattboard according to the attached image.

FUNDRAISING: The Small Works Exhibit has been a fun and successful fundraising source for the GNSI General and Educational Funds during our annual auction. We encourage you to donate your piece(s) to the auction, but it is not required.

SALES OF WORKS: Sales are not handled by the exhibit. Artist's contact information will be displayed and prospective buyers are encouraged to contact artist directly.

PUBLICITY AND CATALOG: Images submitted for this exhibition may be used in a catalog or publicity in print or electronic form for the exhibition and may be used for promoting the exhibition before, during and after its run without further permission being sought.

NUMBER OF ENTRIES: Limit of 2

DEADLINE: All entries should be shipped to arrive by June 1st.

SEND ARTWORK TO:

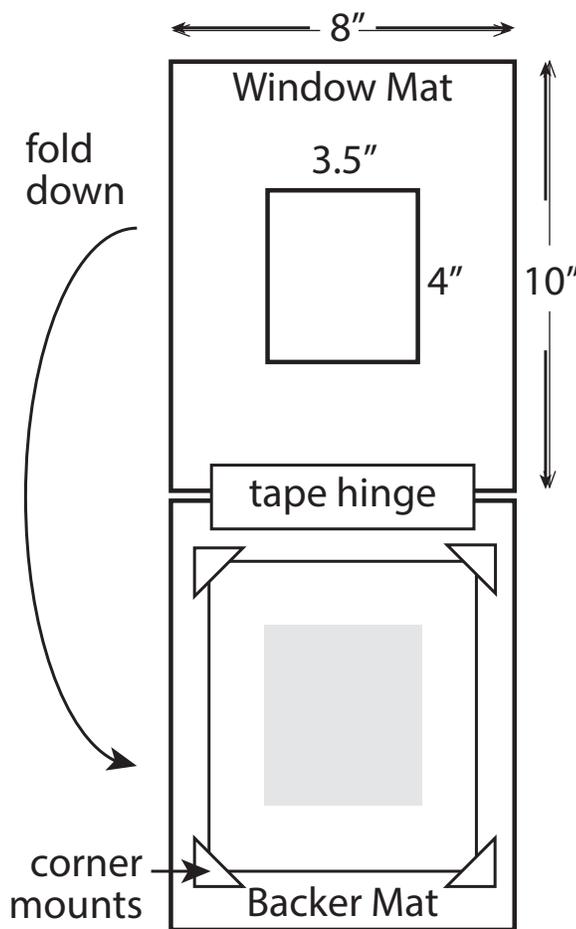
Tiffany Miller Russell
2170 W 10th Ave #204
Broomfield, CO 80020

If you have any questions or comments please send email to:
MissRaptor@deadraccoon.com

PLEASE INCLUDE THIS INFORMATION WITH EACH ENTRY.

Name: _____
 Title: _____
 Medium: _____
 Value: _____
 Conference or Workshop that inspired: _____
 Donate to GNSI Auction: _____ Yes _____ No
 Phone: _____
 Email: _____
 Address: _____
 City: _____
 State/Prov.: _____
 Zip/Postal code: _____
 Country: _____

GNSI Small Works Artwork Format 2014



Please mat your piece in a 8 x 10 white mattboard as shown above.

CALL FOR PRESENTERS

The 2014 Boulder Conference Presentations Committee invites all GNSI members to consider giving a talk, techniques showcase demonstration or workshop (or all three?) this summer.

7 REASONS TO PRESENT A TALK OR WORKSHOP AT THE GNSI CONFERENCE:

1) Get noticed! The number of people you meet will increase dramatically if you step up to the podium (or a table) and share your adventures, research or techniques. Many GNSI members have been awarded internships and staff positions, teaching opportunities, and freelance projects through meeting other GNSI members at the conference who knew someone.

2) Be recognized as a specialist or an expert. The GNSI conference is where top-notch illustrators come to share and learn. If you are one of the presenters, chances are more people will remember you and will bring you more connections relating to your topic. Your expertise does not have to lie in the areas of science and art alone. We always need more information about business and law. If you have any story to share, we'll listen!

3) Increase your exposure as an artist. How many illustration boards are hibernating in your flat files? Why not share your work? At the GNSI annual meeting, (almost) anything goes, from parasites to astronomy to ecosystems to insect genitalia. Share your archived or new series of illustrations and come to be known as an artist who specializes in ??? and receive the recognition you deserve.

4) Teaching opportunities! GNSI members will be the friendliest students you will ever teach, so why miss the opportunity? Like the proverb says, to teach is to learn twice. If you have ever considered teaching as part of your career, this is the best place to hone your skills.

5) Improve your technique! Do you have a technique that you absolutely love? Do a demonstration at the technique showcase. Meet other members who work on similar techniques and learn new tips and tricks.

6) Build your Resume or CV! Giving a talk or a workshop at a professional conference will show that you are serious about the field and give you leverage if you are competing with other artists for a job or a contract.

7) Give back and support the Guild! When you first joined the GNSI, you probably looked up to the expertise of the veteran members and learned techniques and tips from attending talks and workshops. Consider this your chance to give back. Without members sharing and teaching, the Guild will not be the same. Keep the tradition going and give a talk, demo, or a workshop!

I'M CONSIDERING THIS BUT...

Can I justify my travel/business expense? If you are a freelance illustrator, the entire conference may be written off as business expense. If you are on the staff of an institution, travel expenses to a professional conference may be covered, particularly if you give a presentation. Be sure to ask your employer. Or, at the very least, give yourself a well-deserved vacation and spend a week in beautiful Colorado.

I feel like I'm not ready! Plenty of scientists present their work in progress to get valuable feedback and get more ideas at professional conferences. It is also where they meet future collaborators. Also, how many pieces of artwork have you completed that are absolutely finished and perfect?

I'm too shy! Consider giving a demonstration at our technique showcase. You'll be interacting one-on-one and will be surrounded by your favorite tools, or you might consider co-presenting with a more experienced (or more confident) member.

My work is uninteresting! Chances are you are being too modest! Others may find your work utterly fascinating. Bring it to the conference to find out. At the very least you can get feedback on how to improve, make it more polished, comprehensive, etc.

I'm excited but not sure how to get started! First, select a topic - any topic. Then contact Liz (traditional techniques) or Ikumi (digital techniques). They'll be delighted to help you define your presentation and give you ideas and directions.

Ikumi Kayama
Digital Programs Chair
ikumikayama@gmail.com

Liz Lockett
Traditional Programs Chair
elockett@gmail.com



Marlene Donnelly sharing her dynamic watercolor background technique at the Savannah Conference.

Studio Tips

Digital-Coquille Technique: Step by step creation of a beetle illustration

—Taina Litwak & Maayan Harel

Abstract

Large-scale descriptive studies in entomology can require numerous scientific illustrations and involve many illustrators. Consistency is important, even when a study spans many years and advancements in technology. The digital-coquille technique came about as a way to keep uniformity of style with traditional illustration, while taking advantage of the benefits of technological advances.

This technique is a combination of traditional coquille board and Adobe Photoshop with a drawing tablet and stylus. It was developed by Dr. Alexander Konstantanov, an Entomologist with the US Dept. of Agriculture, Systematic Entomology Lab at the Smithsonian Institution's National Museum of Natural History. He is a talented scientific illustrator in addition to being a research Entomologist. The project he developed it for is a revision of the genera of Flea Beetles of the Oriental Region. When completed the volume is expected to include 230 illustrated genera.

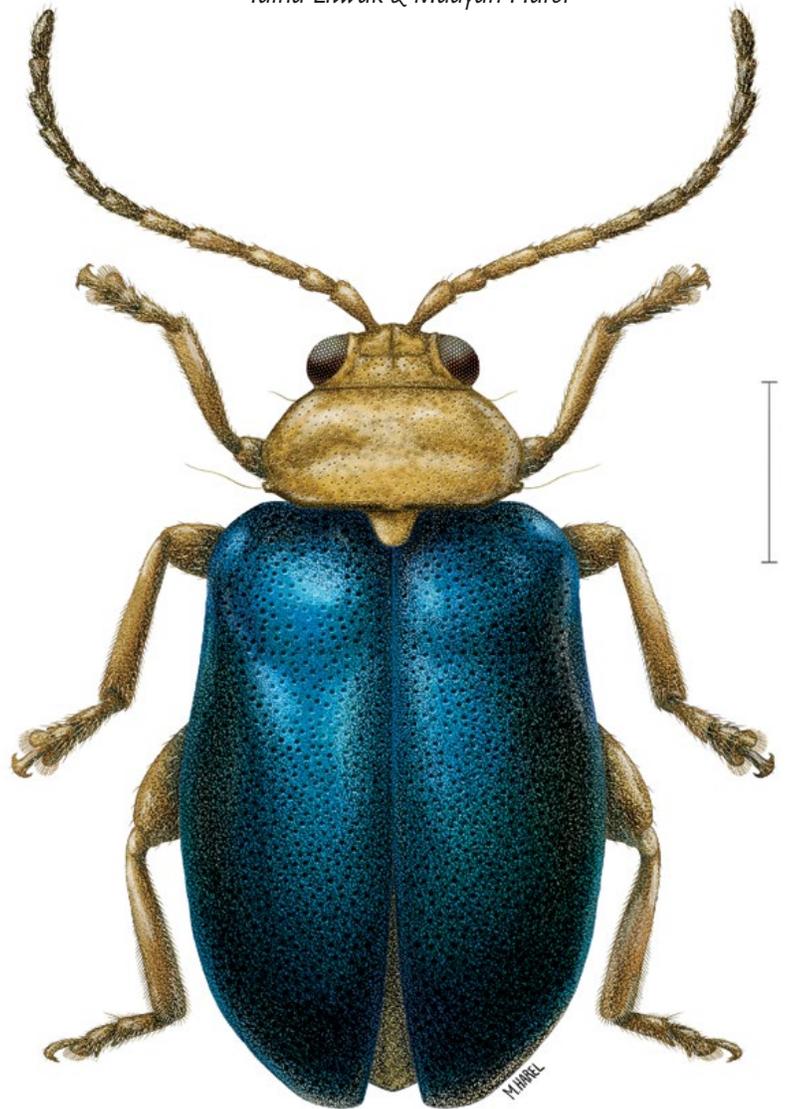
CAMERA LUCIDA DRAWING

Position the body in as close to a perfect dorsal position as you can. First draw a whole body view. Make sure you have a size reference for each body part, even if it's just a bit of each appendage in this drawing. If necessary, reposition the insect (fig. 2).

Put a ruler under the microscope at same focus point as the insect and put a scale measurement on the drawing.

Do enlarged detailed drawings of every body part. Include drawings of one antenna, the size of the facets on the eyes, and one of each leg. The tarsi are usually drawn as seen from above (as if the insect was walking) however the hind leg claws can be done in lateral perspective. Include the punctuation patterns (usually on pronotum and elytra) and setae.

Scan in the Camera Lucida drawing and "Frankenstein" together a perfect half beetle in Photoshop using the detailed parts drawings and the whole body view as a size reference (fig. 3). Create a new white background layer. For beetles it is important to pay attention

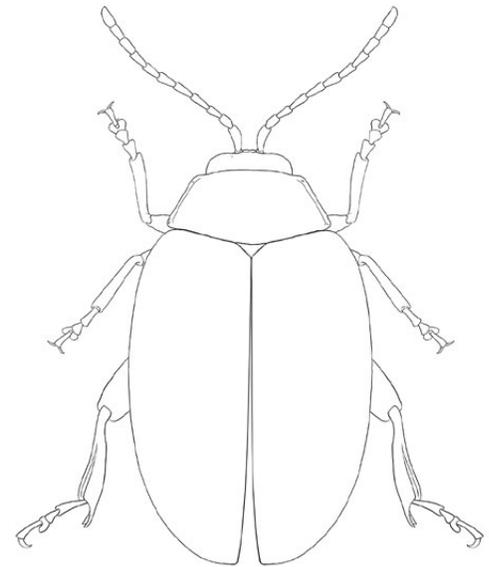
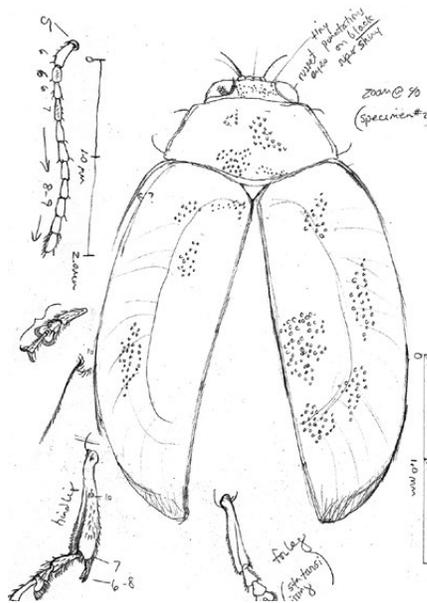


to where the elytra meet and the symmetry of the scutellum. Keep the pieces on layers, don't delete them. It can be a useful reference for things like eye facets, even if the pencil sketch is rough. Put all these layers into a folder and name it Pencil Sketch Parts.

Make a new layer. Use a hard edge round brush at 5-7-pixel size with shape dynamics on. Make a black line drawing of one perfect half of the insect. Work at 100-200% zoom. Continually rotate your canvas so that every line is drawn in the direction that is comfortable for your wrist. This layer

Figure 1: A finished and colored digital illustration using a scanned traditional coquille texture base drawing. *Thrasychroma* species.

Figure 2: Pencil drawing done with camera lucida (left). Finished line drawing layer (right). Species: *Priobolia viridiaurota*.



should have only black outlines on it and be otherwise transparent. Another option is to do vector line work using the pen tool in Illustrator instead and then transfer it into Photoshop as a pixel layer.

Copy the line-work layer and mirror it. Line up the halves and merge the 2 sides into one layer.

PUNCTATIONS

Make a new layer. Draw a single punctation with shading for the lighting you are planning on using (standard is top left). Start with a single black circle. Shade it with white to create correct depth and highlights inside. Create two other layers below this. Fill the lower with mid-tone gray. On the middle layer, add a white rim behind the punctation in the upper left quadrant, so it correctly reflects the way the light catches the rim of the punctations on the beetle. Merge the dark layer with the white layer. Delete the gray layer.

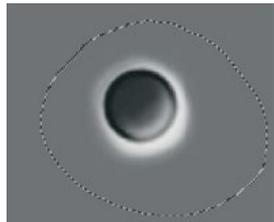


Figure 3: Punctation selected, ready to duplicate on same layer, gray layer shown below before deleting.

Use a marquee tool to select your punctation (fig. 3). On a Mac system, holding down both option and command (apple) keys, drag to copy and move to adjacent punctation location based on your pencil sketch (on a Windows system replace command with control). Repeat until all are in place for the half beetle. This method allows for all the copied objects to be on the same original layer. Use command + H to hide the selection area “marching ants” – just remember to deselect when you’re done. Resize and/or distort individual punctations using > edit > transform options, as needed for different body parts.

Copy the half insect punctation layer onto a new layer and mirror/flip it. Because the lighting is wrong when mirrored onto the other side of the insect, it’s still necessary to use the original correctly lit punctations from the opposite side, so this flipped set

Figure 4: Far right, Creating a field/grid of eye facets with a custom made brush.

of punctations is just a map. Set your map layer on low opacity and use it as a guide to move/duplicate for the other side’s punctations. This can all be done on the primary punctation layer. Delete the map layer when you’re done.

ADD SETAE AND OTHER DETAILS

Make a new layer and name it “setae.” Draw one half’s setae, paying attention to how dense or sparse they are in different areas (usually legs and antennae) and spikes. Use the brush with shape dynamics to pull from tip to base and rotate canvas as necessary.

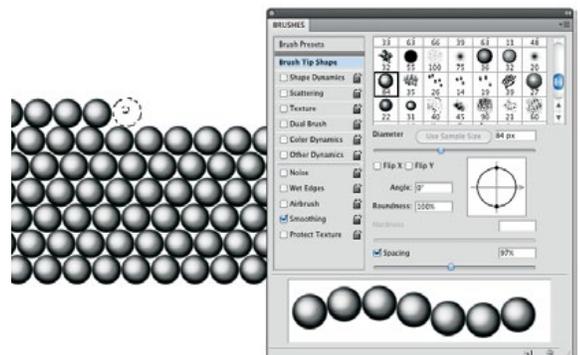
Copy the layer, mirror it, and move it into position. Merge layer down.

EYE FACETS

Make a new layer and name it “facets”. Use a hard round brush in black to make a perfect circle. Using the eraser set to a very soft smaller brush, set it to 20% opacity and add a highlight to the circle to give it the volume of a sphere.

In the brushes palette menu choose “New brush preset” to make the sphere into a brush.

Select this brush. Size it to size of one of the facets.



Deselect “shape dynamics” and in “brush tip shapes”, expand the spacing with the slider bar until the spheres are a string of beads.

Hold down the shift key and draw a long row of spheres. Continue making rows (being careful of placement so the spheres are interlocking but not overlapping) or copy and place the existing row several times until you have a grid of spheres all on one layer (fig. 4).

Copy the facet layer. Rotate the layer until lined up with the eye facets in sketch. Erase extra facets, but not too close to the eye.

Use the >Transform >Warp tool on faceted shape to skew and push the facet grid until it lines up well with the original drawing size and shape of the facets. This creates a 3D look that’s true to the insect’s eyes (fig. 5).

Erase any of the leftover facet grid. If the facets are very large, adjust the eye outline to the facet texture. Repeat the process for the other eye with one of the extra layers you made. Be conscious of the lighting and placement of the facets.

SHADING ON COQUILLE BOARD

Print out the line drawing with eye facets, punctations and setae and submit to the scientist for comments (fig. 6A). Make alterations as requested.

Turn off the facets, punctations and setae layers. Lower opacity so the line drawing appears grey. Print it out directly onto coquille board with any inkjet printer. The board usually comes in large sheets and can be cut to 8.5 x 11. Coquille board is available in

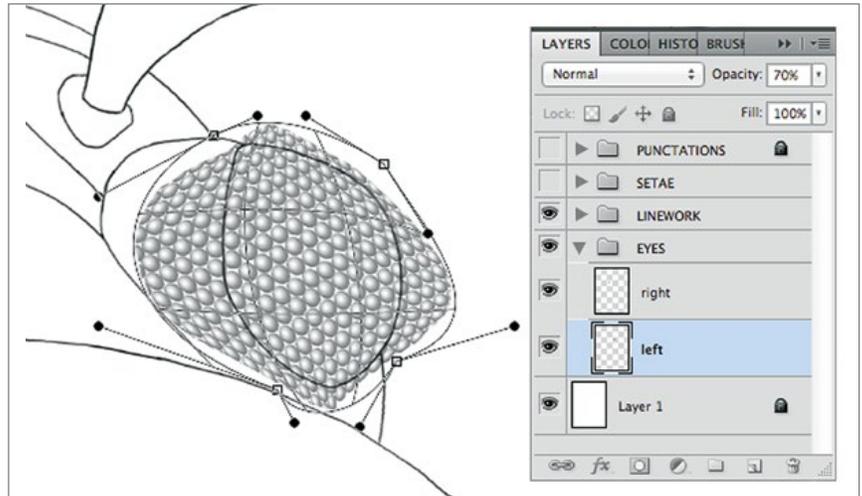


Figure 5: Creating a field/grid of eye facets with a custom made brush.

several varieties: Bainbridge produces a coarse stipple. Dick Blick and other vendors also sell Coquille Paper fine stipple, Aquabee offers Stipple Paper which will give a finer grain look.

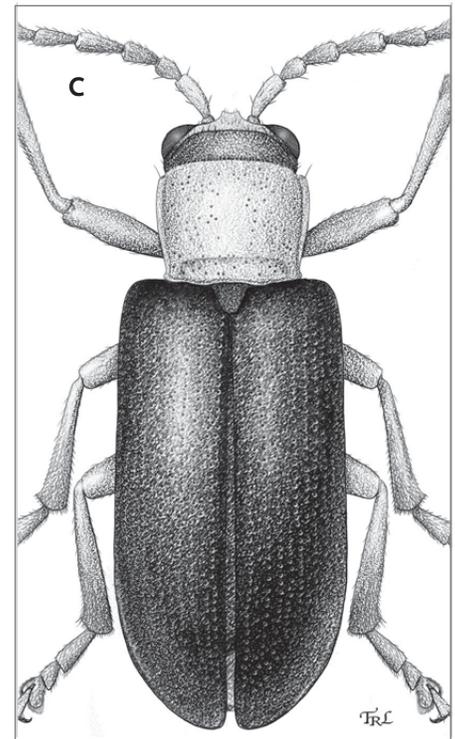
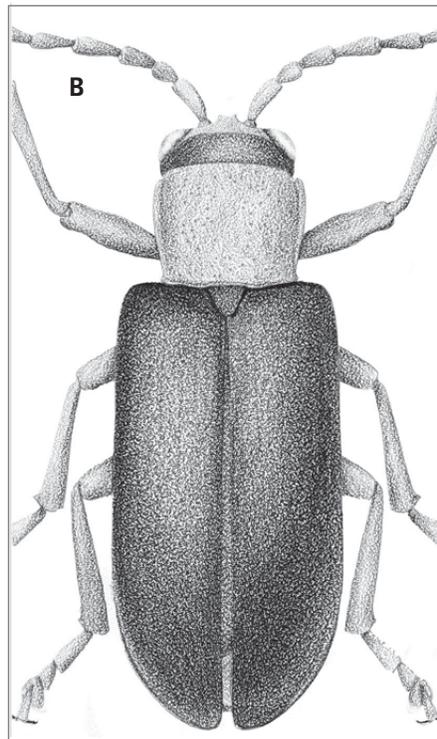
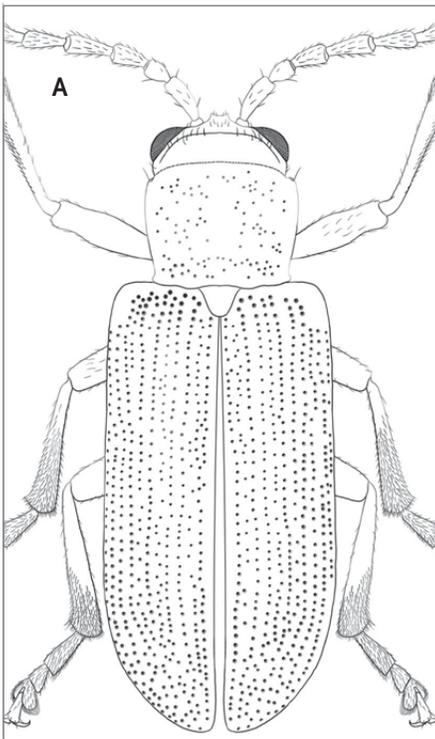
Light the insect under the microscope so shapes and details are clear. Use a black prismacolor pencil to shade the coquille print. Watch for characteristic bumps or grooves on the upper elytra and sculpturing on the pronotum.

Scan in the coquille drawing at 600dpi, grayscale (fig. 6B).

SHADING IN PHOTOSHOP

Drag the scanned coquille drawing into your drawing file as it’s own layer, below the drawing layers and

- Figure 6:**
- A. Line drawing, setae, and punctations each on a separate layer.
 - B. Line art is printed out on coquille board and tone added with black Prismacolor colored pencil. The coquille tone drawing is then scanned and imported as a new layer into the line art file.
 - C. Finished illustration with full tonal range, punctations, setae and highlights. Species: *Leptodibolia cyanipennis*.

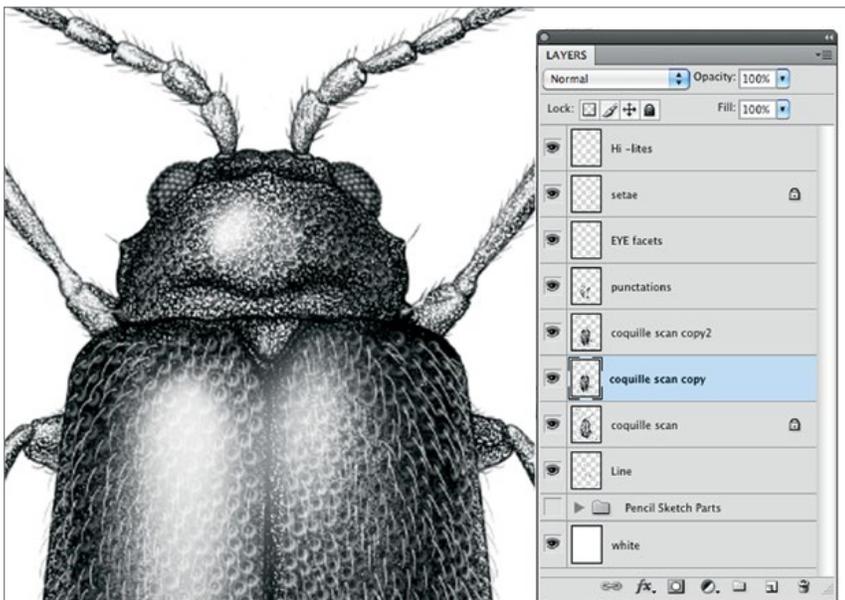


ABOUT THE AUTHORS

Taina Litwak has been the staff scientific illustrator with the Systematic Entomology Lab, ARS, USDA since 2010. She graduated in 1979 from the University of Connecticut with degrees in biology and printmaking. She spent 10 years as staff illustrator with the Walter Reed Biosystematics Unit at the Smithsonian Institution (1983 – 1993) and then did full time freelance illustration work for 16 years. She has been a Board Certified medical illustrator. www.litwakillustration.com

Maayan Harel is an illustrator from Haifa, Israel. She earned her undergraduate degree in geophysics and political science at Tel Aviv University and has served in the military in Israel. She is a graduate of the Science Illustration program at California State University Monterey Bay and is currently working towards her masters in atmospheric science at Tel Aviv University. www.maayanillustration.com

Figure 7: Layers palette set up. Some folders are already flattened into single layers. Species: *Yunohisperra sulcicollis*.



align it with the linework drawing using transform options if needed. Put this layer in a group folder labeled “Coquille”.

Turn off all the layers except the linework. Use the wand tool to select outside the beetle, then invert the selection. Use the select>contract tool to reduce by 1-2 pixels the selection to make sure you are within the outline. Hit Delete to get rid of all white coquille board texture in background.

Copy the coquille layer so the copy is still in the coquille group. Set the copy on “multiply” (fig. 7).

Either use the eraser or airbrush to “sculpt” light areas out of the second coquille layer, or use a mask with a black airbrush. For a very dark insect add more layers and multiply to get a deeper black. Make another layer over the coquille and use a semi-transparent white airbrush or texture brush to add shiny highlights as necessary.

FINISHING TOUCHES

Punctations: Turn the punctations layer on over the coquille. Make a copy of it and turn one off so you have the original saved. Lock transparency of the still visible layer and use the airbrush tool to adjust punctations tone to match the shadows and highlights. You can also use blending and transparency modes to get the desired effect.

Eyes: Copy the facets and set on multiply, then sculpt for volume with the shading. It’s usually best to get rid of the coquille under the eyes, paint on another layer under the facets if desired.

Setae: Lock the transparency of the layer and lighten the color of setae in areas as needed. On very dark insects you will need to lighten the setae to make them visible.

Outlines: if your insect is very light, lock the line layer transparency and gradually airbrush white over appropriate areas of the outline until it does not stand out.

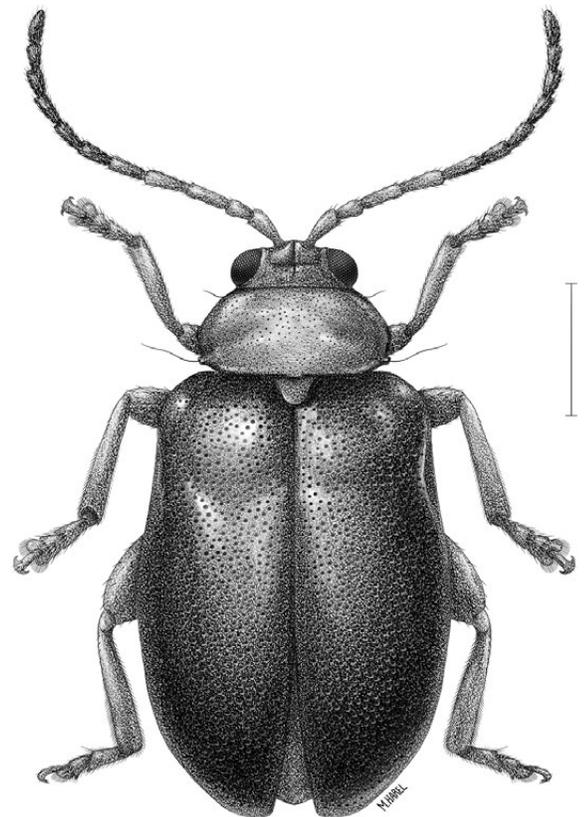
Submit finished piece to scientist for corrections.

After final approval, make a flattened TIFF copy to send to the publisher. Most journals prefer TIFF files over native PSD. The file will be grayscale (figs. 6C & 8). Years ago, coquille board was photographed and printed as line art. It was an important money saving technique to get what looked like continuous tone art without spending the money to have it screened and printed as a half tone. Printing technology has changed a lot and there is no longer a price difference in printing black and white half tone as opposed to line.

COLORIZE

If you want to colorize the drawing, change Mode to RGB and add appropriate layers of color below coquille layers, using the line layer to re-select sections of the drawing. Put the coquille layers on multiply and adjust the opacity (fig. 1). This way you can paint beneath the shading layers and the insect keeps the amazing coquille texture!

Figure 8: Finished illustration with full tonal range, punctations and setae. Species: *Thrasychroma* species.



On Writing

— Gail Selfridge

Introduction

You are thinking of contributing material to the *Journal*, but every time you seriously consider it you develop writing phobia, a condition that ranks along side the fears people have of math and public speaking. Art takes up all of your time so there is none left for writing. Besides, writing is too hard, no one would be interested in your topic, and all the great writers know their calling by the time they are five years old so why try?

Before coming to Manhattan I lived in New York and did illustrations for scientific journals and museum publications. I also designed and made toys that were sold exclusively at FAO Schwarz.

But in Kansas I was unable to find work as an illustrator. People would run down the hall to show my portfolio to others, but the result was always the same: We love your work; however, we don't have any money to pay for it.

I decided to reach back 1,500 miles to persons with whom I had worked in the *other* Manhattan and try to find a way to continue as an artist. That was BC— *before computers*. There was no electronic transmission. Communication was either written and sent through the postal service or accomplished via the telephone. Many letters of persuasion, project and article proposals, grant proposals and submissions would be required to secure illustration work or contracts for articles and books about my toy and clothing designs. Even though I was considerably past five years old, on that day I knew writing was my calling.

GETTING STARTED

Once you have the calling, the problem becomes where and how to start. Grammar school essays on topics such as *My Pet* or *How I Spent My Summer Vacation* did not prepare me for the kind of writing that was now required. Nor did university classes

where we studied literature of the great writers and wrote term papers on the history of western civilization. But there is no getting around it. In order to write you must begin by putting words on paper.

STEP ONE: PUTTING DOWN WORDS

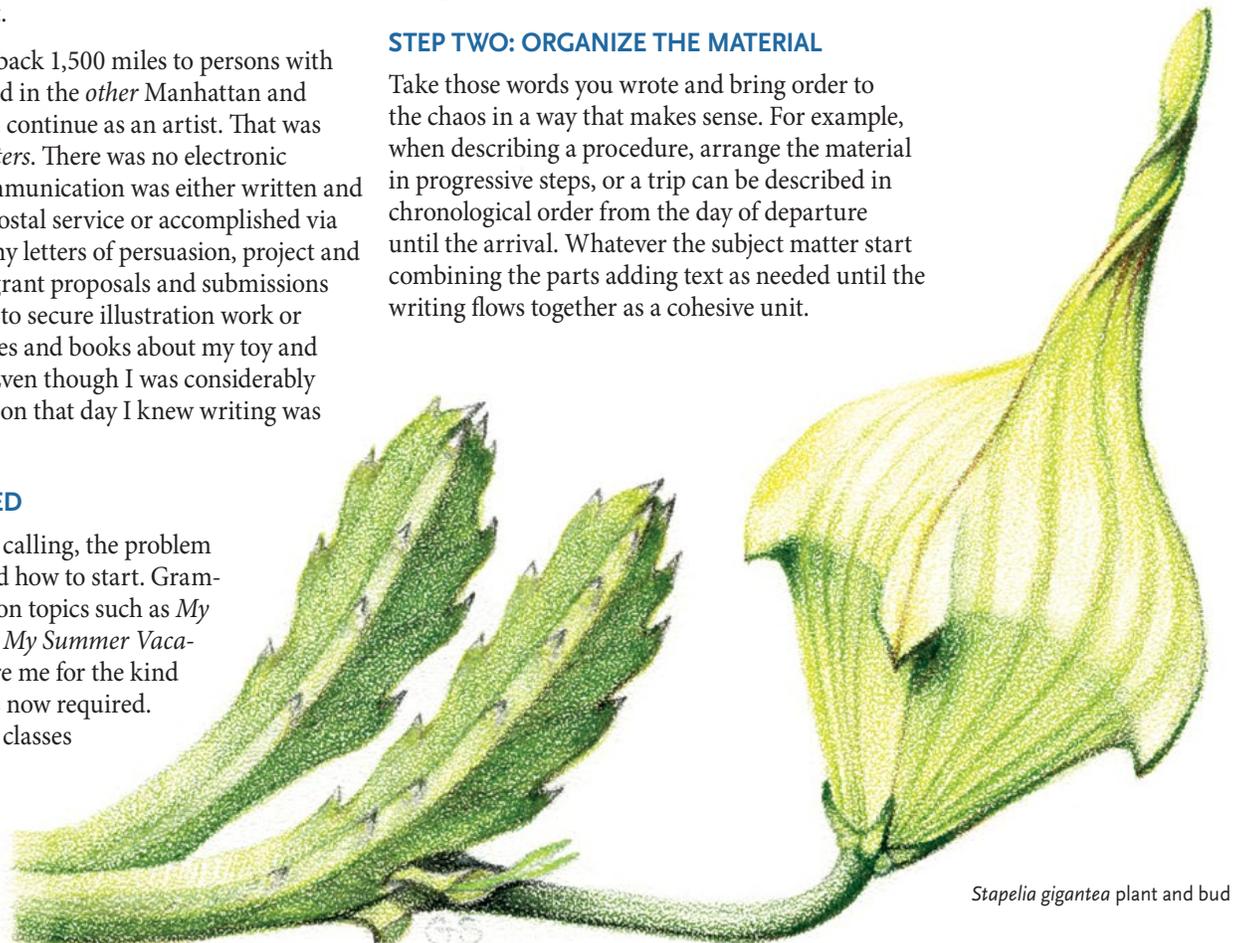
It's hard to make yourself start committing words to paper or the computer. Avoidance is a lot easier, and more time can be spent putting it off than it would take to actually sit down and record a few ideas. Don't make this harder than it really is. Get that stuff out of your head about you versus the great writers or that to begin you must first make an outline. The objective is to get some words down, not to make the Best Seller List, win a Pulitzer Prize, or become a classic. The words don't need to be organized or even make sense. What you are trying to do is break through the phobia barrier by actually writing your thoughts and ideas.

STEP TWO: ORGANIZE THE MATERIAL

Take those words you wrote and bring order to the chaos in a way that makes sense. For example, when describing a procedure, arrange the material in progressive steps, or a trip can be described in chronological order from the day of departure until the arrival. Whatever the subject matter start combining the parts adding text as needed until the writing flows together as a cohesive unit.

Stapelia gigantea corolla

Stapelia images originally published in the *Cactus and Succulent Journal*, Volume 80, No. 1, January-February 2008



Stapelia gigantea plant and bud

STEP THREE: LEARNING THE CRAFT OF WRITING

Using the raw material that was created in steps one and two, the craft of writing now begins with the elimination of clutter—those unnecessary words and that meaningless jargon; the long word that could easily be replaced with a shorter one that means the same thing; little qualifiers; pretentious faddish phrases; useless descriptions that are there because they seem beautiful or you just like them; the list goes on and on. Prune the clutter and after you have done it once, go back and do it again for as many times as it takes to simplify, simplify, simplify.

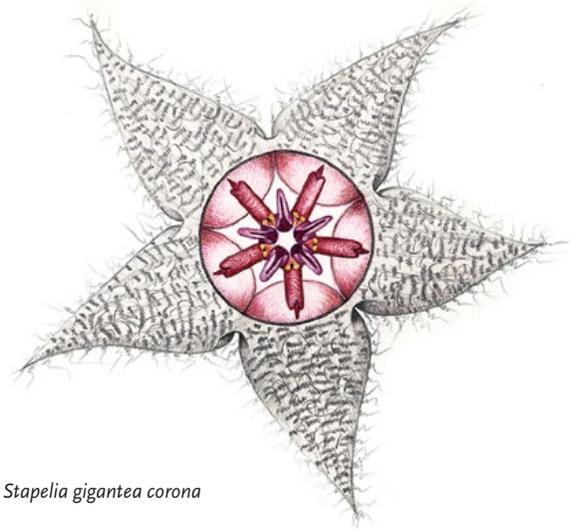
If you are having difficulty doing this I recommend you purchase and read *On Writing Well, 30th Anniversary Edition: The Classic Guide to Writing Nonfiction*, by William Zinsser. It's available at amazon.com and for those of you who want to learn the craft, or improve your writing, it's the best \$15 you will ever spend on that education. I have read it seven times and every time I learn more and my writing gets better.

TEXT PLUS IMAGES

The objective of nonfiction writing is to communicate in a direct and concise manner and, if it is instructional, to make the directions accurate and easy for the reader to follow. Artists have an advantage because illustrations further demonstrate and clarify text. If images and illustrations accompany your work it is a bonus for publishers, and who knows better than you what images and/or illustrative diagrams should be included and how they should look? My work often combines text and illustrations which has lead me to wonder, "Do I write in order to sell my illustrations or do I make illustrations as a means of selling my writing?" Either way, it works.

KNOW YOUR AUDIENCE

Before starting you may have identified a destination for the final work but it is always important to familiarize yourself with the publication and what that types of material they use. For example, if you are writing for the GNSI Journal the audience is primarily natural science illustrators. Look through back issues of the publication to get a sense of writing styles and the kinds of topics that have been published. If you are submitting query letters, grant proposals, or letters of application you still need to have a knowledge of the business or institution and who will be receiving/reading the submission. Much of this is available on the company/institution website.



Stapelia gigantea corona

An editor once congratulated me on my ability to repeatedly contribute articles appropriate for her readers and noted that much of what she received did not correspond to what she used. The reason for my

The Daily Act of Writing

Learning how to play a musical instrument requires practice, not whenever you feel like doing it but daily. Just as musical skill increases with repetition, the same is true of writing. If you want to get good at it, you need to practice, practice, practice.

Several years ago I was feeling down and reminded myself of the phrase, "A trip of a thousand miles begins with a single step." I decided to start a trip of a thousand days and each day would begin by writing about what I had done or accomplished on the previous day. I told myself that at the end of the thousand days things would be better, but even if they weren't better they'd be different, and I'd have my trip diary as a record of where I had been.

Every day since then I have written about personal events, not something intended for others to read but just for me. In

addition to lined paper for writing there are unlined pages for sketching. I am on my third set of one thousand days and like to go back and read about some of the things that have happened during that time. We are not talking here about major events even though I did record the day the towers fell. Most of what I write about is the daily activities and events of my little mundane life.

If you want to get better at writing this is a good way to get in a little bit every day. I made it a habit to do the writing along with my morning coffee and that has worked well for me. The writing is kept in a small, three-ring notebook, paper size 5.5 inches by 8.5 inches. Every day begins with the day and date plus the number of the day in my countdown to 1,000. Some days I write a whole page. Other days just half a page. It is not the length of the writing that is important. It is the daily act of writing.

success? I actually read the magazine. It seems obvious to me, but it is amazing how many writers don't get the point that material suitable for Playboy magazine should not be submitted to Good Housekeeping. And, conversely, Good Housekeeping articles do not work for Playboy magazine.

When writing grants or proposals you must read and follow the specifications. Funded by a grant from the Stanley Smith Horticultural Trust, I worked several years for Kansas State University. While there I secured several additional grants that required written submissions. Before applying, I carefully read and followed the guidelines and specifications. Equally important was researching previous awards and, if available, follow-up reports including photos of any resulting structures/art works. It helps to know your audience—and someone on the committee if you can get it!

CONTINUED LEARNING

Writers are also readers. A time-honored way of improving any skill is to observe those who are good at it. While it is helpful to read what others have written, particularly in the area to which you aspire to become proficient, readings outside your speciality can inspire creativity and suggest new opportunities.

I grow herbs, including fourteen varieties of mint. One of my favorite research projects started after reading *The South's Thirsty Muse* by Brian Carpenter (Cornbread Nation 1, ©2002 Southern Foodways Alliance); that led to *Red Likker* by Irvin S. Cobb, 1929 (Interlibrary Loan) and *Lanterns on the Levee* by William Alexander Percy, 1941 (Interlibrary Loan). I had never particularly cared for bourbon, preferring scotch, but after all this reading, plus Internet postings on how to make a real and/or best julep, I decided maybe I just hadn't tried the right kind of bourbon. The resulting article and illustrations required much unscientific testing to reach a conclusion.

Keeping up with technological changes is important but confronting the cultural stereotypes surrounding the image of an artist and coming to grips with them in defining your own self and your own art is an ongoing process. One of these self-limiting albeit erroneous beliefs is that artists are not interested in money, they just create for the joy and beauty of the creative process. Including writing along with art has given me a way to expand my interests, creativity, and my business, and to increase my earnings. I like to say that if I had listened to what others thought I should be doing instead of listening to myself, these years would have been spent dusting books instead of writing them.

SUGGESTED READINGS AND REFERENCES

Writer's Market, (New editions yearly) Published by Writer's Digest Books

At my local library the latest edition is located at the reference desk but back issues are on the shelves and available for lending. Lists publishers plus information on the business of writing.

Artist's and Graphic Designer's Market, Published by Writer's Digest Books

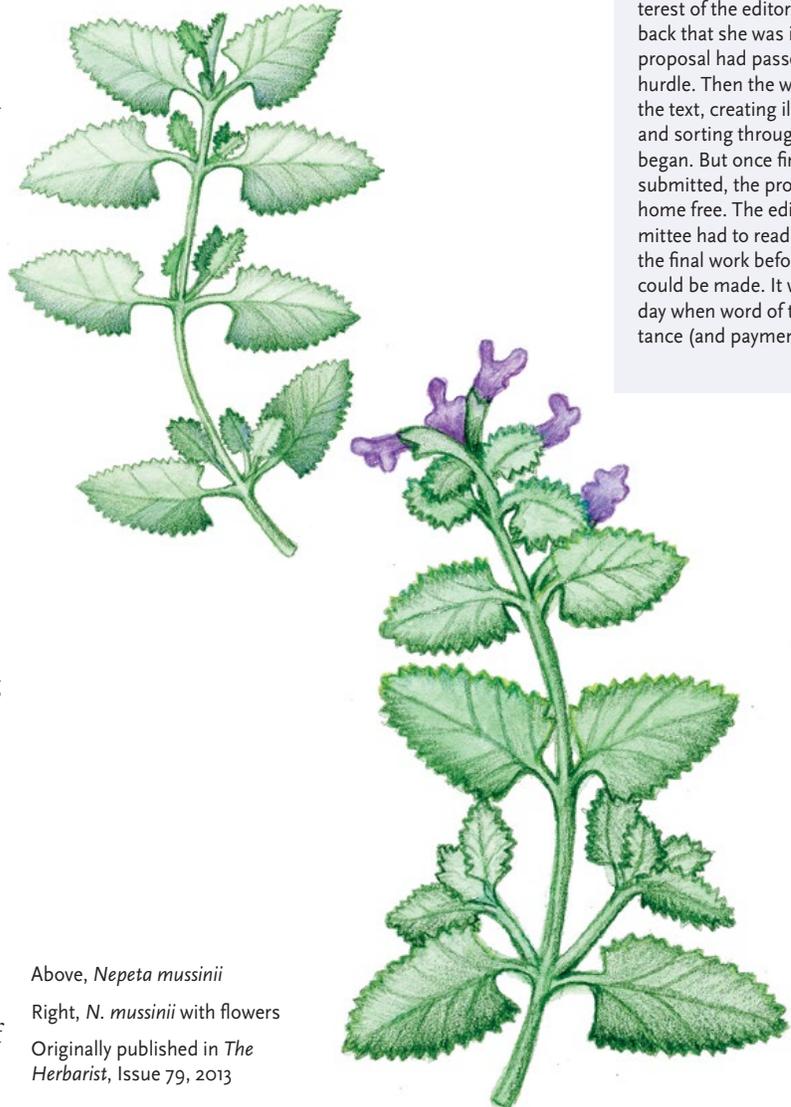
Children's Writer's and Illustrator's Market, Published by Writer's Digest Books

On Writing Well, 30th Anniversary Edition: The Classic Guide to Writing Nonfiction, by William Zinsser For those who want to learn the craft or to improve their writing.

The Writing Life: a case study

In the words of Dorothy, "There's no place like home." So when I go looking for my heart's desire it often starts in my own back yard. I have a garden with a large collection of herbs, and a bunch of cats who are required to earn their keep by participating in "garden therapy". These were the inspiration for *A Cat's Illustrated Guide to Gardening: for city cats, country cats, and their owners* published in *The Herbarist*, an annual publication of the Herb Society of America.

After reading the online submission requirements, guidelines for authors, and HSA Style Manual, I sent the requested electronic query that included a short proposal along with a title that I hoped would pique the interest of the editor. Word came back that she was interested; the proposal had passed the initial hurdle. Then the work of writing the text, creating illustrations, and sorting through my photos began. But once finished and submitted, the project was not home free. The editorial committee had to read and approve the final work before payment could be made. It was a happy day when word of the acceptance (and payment) arrived.



Above, *Nepeta mussinii*

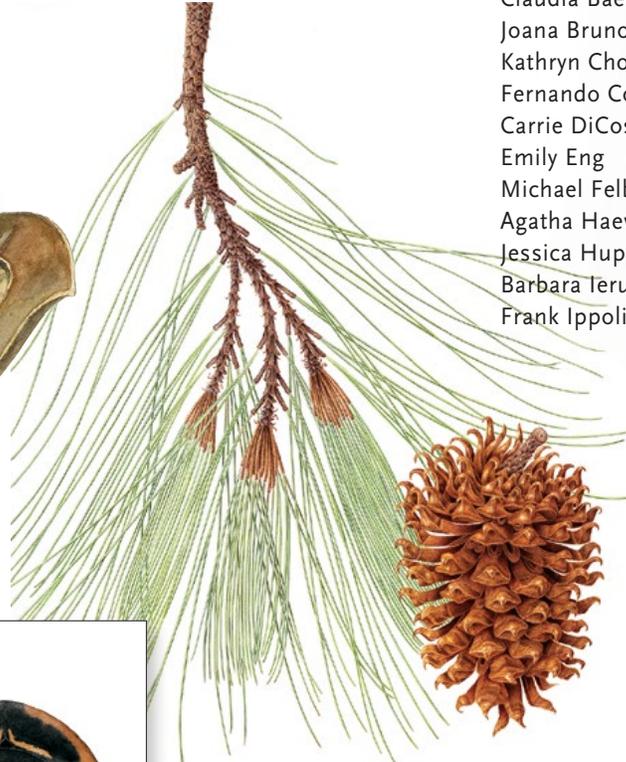
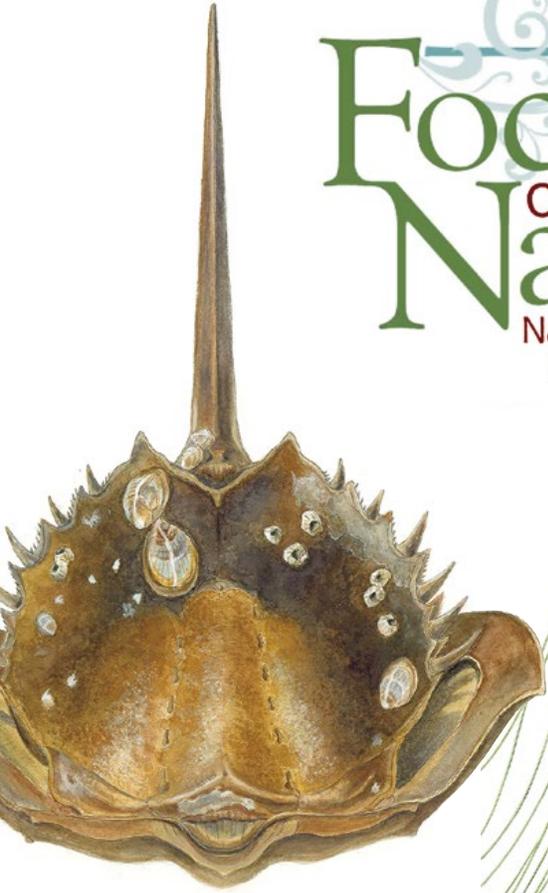
Right, *N. mussinii* with flowers

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Focus XIII

on
Nature

Natural History
Illustration Exhibition



The New York State Museum is pleased to announce the artists selected for the Focus on Nature XIII exhibition. The GNSI has a strong showing of members in the new FON Exhibit! Twenty-five of the seventy-one artists chosen are GNSI members and are listed below. Congratulations!

The art on these two pages represent a random selection of GNSI members' work accepted to this exhibit. The full gallery will be available online once the exhibit opens.

EXHIBIT DATES: Apr.18, 2014 - Jan. 5, 2015

GNSI MEMBERS IN F.O.N. XIII:

- | | |
|-----------------------|------------------|
| Mauricio Alvarez Abel | David Killpack |
| Lucia Antunes | Kristine Kirkeby |
| Claudia Baeta | Elaine Leighton |
| Joana Bruno | Pam Little |
| Kathryn Chorney | Trudy Nicholson |
| Fernando Correia | Mafalda Paiva |
| Carrie DiConstanzo | Dorie Petrochko |
| Emily Eng | Xavier Pita |
| Michael Felber | Consie Powell |
| Agatha Haevermans | Michael Rothman |
| Jessica Huppi | Stephanie Rozzo |
| Barbara Terulli | Heidi Snyder |
| Frank Ippolito | |

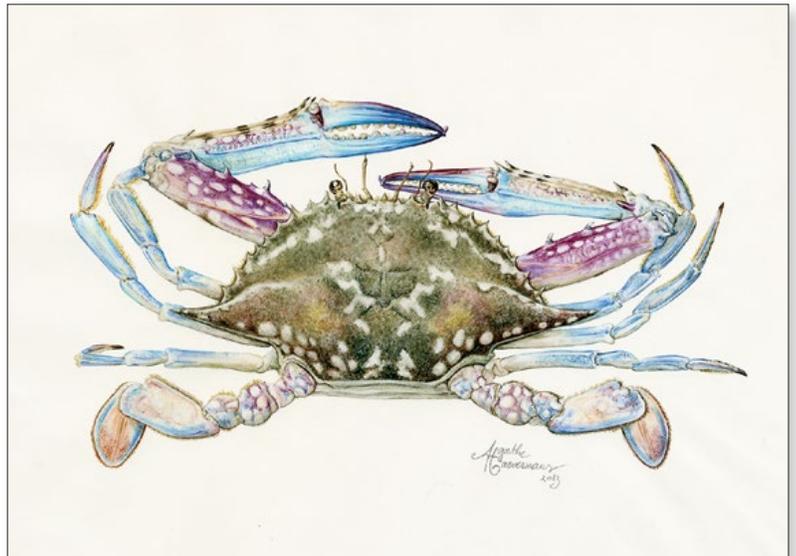
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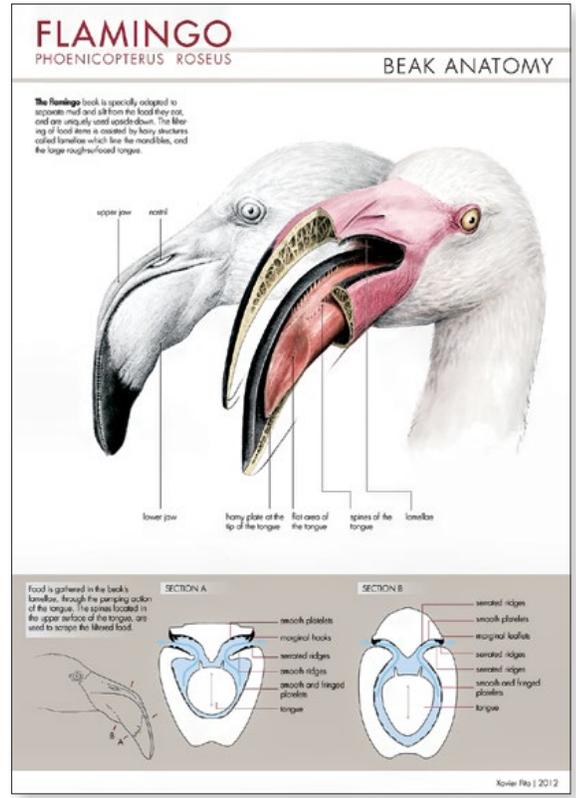
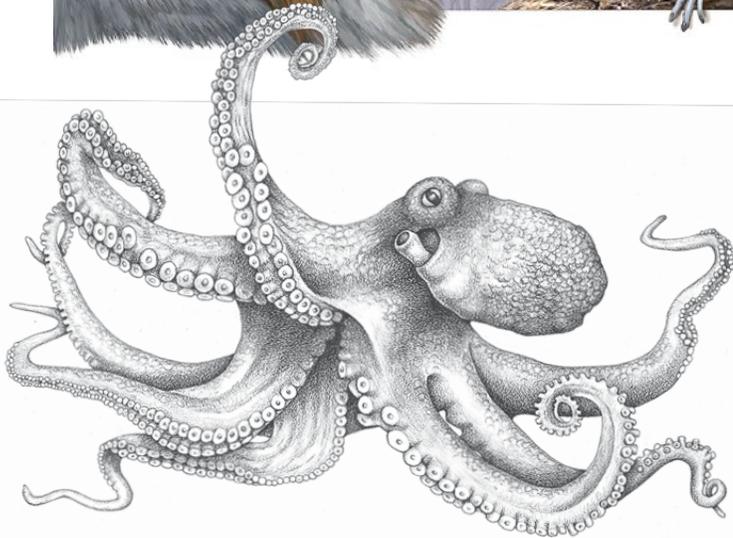
Dorie Petrochko
Horseshoe Crab (*Limulus polyphemus*);
watercolor on paper, 2012

Carrie DiConstanzo
Digger Pine (*Pinus sabiniana*); gouache on paper

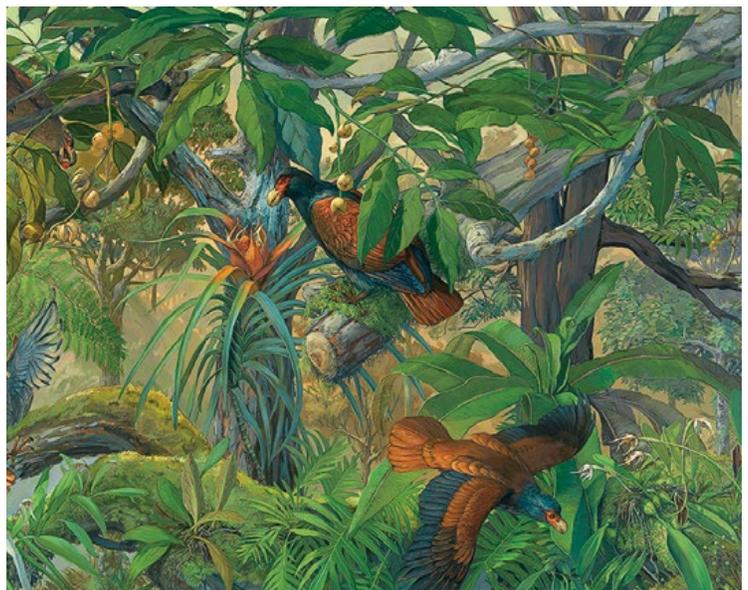
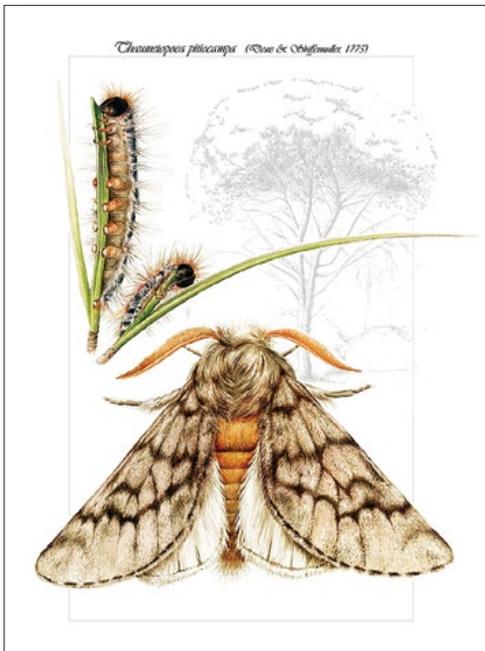
Agatha Haevermans
Blue Crab (*Portunus pelagicus*);
watercolor on sheep vellum

Jessica Shult Huppi
Lady Beetles (*Mononeda cardinalis*, *M. marginata*,
M. sp. n.); digital





Clockwise, this page, from top left:
Fernando Jorge Simões Correia
 Lemur Mongoose (*Eulemur mongoz*); digital
Xavier Pita
 Greater Flamingo (*Phoenicopterus roseus*);
 mixed media: digital, graphite
Michael Rothman
 Samoan Toothed-billed Pigeon (*Didunculus strigirostris*);
 acrylic on canvas, 2013
Mafalda Paiva
 Tiger beetle (*Cicindela campestris*); mixed media: acrylic, graphite
Emily Eng
 Caribbean Reef Octopus (*Octopus briareus*) Color pencil on coquille



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