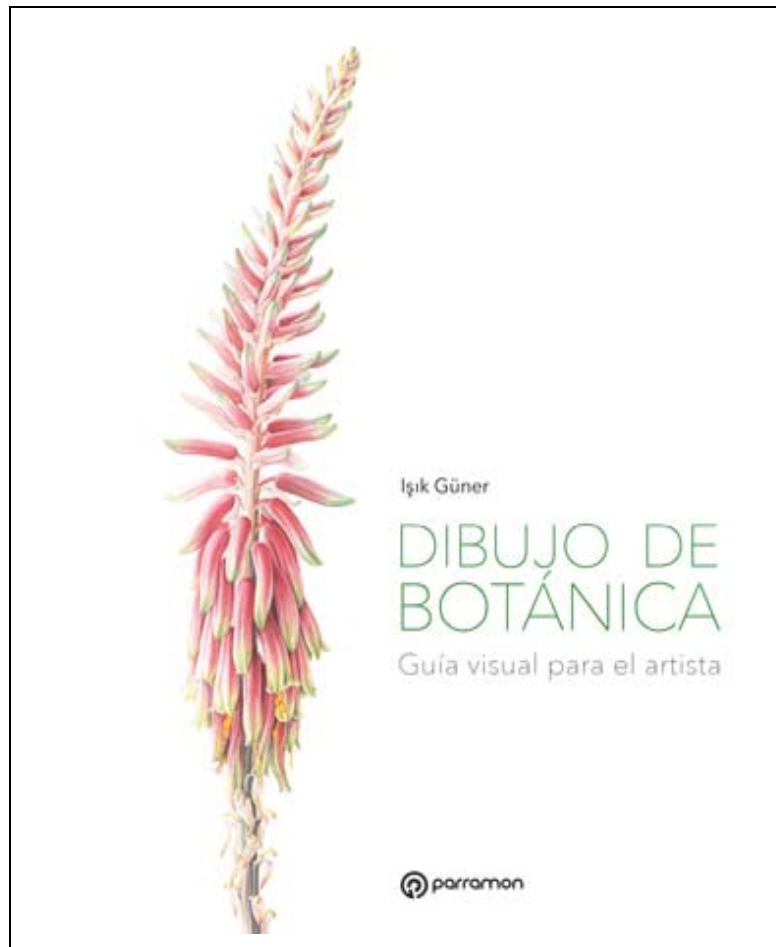


## *Botanical Illustration from Life*



### *SPECIFICATIONS*

- | Format: 230 x 290 mm
- | Pages: 208
- | Binding: Hardback, paperback
- | Text: 214,000 characters (37,100 words)

## SALES POINTS

| Botanical artists hold a unique status: They record plants and show them to the world, unlocking the mysteries of science for a wider audience and seducing them with the most beautiful images, drawn and painted by a skilled hand.

| This book is a tool that builds a bridge between the scientific world and the general public. Depicting and simplifying information in a most beautiful way, they can directly communicate with individuals who might consider scientific information tedious.

| Illustrations help to raise awareness of the valuable knowledge that scientists have been researching and discovering for many years.

| This is an inspiring guide for illustrators interested in representing plants through art. Işık's passion for her profession shines through on every page, resulting in a totally unique, distinctive book.

## TARGET

| A visual guide especially aimed at students and artists of watercolor botanical illustrations.

| Also directed at botanists, naturalists and plant scientists.

## WHAT THE BOOK IS ABOUT

| In this book the author shares her experiences of observing wild plant species from around the world, tracking them down in their environments before working on her live-specimen watercolor illustrations and compositions.

| Includes the magnificent photography of Ekin Özbiçer, as well as excellent illustrations contributed by the author and other renowned botanical artists.

| Throughout this book the reader will learn how to achieve the best pictorial representations and skillfully painted studies of plants which they might never have seen before.

## ABOUT THE AUTHOR

| **Işık Güner** has extensive experience as a botanical artist, teaching in several countries. She has been a tutor on the Royal Botanic Garden of Edinburgh's (RBGE) three-year Botanical Illustration course since 2013, widely regarded as among the best in the world.

| The book has been produced with the collaboration of **Jacqui Pestell**, Director of RBGE's Botanical Illustration Department who recently received an MBE for her extraordinary contributions to the United Kingdom's rich heritage of botanical illustration.

## STRUCTURE



Colored pencil is quite a forgiving medium in that mistakes can be erased or lifted off.

### Color pencil

The joy of colored pencil for me, is the ease with which many colors can be layered up, to create rich, vibrant hues, with the control you can get from using a sharp pencil, rather than a brush, that often seems to have a mind of its' own. As with botanical work in watercolor though, attention to detail is vital, but colored pencil differs, in that the colors are mixed on the page, not in a palette, so careful planning is essential.

Colored pencil is also quite a forgiving medium, in that mistakes can be erased, or lifted off, provided you use a good quality, smooth, watercolor paper. Light colors tend to resist darker colors, so this can be used to our advantage, to create veins

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and textures, as I have done on the ivy leaves and stems. Colored pencil can also be 'disclosed' using an alcohol based solvent, and this takes the color into the paper without changing the surface, so we can then draw over this, with color or graphite. I have used this technique on the dead ivy leaf, and the old stem.

Colored pencil is also a fairly new medium for botanical art, and it is growing in popularity, so new products and makes of pencils are regularly coming onto the market, which makes it a very exciting time to be working in this medium.

Ann Swan

*Hexeda hibernica*  
by Ann Swan  
Colour and Graphite Pencil on paper,  
2018  
32 x 58 cm (12 1/2 x 23")  
Plant collected in Wiltshire, England

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OBSERVE

## Search for your plants

Some basic scientific research on a selected specimen, will increase your knowledge about the plant, helping you to develop ideas, represent it, in the best possible way and gather enough information for identification. Write an accurate pictorial representation of a given species is essential, composition, and design of your final illustration should also create a great visual impact for the viewer. You should aim to not only represent the plant, but also engage the viewer. A search for already existing illustrations, will help you to conceptualize your own design. It is important to learn how to analyze other compositional approaches, in order to formulate and clarify your own ideas.

Let these illustrations inspire you! This will improve your perception and knowledge, helping you to develop, and apply a wider range of ideas to your work.

The more you know, the more you can communicate.



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OBSERVE

*Rhoicodendron arboreum* is the national plant of Nepal, and is actually classified as a shrub, or tree. These illustrations were prepared for the Nepal Exhibition, held at the Royal Botanic Gardens, Edinburgh in 2016. Specimens for all three illustrations, were collected from the same tree in Kathmandu, but the final illustrations display different approaches in design, technique and focus, by different artists. Time spent researching other illustrations of your chosen plant is always beneficial, and will help your own creative process. It will also help you in your decision-making process: Should the piece be portrait, or landscape? Which features should be included? The buds and the flowers? Leaves from the front or from the back? What about the withered flowers? There are so many things to consider.

*Rhoicodendron arboreum*  
By Ipek Cinar

*Rhoicodendron arboreum*  
By Sharon Trigg



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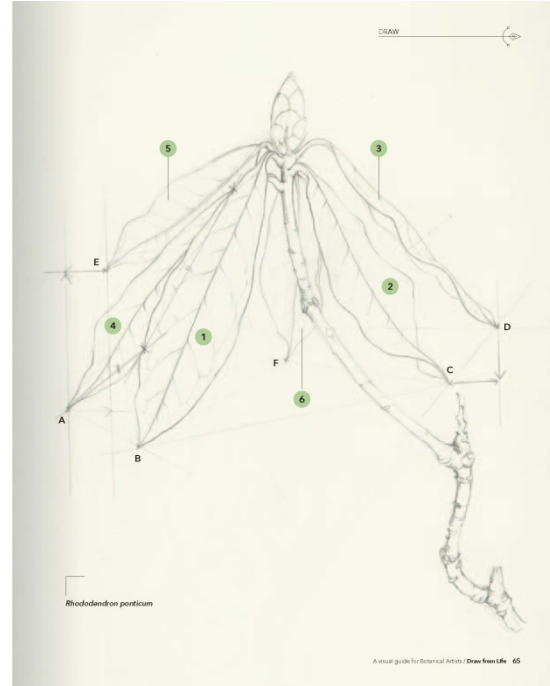
← DRAW →

## Foliage

When you are drawing foliage, always begin at the front, drawing the back leaves last. If the subjects are leaves, always measure along the midrib first, then the width, at the widest point, and draw its outline carefully, representing every curve and bend. The first part of the drawing is important. Try to capture the first leaf by drawing it at the correct angle, using precise measurements. The rest of the image will be drawn accordingly, as you will be measuring the distances from the first leaf drawn.

Focus your attention on the closest plant parts.

1. Follow the same steps as in the **foreshortened leaf** example, but in this case the width of the leaf is also reduced. You can hold the dividers at any angle, as long as the tips stay on the same plane. Make sure the central vein is placed at the correct angle. A correct placement of point B on the paper, is important.
2. Measure the central vein. It will be easier to position this leaf at a correct angle, as the first leaf is already drawn. Simply check the distance between point B and C. Measure each bend on the edge of the leaf.
3. This leaf is extremely foreshortened. First, measure the length of the leaf, and compare point D with other leaves, to capture the best relationship. The width of the leaf is reduced. One tip of the dividers, can touch the closest edge of the leaf, but the other tip can't make physical contact with the edge furthest away. Close one eye, if you think that makes it easier to see this extreme foreshortening.
4. The stem of the leaf can still be seen. A measurement can be made between the stem and point A. A leaf can be placed correctly with reference to point B.
5. Suggestive vertical and horizontal lines, can be drawn from point E to compare its position, in relation to others. For example, is it to the left, or right, below, or above point A, or F?
6. This could be a bit tricky to draw. The leaf is at the back and angled into the distance. The main stem in front of it, is limiting the view. Still aim to draw the midrib first. Measure from the points you can actually see. You may not be able to make physical contact with the leaf that is furthest away. Alternatively, this can be drawn on a separate piece of paper, and traced later.



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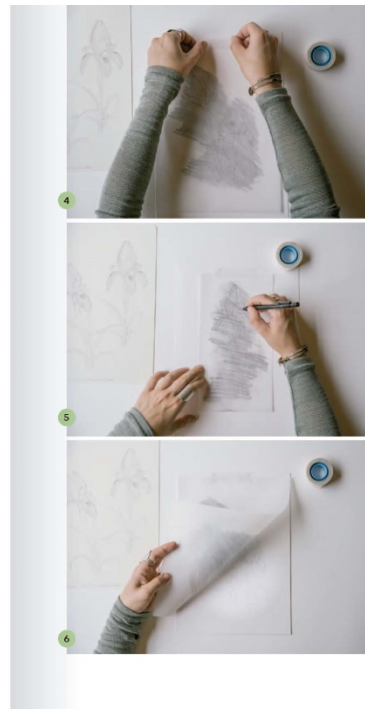
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← DRAW →



1. Use tape to keep the tracing paper in one place, on the initial drawing. Use a 2H mechanical pencil and draw every necessary line, on the tracing paper. Make sure the tape you use does not damage the paper.
2. Scribble on the back of the tracing paper with an HB pencil.
3. Use a kitchen towel to gently clean off the excess graphite. Don't take all the graphite off, leave some to be able to trace.

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← DRAW →

4. Tape the tracing paper on to the watercolor paper. Position well, and check for an even amount of space around the drawing.
5. Carefully repeat the drawing using a 2H technical pencil. You might damage the paper if you press on too hard.
6. Make sure all the lines have transferred successfully, before taking off the tracing paper.

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