One website talking about botanical illustration comes up with this intriguing quote: “When art and science join forces, amazing things can happen. If botanical illustration were a person, it would be the love child of science and art”.

But to understand botanical illustration we must first define exactly what it is. It can be defined as the practice of creating accurate, detailed and lifelike illustrations of different plant species. Botanical illustrations usually depict a single specimen in its entirety, showing the various parts of the plant … leaves, flowers, fruits, bark, roots and seeds. There may also be a key or description to aid identification. The terms can be used interchangeably, but botanical illustration is different from botanical art. Botanical illustration depicts its subject as it appears in nature with an emphasis on scientific accuracy and conventionally is drawn from a live plant or a herbarium specimen. On the other hand, botanical art prioritises aesthetics and artistry where possible and may not show every aspect of the plant. Botanical illustration’s purpose is to provide a visual representation of a plant species that can be used for scientific study, education and documentation. Botanical illustrations are often used in field guides, textbooks and research papers. They require knowledge of plant anatomies as well as artistic skills – thus combining the art of illustration with the science of botany.

Other terms sometimes crop up including ‘flower painting’ and ‘plant portraiture’ which also need explanation. A ‘flower painting’ is more about the composition and less about botanical accuracy and may show plants in vases or in gardens. ‘Plant portraits’ are decorative representations of botanical subjects, either on their own or in a group. Where, within the definitions, a particular illustration falls depends on the intention behind it. The intention of a flower painter is to decoratively commemorate a flower’s spirit whereas a botanical illustrator will intend to communicate a plant’s form and function accurately. Botanical illustrations are used to support the work of botanists and horticulturalists by visually describing the plant for scientific records. They appear in inventories, journals and field guides and can quite literally become the definition of a plant. Maria Vorontsova, a specialist in Madagascan grasses working at Kew tells how she relies on botanical illustrations in her work

“Botanical artists are in fact scientific professionals. They help me identify grasses, which often have tiny spikelets and other small structures that I need to compare in order to understand what makes one grass different to another. An illustration gives a better impression than my five pages of Latin text that goes alongside it! But it’s not just a communication tool, it is a scientific tool and absolutely essential”.

Botanical illustrations should always be true and lifelike representations of a plant and should highlight a plant’s particular distinguishing features, enabling botanists to tell one plant from another. Today photography and film can play a role but it is felt that they can never replace the accuracy of an illustration as a drawing can bring out aspects of a plant in ways that photos cannot. As Robin Jess, former Executive Director of the American Society of Botanical Artists, says “An illustration can show various parts of a plant at the same time, something a photo really can’t. It can show extra details of the fruit, for example, and what it looks like bisected.” But according to the Royal Horticultural Society (RHS) “… a piece of botanical art is much more than just a snapshot of a given plant, it is a carefully-constructed representation. The artist brings a wealth of knowledge to each plant painting, not just in the technical accuracy demanded for capturing a plant, but also in creating an image that can be read and understood. A painting is rarely viewed in isolation and the influence of those artists who have gone before can often be seen in new works.”

So how are botanical illustrations created? It is said that botanical illustrations should be based on

* Observations of living plant material, or reconstituted dried plant material
* Inspection of plant feature using a microscope
* Accurate measurements of the different parts of the plant
* Advice from botanists on what parts of the plant to emphasise
* A very good understanding of plant morphology
* Identification of the key features at different stages of a plant’s life cycle

It is a process both collaborative and scientific. Specimens could arrive on the artists desk bent, folded or misshapen, they may be dried herbarium specimens or they could be whole plants preserved in alcohol. In such cases they must be brought back to life and returned to three dimensions in order to look alive once more. Modern plant preservation techniques mean that specimens can be brought back to the laboratories of institutions such as Kew where microscopes can allow the study and depiction of details invisible to the human eye.

The artist’s observation is critical as is their appreciation of how to translate that observation into an image on the page. One challenge is scale. A professional botanical illustrator was once quizzed by an amateur for advice on how to fit his prized iris specimens onto one page. He was told to ‘cut’ the iris and present the two halves side by side. It took some time for the professional to convince the amateur that only a metaphorical ‘cut’ was required and that such depictions were acceptable as a way of presenting very long or large specimens!

Each botanical illustrator has their own way of working, some may paint rapidly others take their time. When working on a series of illustrations for an exhibition, an artist may work on several simultaneously, but in all cases an illustration will be a culmination of hours – or even weeks – of painstaking work.

Various techniques may be employed; watercolours, coloured pencils, pastels, pen and ink or even digital tools such as graphic design software. The image may, or may not, be life-sized, it may have a scale, it may show the life-cycle or the habitat of the plant, the upper and reverse sides of leaves and details of flowers, buds, seeds and root systems.

Botanical illustration has a venerable history. Arguably the earliest botanical illustrations are drawings of various plants and trees from Mesopotamia and Ancient Egypt, often decorating tombs and temples such as the Festival Hall of Thutmose III at Karnak. But these drawings are stylised and couldn’t be called scientifically accurate. More in line with modern botanical illustrations are the depictions found in early herbals, included to aid the identification of particular plants for medicinal purposes – after all it is particularly important to harvest the correct plant in order to cure, not kill! The father of botanical illustration is often said to be the Greek physician Krateus, who drew plants for scientific purposes around the 1st century BC and is frequently mentioned in ancient manuscripts but unfortunately none of his work is known to survive. The earliest such surviving work is the Codex Vindobonensis which is a copy of the now lost ‘De Materia Medica’ of Dioscorides. Pedanius Dioscorides created his ‘De Materia’ between 50 and 70 AD and it was said to be “the most accurate and full source of information about medicinal herbs for more than 1500 years, which makes it the longest-lasting natural history book that has ever existed”. The Codex was created in 512 AD for Juliana Anicia, the daughter of Western Roman Emperor Olybrius. The earliest works such as Juliana’s Codex would, of course, have been hand written and any drawings hand coloured. Copies made, usually by monks, will therefore have a varied standard of illustration depending on the skill of the copier. The introduction of printing would have standardised the works produced, but the first printed books were often crude and may have made identification of the plants difficult. However, botanical illustration reached new heights when skilled artists such as Leonardo da Vinci and Albrecht Durer turned their hands to the art.

When the science of botany became more systematised, it became more important that botanical illustrations could be used as refence material. New and improved printing processes introduced in the 18th century allowed artists to depict the minutest aspects of the plant material and to colour them more accurately. Amateur botanists, gardeners and natural historians all created a market for botanical publications and good illustrations also increased the appeal of those publications to the more general reader. In the 19th century, botanical illustrations reached new heights of accuracy and beauty. Detailed and accurate depictions of plants also came to be considered works of art, finding their way into art galleries and private collections as well as the scientific publications. Field guides, catalogues and magazines, produced since the introduction of photography, continued to include botanical illustrations. The advent of digital technology has now allowed illustrators to create detailed and accurate illustrations that can easily be reproduced as high-quality prints, and the sharing of such images has become easier.

There has been a recent renaissance occurring in botanical art and illustration. societies for botanical artists have been formed in the US, Australia and South Africa among others. In the UK their interests are represented by The Society of Botanical Artists, and the Linnean Society of London presents the annual Jill Smythies Award for Botanical Illustration. Increasing interest in the changes occurring in the natural world due to climate change together with a recognition of the role that plants play in maintaining a healthy ecosystem have led to the sense of an urgent need to record today’s plant life for future generations. The RHS has a collection of botanical illustrations covering nearly 400 years and takes regular additions of the best works from artists across the world.

Now we should take a look at some notable botanical illustrators over the years, beginning in the 16th century.

**Hieronymus Bock** (c.1498-1554) was a German [botanist](https://en.wikipedia.org/wiki/Botany), [physician](https://en.wikipedia.org/wiki/Physician), and [Lutheran](https://en.wikipedia.org/wiki/Lutheran) minister who began the transition from medieval botany to the modern scientific worldview by arranging plants by their relation or resemblance. The first edition of his *Kreutterbuch* (literally "plant book") appeared in 1539 unillustrated and his stated objectives were to describe German plants, including their names, characteristics, and medical uses. A second edition published in 1546 included careful illustrations of approximately 700 plants. Instead of following [Dioscorides](https://en.wikipedia.org/wiki/Dioscorides) as was traditional, Bock developed his own system to classify the plants. Bock apparently travelled widely through the German region observing the plants for himself, since he includes ecological and distributional observations.

**Leonhart Fuchs** (1501-1566), was a German botanist who is considered the founding father of the modern science. He is chiefly notable as the author of a large book ‘De Historia Stirpium’ about plants and their uses as medicines, which was first published in 1542 in [Latin](https://en.wikipedia.org/wiki/Latin). It has about 500 accurate and detailed drawings of plants, which were printed from [woodcuts](https://en.wikipedia.org/wiki/Woodcut). The drawings are the book's most notable advance on its predecessors. Although drawings had been used in other herbal books, Fuchs' book proved and emphasized high-quality drawings as the most telling way to specify what a plant name stands for. On publication, Fuchs' herbal set new standards in terms of scholarship and illustration, but was too erudite and too expensive to replace existing herbals. Its appeal to gardeners, botanists, bibliophiles, and the casual viewer was immediate, while the clarity of its plant pictures continues to define a standard for botanical illustrators.

**Basilius Besler** (1561-1629) was a respected [Nuremberg](https://en.wikipedia.org/wiki/Nuremberg) apothecary and botanist, best known for his monumental [florilegium](https://en.wikipedia.org/wiki/Florilegium) (or plant atlas), the [*Hortus Eystettensis*](https://en.wikipedia.org/wiki/Hortus_Eystettensis) (*The Garden at Eichstätt*), 1613. Besler had established a pharmacy in Nuremberg in 1589, and developed his own botanical garden and collection of specimens, for which he became well known. He was also curator of the garden of the [Prince-bishop](https://en.wikipedia.org/wiki/Prince-bishop) of [Eichstätt](https://en.wikipedia.org/wiki/Eichst%C3%A4tt) in [Bavaria](https://en.wikipedia.org/wiki/Bavaria). The bishop was an enthusiastic botanist who derived great pleasure from his garden, and it rivalled [Leiden](https://en.wikipedia.org/wiki/Hortus_Botanicus_Leiden)’s botanical garden among early European [botanical gardens](https://en.wikipedia.org/wiki/Botanical_garden) outside Italy. In 1611, the bishop, who was already quite ill, commissioned Besler to compile a codex of the plants growing in his garden, a task which Besler took sixteen years to complete, the bishop dying shortly before the work was published in 1613. The 374 plates were not signed at the bottom and in some the names of the artist are hidden away in the illustration.

Into the 17th century we find our first female botanical illustrator of note.

**Maria Sibylla Merian** (1647-1717) was a German [entomologist](https://en.wikipedia.org/wiki/Entomology), [naturalist](https://en.wikipedia.org/wiki/Naturalist) and [scientific illustrator](https://en.wikipedia.org/wiki/Scientific_illustrator). She was one of the earliest European naturalists to document observations about insects directly. Merian received her artistic training from her stepfather, [Jacob Marrel](https://en.wikipedia.org/wiki/Jacob_Marrel), a student of the [still life](https://en.wikipedia.org/wiki/Still_life) painter [Georg Flegel](https://en.wikipedia.org/wiki/Georg_Flegel). Merian published her first book of natural illustrations in 1675. She had started to collect insects as an adolescent and at the age of 13, she raised [silkworms](https://en.wikipedia.org/wiki/Bombyx_mori). In 1679, Merian published the first volume of a two-volume series on [caterpillars](https://en.wikipedia.org/wiki/Caterpillar); the second volume followed in 1683. Each volume contained 50 plates that she engraved and etched. But Merian had first made a name for herself as a [botanical artist](https://en.wikipedia.org/wiki/Botanical_artist). In 1675, she started to publish a three-volume series, each with twelve plates depicting flowers. In 1680 she published *Neues Blumenbuch* which combined the series. Merian included insects among the flowers; she may not have observed them all herself, and some may be copies of drawings by [Jacob Hoefnagel](https://en.wikipedia.org/wiki/Jacob_Hoefnagel). The single flowers, wreaths, nosegays and bouquets in the three volumes would provide patterns for generations of artists and embroiderers. Merian also sold hand-coloured editions of the Blumenbuch series.In the last quarter of the twentieth century, the work of Merian has been re-evaluated, validated, and reprinted. She was honoured with a [Google Doodle](https://en.wikipedia.org/wiki/Google_Doodle) on 2 April 2013 to mark her 366th birth anniversary. The renewed scientific and artistic interest in her work was triggered in part by a number of scholars who examined collections of her works, such as the one in [Rosenborg Castle](https://en.wikipedia.org/wiki/Rosenborg_Castle), Copenhagen.  In 2016, Merian's *Metamorphosis Insectorum Surinamensium* was re-published with updated scientific descriptions and, in March 2017, the [Lloyd Library and Museum](https://en.wikipedia.org/wiki/Lloyd_Library_and_Museum) in [Cincinnati](https://en.wikipedia.org/wiki/Cincinnati), [Ohio](https://en.wikipedia.org/wiki/Ohio) hosted "Off the Page", an exhibition rendering many of Merian's illustrations as 3D sculptures with preserved insects, plants, and taxidermy specimens.

The 18th century was a particularly fertile era for botanical illustration.

**Elizabeth Blackwell** (1699-1758) was a [botanical illustrator](https://en.wikipedia.org/wiki/Botanical_illustrator) and author who was best known as both the artist and engraver for the plates of *"A Curious Herbal"*, published in the late 1730s. The book illustrated medicinal plants, and was designed as a reference work for the use of [physicians](https://en.wikipedia.org/wiki/Physicians) and [apothecaries](https://en.wikipedia.org/wiki/Apothecaries). She had learned that a [herbal](https://en.wikipedia.org/wiki/Pharmacopoeia) was needed to depict and describe exotic plants from the [New World](https://en.wikipedia.org/wiki/New_World). Blackwell was an amateur in botany, so to compensate for this, she sought the aid of [Isaac Rand](https://en.wikipedia.org/wiki/Isaac_Rand), then curator of the [Chelsea Physick Garden](https://en.wikipedia.org/wiki/Chelsea_Physic_Garden), where many of these new plants were under cultivation. At Rand's suggestion, she relocated near the Garden so she could draw the plants from life. In addition to the drawings, Blackwell engraved the copper printing plates for the 500 images and text and hand-colored the printed illustrations. It was common for artists to hire a professional engraver to create plates, but Blackwell took it upon herself in order to save this expense. Pages of written descriptions for each plant were added that included a physical description, growth habit, where and when the plant could be located, how each part could be used, and other names for the plant. The task of creating *A Curious Herbal* was immense and took a number of years to complete. Its full title is ‘*A Curious Herbal, containing five hundred cuts of the most useful plants which are now used in the Practise of Physick, to which is added a short description of ye plants and their common uses in Physick’* and it was issued in weekly parts, each containing four plates and accompanying text, over 125 weeks between 1737 and 1739. The first printing of *A Curious Herbal* met with moderate success, both because of the meticulous quality of the illustrations and the great need for an updated herbal. Physicians and apothecaries acclaimed the work, and it received a commendation from the [Royal College of Physicians](https://en.wikipedia.org/wiki/Royal_College_of_Physicians). A second edition was printed 20 years later in a revised and enlarged format between 1757 and 1773.

**Georg Dionysius Ehret** (1708-1770) was a German [botanist](https://en.wikipedia.org/wiki/Botanist) and [entomologist](https://en.wikipedia.org/wiki/Entomologist) known for his [botanical illustrations](https://en.wikipedia.org/wiki/Botanical_illustrator).Ehret was the son of Ferdinand Christian Ehret, a gardener and competent draughtsman. Beginning his working life as a gardener's apprentice near [Heidelberg](https://en.wikipedia.org/wiki/Heidelberg), Georg became one of the most influential European botanical artists of all time. His first illustrations were in collaboration with [Carl Linnaeus](https://en.wikipedia.org/wiki/Carl_Linnaeus) and [George Clifford](https://en.wikipedia.org/wiki/George_Clifford_III) in 1735-1736. Clifford, a wealthy Dutch banker and governor of the [Dutch East India Company](https://en.wikipedia.org/wiki/Dutch_East_India_Company), was a keen botanist with a large [herbarium](https://en.wikipedia.org/wiki/Herbarium). He had the income to attract the talents of botanists such as Linnaeus and artists like Ehret. Together they produced [*Hortus Cliffortianus*](https://en.wikipedia.org/wiki/Hortus_Cliffortianus) in 1738, a masterpiece of early botanical literature. But Ehret finished only 500 plates of a 1,000 plate commission before moving to [England](https://en.wikipedia.org/wiki/England), where he was promoted by Sir [Hans Sloane](https://en.wikipedia.org/wiki/Hans_Sloane), [Dr Mead](https://en.wikipedia.org/w/index.php?title=Richars_Mead&action=edit&redlink=1) and the bluestocking [Duchess of Portland](https://en.wikipedia.org/wiki/Margaret_Bentinck,_Duchess_of_Portland). “While he did not slavishly imitate what he saw, neither did he allow his feeling for the colour and design of flowers distract him from the fundamentals of plant structure," Wilfrid Blunt observed in *The Art of Botanical Illustration*. Ehret was in great demand. Engravings after his botanical paintings illustrated [Mark Catesby](https://en.wikipedia.org/wiki/Mark_Catesby)'s works on the flora and fauna of the [New World](https://en.wikipedia.org/wiki/New_World). Engravings from his series *Plantae et Papiliones Rariores*, 1748-59, found their way onto [Chelsea porcelai](https://en.wikipedia.org/wiki/Chelsea_porcelain)n. For [Philip Miller](https://en.wikipedia.org/wiki/Philip_Miller) he illustrated many of the more spectacular plants that were in cultivation in the [Chelsea Physic Garden](https://en.wikipedia.org/wiki/Chelsea_Physic_Garden). Ehret was at the top of his profession in 1768 when the young botanist [Joseph Banks](https://en.wikipedia.org/wiki/Joseph_Banks) returned from Labrador and Newfoundland with the botanical specimens that made his early reputation; it was to Ehret he turned for meticulous paintings on vellum.

The work of the botanical illustrators continued into the 19th century.

**Pierre-Joseph Redouté** (1759-1840), was a [painter](https://en.wikipedia.org/wiki/Painting) and [botanist](https://en.wikipedia.org/wiki/Botanist) from Belgium, known for his [watercolours](https://en.wikipedia.org/wiki/Watercolour) of [roses](https://en.wikipedia.org/wiki/Rose), [lilies](https://en.wikipedia.org/wiki/Lily) and other flowers at the [Château de Malmaison](https://en.wikipedia.org/wiki/Ch%C3%A2teau_de_Malmaison), many of which were published as large coloured stipple engravings. He was nicknamed "the [Raphael](https://en.wikipedia.org/wiki/Raphael) of flowers" and has been called the greatest botanical illustrator of all time. Redouté was an official court artist of [Marie Antoinette](https://en.wikipedia.org/wiki/Marie_Antoinette), and continued painting through the [French Revolution](https://en.wikipedia.org/wiki/French_Revolution) and [Reign of Terror](https://en.wikipedia.org/wiki/Reign_of_Terror). He survived the turbulent political upheaval to gain international recognition for his precise renderings of plants, which remain as fresh in the early 21st century as when first painted. He combined great artistic skills with a pleasing and ingratiating personality which assisted him with his influential patrons. After Queen Marie-Antoinette, his patrons included both of Napoleon's wives – [Empress Joséphine](https://en.wikipedia.org/wiki/Empress_Jos%C3%A9phine) and [Marie Louise,](https://en.wikipedia.org/wiki/Marie_Louise,_Duchess_of_Parma)  as well as [Maria Amalia](https://en.wikipedia.org/wiki/Maria_Amalia_of_Naples_and_Sicily), wife of [Louis Philippe I](https://en.wikipedia.org/wiki/Louis_Philippe_I) the last king of France. Redouté collaborated with the greatest botanists of his day and participated in nearly fifty publications depicting both the familiar flowers of the French court and plants from places as distant as Japan, America, South Africa, and Australia. He worked from live plants rather than [herbarium](https://en.wikipedia.org/wiki/Herbarium) specimens, which contributed to his fresh subtle renderings. He produced over 2,100 published plates depicting over 1,800 different [species](https://en.wikipedia.org/wiki/Species), many never rendered before. After Empress Joséphine's death in 1814, Redouté had some difficult years until he was appointed a master of draughtsmanship for the National Museum of Natural History in 1822. In 1824, he gave some drawing classes at the museum. Many of his pupils were aristocrats or royalty. He became a [Chevalier of the Legion of Honour](https://en.wikipedia.org/wiki/Chevalier_of_the_Legion_of_Honour) in 1825. Although particularly renowned for his botanical exploration of roses and lilies, he thereafter produced paintings purely for aesthetic value. Redouté taught and painted up to the day he died of a stroke in 1840. His illustrations were not only accurate in terms of botanical details but also aesthetically pleasing and visually appealing. His work significantly impacted botanical illustration, setting a new standard for accuracy and beauty. His works continue to be admired and studied by botanists, artists and art lovers.

**Franz Andreas Bauer**  (1758-1840) was an Austrian [microscopist](https://en.wikipedia.org/wiki/Microscopist) and [botanical artist](https://en.wikipedia.org/wiki/Botanical_artist). Born in [Lower Austria](https://en.wikipedia.org/wiki/Lower_Austria) (now part of the Czech Republic), he was the son of Lucas Bauer, [court painter](https://en.wikipedia.org/wiki/Court_painter) to the [Prince of Liechtenstein](https://en.wikipedia.org/wiki/Josef_Wenzel,_Prince_of_Liechtenstein), and brother of the painters [Josef Anton](https://en.wikipedia.org/w/index.php?title=Josef_Anton_Bauer&action=edit&redlink=1) and [Ferdinand Bauer](https://en.wikipedia.org/wiki/Ferdinand_Bauer). After Lucas Bauer's death in 1761 his wife, Therese, continued to give her three sons lessons in art and illustration. Josef succeeded his father as court painter and eventually became keeper of the gallery in [Vienna](https://en.wikipedia.org/wiki/Vienna). Franz and Ferdinand acquired their first experience of botanical illustration with the arrival of Father Norbert Boccius, Abbot of Feldsberg, in 1763, and they produced over 2000 watercolour drawings of plant specimens under his guidance. They were then employed by Count Dietrichstein as flower painters in [Vienna](https://en.wikipedia.org/wiki/Vienna) before moving to London. There Franz was introduced to [Sir Joseph Banks](https://en.wikipedia.org/wiki/Sir_Joseph_Banks) who, recognizing his extraordinary talent, secured him a position as the first botanical illustrator at the [Royal Botanic Gardens, Kew](https://en.wikipedia.org/wiki/Royal_Botanic_Gardens,_Kew) at an annual salary of £300. He stayed there for the rest of his life, producing a wealth of superb botanical and anatomical illustrations. He became a member of the [Royal Society](https://en.wikipedia.org/wiki/Royal_Society) and was appointed ‘Botanic Painter to His Majesty' [King George III](https://en.wikipedia.org/wiki/King_George_III). At Kew he was involved in detailed paintings and drawings of flower dissections, often at microscopic level, and took great care in the hand-colouring of lithographic copies of his work. During this time he tutored [Queen Charlotte](https://en.wikipedia.org/wiki/Queen_Charlotte), the [Princess Elizabeth](https://en.wikipedia.org/wiki/Princess_Elizabeth_of_the_United_Kingdom) and [William Hooker](https://en.wikipedia.org/wiki/William_Jackson_Hooker) in the art of illustration.

**Ferdinand Lucas Bauer** (1760-1826) was left fatherless in his first year of life. Together with his brothers, Joseph Anton and [Franz Andreas](https://en.wikipedia.org/wiki/Franz_Bauer), he was placed in the custody of [Norbert Boccius](https://en.wikipedia.org/w/index.php?title=Norbert_Boccius&action=edit&redlink=1), a physician and botanist who was Prior of the monastery at Feldsberg. Under the guidance of Boccius, Bauer became an astute observer of nature and was just 15 when he began to contribute miniature drawings to Boccius' collection. In 1780, Franz and Ferdinand were sent to Vienna to work under the direction of [Nikolaus von Jacquin](https://en.wikipedia.org/wiki/Nikolaus_von_Jacquin), an eminent botanist and Director of the Royal Botanical Garden at [Schönbrunn Palace](https://en.wikipedia.org/wiki/Sch%C3%B6nbrunn_Palace). There, Bauer was introduced to the Linnean taxonomic system, the field of [microscopy](https://en.wikipedia.org/wiki/Microscopy), and took lessons in landscape painting. In mid-1786, on the recommendation of Jacquin, Bauer accompanied the Oxford Professor [John Sibthorp](https://en.wikipedia.org/wiki/John_Sibthorp) as an artist on a field trip to Greece and Asia Minor. They returned to England in December 1787 with over 1,500 sketches of plants, animals, birds and landscapes, some of which appeared in [*Flora Graeca*](https://en.wikipedia.org/wiki/Flora_Graeca). The Latin introduction to this work states "Sibthorp took with him a painter of excellent reputation, Ferdinand Bauer, whose merits our illustrations demonstrate." Bauer later travelled to Australia with [Matthew Flinders](https://en.wikipedia.org/wiki/Matthew_Flinders) as botanical draughtsman. He was one of six scientists selected by Sir [Joseph Banks](https://en.wikipedia.org/wiki/Joseph_Banks) to accompany Flinders on his circumnavigation of Australia. He worked under the direction of botanist [Robert Brown](https://en.wikipedia.org/wiki/Robert_Brown_(botanist,_born_1773)), and in addition to botany, Bauer was to draw zoological subjects. His exacting standard of work earned him the admiration of both Flinders and Brown. Writing to Banks, Brown reported that Bauer had made 350 plant sketches and 100 of animals. After Bauer's return to England in 1805, the Admiralty continued to employ Bauer to allow him to publish an account of his travels. Bauer worked on the [*Illustrationes Florae Novae Hollandiae*](https://en.wikipedia.org/wiki/Illustrationes_Florae_Novae_Hollandiae) for five years, doing all the engraving himself. He also contributed ten plates to Flinders' [*Voyage to Terra Australis*](https://en.wikipedia.org/wiki/A_Voyage_to_Terra_Australis). Bauer sketched the flora and fauna of the Australian coast and Norfolk Island, and left behind a wonderful visual record. In an essay on flower painting written in 1817, Johann Goethe devoted two pages to an analysis of one of Bauer's drawings: “. . . we are enchanted at the sight of these leaves: nature is revealed, art concealed, great in its precision, gentle in its execution, decisive and satisfying in its appearance”. His work has lasting importance because of his craftsmanship, aesthetic sense and scientific accuracy.

**Pierre Jean François Turpin** (1775-1840) was a French [botanist](https://en.wikipedia.org/wiki/Botanist) and [illustrator](https://en.wikipedia.org/wiki/Illustrator) who was poor and largely self-taught but innately talented. He is considered one of the greatest floral and botanical illustrators during the [Napoleonic Era](https://en.wikipedia.org/wiki/Napoleonic_Era) and afterwards. He began his career as a common soldier and in 1794 he was stationed in [Haiti](https://en.wikipedia.org/wiki/Haiti) as a member of the French Army. Here he met botanist [Pierre Antoine Poiteau](https://en.wikipedia.org/wiki/Pierre_Antoine_Poiteau), through whom Turpin learned [botany](https://en.wikipedia.org/wiki/Botany), and created numerous botanical field drawings that were to become a basis of further study when the two men returned to France. In regard to their work in Haiti, they were able to describe approximately 800 species of plants. Turpin would have a working relationship with Poiteau throughout his career. But in 1802 Turpin was plunged into a state of utter destitution. Luckily, because of his reputation among the colonists as an expert on medicinal plants, the army's chief physician appointed him as a military pharmacist. Shortly afterwards, there occurred a massacre of French colonists, a fate he avoided by hiding in a crate of sugar on board a ship that was ready to sail. Having safely reached the United States, Turpin visited Philadelphia where he met Alexander von Humboldt, recently returned from his travels in South America, who asked him to make drawings from his vast collection of plants, one of the first commissions that Turpin undertook on being repatriated. Reunited with Poiteau in Paris, Turpin collaborated on some of the most important botanical works of the period. These included their own six-volume treatise on fruit trees, a study of cacti, and a flora of Paris. Equipped with one of the best microscopes of his time, he made many interesting discoveries in plant physiology, which attracted the attention of the Academies des Sciences and eventually led to his election as a member in 1833. Through his collaboration with Poiteau and other [naturalists](https://en.wikipedia.org/wiki/Naturalist), Turpin created some of the finest [watercolors](https://en.wikipedia.org/wiki/Watercolors) and illustrations of plants that are known to exist.

**Walter Hood Fitch** (1817-1892) was a [botanical illustrator](https://en.wikipedia.org/wiki/Botanical_illustrator) born in [Glasgow](https://en.wikipedia.org/wiki/Glasgow), who executed some 10,000 drawings for various publications. His work in colour [lithograph](https://en.wikipedia.org/wiki/Lithograph)s, including 2700 illustrations for [*Curtis's Botanical Magazine*](https://en.wikipedia.org/wiki/Curtis%27s_Botanical_Magazine), produced up to 200 plates per year. Fitch took to botanical art after meeting [William Jackson Hooker](https://en.wikipedia.org/wiki/William_Jackson_Hooker), [Regius Professor](https://en.wikipedia.org/wiki/Regius_Professor) of Botany at Glasgow University, a competent botanical illustrator, and the editor of [*Curtis's Botanical Magazine*](https://en.wikipedia.org/wiki/Curtis%27s_Botanical_Magazine). Fitch's first lithograph of *Mimulus roseus* appeared in the Botanical Magazine in 1834, and he soon became its sole artist. In 1841 W.J. Hooker became director of [Royal Botanic Gardens, Kew](https://en.wikipedia.org/wiki/Royal_Botanic_Gardens,_Kew) and Fitch moved to [London](https://en.wikipedia.org/wiki/London). After 1841 Fitch was the sole artist for all official and unofficial publications issued by Kew; his work was paid for by Hooker personally. Fitch's important works include his illustrations for William Hooker's *A century of orchidaceous plants* and for [James Bateman](https://en.wikipedia.org/wiki/James_Bateman_(horticulturist))'s *A Monograph of Odontoglossum* (1864-74). He also created around 500 plates for Hooker's *Icones Plantarum* (1836-76) and four lithographic plates for the monograph *Victoria Regia*. The latter work received critical acclaim in the [*Athenaeum*](https://en.wikipedia.org/wiki/Athenaeum_(British_magazine)), "they are accurate, and they are beautiful". Other works were for [George Bentham](https://en.wikipedia.org/wiki/George_Bentham)'s *Handbook of the British Flora* and J. D. Hooker’s *Rhododendrons of Sikkim Himalaya* (1849–51). A dispute with J. D. Hooker over pay ended Fitch's service to both the *Botanical Magazine* and Kew in 1877. He was much sought after and remained active as a botanical artist until 1888. Works during this period included [Henry John Elwes](https://en.wikipedia.org/wiki/Henry_John_Elwes)'s *Monograph of the Genus Lilium* (1877-80). His renown as a botanical illustrator was such that his obituary in [*Nature*](https://en.wikipedia.org/wiki/Nature_(journal)) stated "... his reputation was so high and so world-wide that it is unnecessary to say much on this point."

**‘The Botanical Magazine; or Flower-Garden Displayed’**, is an illustrated publication which began in 1787. The longest running botanical magazine, it is widely referred to by the subsequent name **Curtis's Botanical Magazine**. Each of the issues contains a description, in formal yet accessible language, and is renowned for featuring the work of two centuries of [botanical illustrators](https://en.wikipedia.org/wiki/Botanical_illustrator). Many plants received their first publication on the pages, and the descriptions given were enhanced by the keenly detailed illustrations. The first issue, published on 1 February 1787, was begun by [William Curtis](https://en.wikipedia.org/wiki/William_Curtis) as both an illustrated gardening and botanical journal. Curtis was an [apothecary](https://en.wikipedia.org/wiki/Apothecary) and botanist holding a position at [Kew Gardens](https://en.wikipedia.org/wiki/Kew_Gardens), who had published the highly praised (but poorly sold) [*Flora Londinensis*](https://en.wikipedia.org/wiki/Flora_Londinensis) a few years before. The publication familiarized its readers with ornamental and exotic plants, which it presented in [octavo](https://en.wikipedia.org/wiki/Octavo_(book)) format. Artists who had previously only reached an affluent audience with their flower paintings, now saw their work published in a format accessible by a much wider one. The illustrations in the Botanical Magazine were initially hand-coloured prints accompanied by a page or two of text describing the plants properties, history, growth characteristics, and some common names for the species. When Curtis died, having completed 13 volumes his friend [John Sims](https://en.wikipedia.org/wiki/John_Sims_(taxonomist)) became editor between 1801 and 1807 and changed the name. [William Hooker](https://en.wikipedia.org/wiki/William_Jackson_Hooker) was the editor from 1826, bringing to it his experience as a botanist, and engaging the artist [Walter Hood Fitch](https://en.wikipedia.org/wiki/Walter_Hood_Fitch), who became the magazine’s principal artist for forty years. The magazine is the greatest serial of botanical illustration yet produced, the consistent quality of the journal's plates and its authority make this the most widely cited work of its kind. It has been published continuously ever since, with a change of name to *The Kew Magazine* from 1984 to 1994. In 1995 the name reverted to that of the widely cited, *Curtis's Botanical Magazine*. It continues to be published quarterly, as both physical copies and online, through the [Royal Botanic Gardens, Kew](https://en.wikipedia.org/wiki/Royal_Botanic_Gardens,_Kew), as a publication for those interested in horticulture, ecology or botanical illustration.

**Anne Pratt** (1806-1893) was a [botanical](https://en.wikipedia.org/wiki/Botanical) and [ornithological](https://en.wikipedia.org/wiki/Ornithological) illustrator and author from [Strood](https://en.wikipedia.org/wiki/Strood), [Kent](https://en.wikipedia.org/wiki/Kent). Anne was the second of three daughters of a grocer, who went on to become one of the best-known English botanical illustrators of the [Victorian age](https://en.wikipedia.org/wiki/Victorian_age). As a consequence of her poor health, and an impaired knee, during her childhood she was encouraged to occupy herself by drawing. Pratt was introduced to botany - considered a suitable field for women, by Dr. Dods, a family friend. She moved to London in 1826, where she developed her career as an illustrator. Pratt first rose to prominence with *Wild Flowers of the Year,* published in 1852-1853, which was dedicated to Queen Victoria. Pratt composed more than 20 books, which she illustrated with [chromolithographs](https://en.wikipedia.org/wiki/Chromolithograph), on which she collaborated with [William Dickes](https://en.wikipedia.org/wiki/William_Dickes), an engraver skilled in the chromolithograph process. Her works were written in an accessible but accurate style that was partly responsible for the popularising of botany in her day. From her first book, *Flowers and Their Associations*, her works sold well, but she did not ever achieve critical acclaim. Pratt's magnum opus is *The Flowering Plants, Grasses, Sedges, and Ferns of Great Britain and Their Allies the Club Mosses, Pepperworts, and Horsetails*, a six-volume project assessing more than 1500 species, with 300 illustrations, that was published between 1855 and 1873. This work was long used as a standard reference work and the illustrations of ferns in the final volume continued to be used into the second half of the twentieth century. They appeared, unattributed and in very much reduced size, in the *Observer's Book of [British] Ferns*.

**Marianne North** (1830-1890) was a prolific English Victorian [biologist](https://en.wikipedia.org/wiki/Natural_history) and [botanical artist](https://en.wikipedia.org/wiki/Botanical_illustrator), notable for her plant and landscape paintings, her extensive foreign travels, her writings, her plant discoveries and the creation of her gallery at the [Royal Botanic Gardens, Kew](https://en.wikipedia.org/wiki/Royal_Botanic_Gardens,_Kew). North was born in [Hastings](https://en.wikipedia.org/wiki/Hastings), [England](https://en.wikipedia.org/wiki/England), the eldest daughter of a prosperous land-owning family. Her father was [Frederick North](https://en.wikipedia.org/wiki/Frederick_North_(MP)), a Norfolk [Deputy Lieutenant](https://en.wikipedia.org/wiki/Deputy_Lieutenant) and [Justice of the Peace](https://en.wikipedia.org/wiki/Justice_of_the_Peace), and [Liberal](https://en.wikipedia.org/wiki/Liberal_Party_(UK)) [M.P. for Hastings](https://en.wikipedia.org/wiki/Hastings_(UK_Parliament_constituency)). She was the eldest of three children. North trained as a vocalist, but her voice failed, and she then devoted herself to painting flowers. After the death of her mother in 1855, she constantly travelled with her father. After her father lost his seat in parliament, the two spent even more time travelling, visiting Switzerland and the South Tyrol. They travelled in [Syria](https://en.wikipedia.org/wiki/Syria) and along the Nile in 1865–67. Her father became ill in the Alps in 1869, and she brought him back to Hastings, where he died. Following his death, she decided to pursue her early ambition of painting the [flora](https://en.wikipedia.org/wiki/Flora_(plants)) of distant countries. She continued to paint as a way to assuage her grief, travelling and painting in Sicily. She then travelled to Canada, the United States and [Jamaica](https://en.wikipedia.org/wiki/Jamaica), and spent a year in [Brazil](https://en.wikipedia.org/wiki/Brazil), where she did much of her work at a hut in the depths of a forest. In 1875 she began a journey round the world, and for two years painted the flora of California, Japan, [Borneo](https://en.wikipedia.org/wiki/Borneo), [Java](https://en.wikipedia.org/wiki/Java) and [Ceylon](https://en.wikipedia.org/wiki/Ceylon). She spent all of 1878 in various parts of [India](https://en.wikipedia.org/wiki/India). On her return to Britain, North exhibited a number of her drawings in London. *The Graphic* reported on the exhibition of Marianne North's works at [Kensington](https://en.wikipedia.org/wiki/Kensington), in which 512 of her oil paintings were on public display. In a long article, the critic praised North for "her freedom of hand, the purity and brilliancy of colour and the accurate draughtsmanship of a consummate artist". She offered to give the collection to the [Royal Botanic Gardens at Kew](https://en.wikipedia.org/wiki/Royal_Botanic_Gardens,_Kew), and to erect a gallery to house them. This offer was accepted, and the new buildings, designed by [James Fergusson](https://en.wikipedia.org/wiki/James_Fergusson_(architect)), were begun that year. At [Charles Darwin](https://en.wikipedia.org/wiki/Charles_Darwin)'s suggestion, North went to Australia in 1880, and for a year painted there and in [New Zealand](https://en.wikipedia.org/wiki/New_Zealand). Her gallery at Kew was opened in 1882. On display for the opening of the gallery were 800 oil on cardboard paintings, which represented twenty years of North's life and travels. In 1883, after a visit to South Africa, an additional room was opened at the Kew gallery, and in 1884-1885 North worked in the [Seychelles](https://en.wikipedia.org/wiki/Seychelles) and in [Chile](https://en.wikipedia.org/wiki/Chile). The scientific accuracy with which she documented plant life in all parts of the world, before photography became a practical option, gives her work a permanent value. Kew Gardens claims that the North Gallery is "the only permanent solo exhibition by a female artist in Britain". In 2008 Kew obtained a substantial grant from the [National Lottery](https://en.wikipedia.org/wiki/National_Lottery_(United_Kingdom)), which enabled it to mount a major restoration of both the gallery and the paintings inside. On 26 September 2016, the television channel [BBC Four](https://en.wikipedia.org/wiki/BBC_Four) broadcast *Kew's Forgotten Queen*. The documentary told the story of North's life and is still available on YouTube.

**Matilda Smith** (1854-1926) was a [botanical artist](https://en.wikipedia.org/wiki/Botanical_artist) whose work appeared in [*Curtis's Botanical Magazine*](https://en.wikipedia.org/wiki/Curtis%27s_Botanical_Magazine) for over forty years. Matilda Smith was born in Bombay in 1854, but her family emigrated to England when she was a small child. Her interests in botany and botanical art were fostered by her second cousin [Joseph Dalton Hooker](https://en.wikipedia.org/wiki/Joseph_Dalton_Hooker). Hooker was then the director of [Kew Gardens](https://en.wikipedia.org/wiki/Kew_Gardens) and a talented draughtsman in his own right, and he brought Smith into the Gardens to train as an illustrator. One consequence was that Smith rapidly became a key illustrator at Curtis’s Botanical Magazine. In the period 1879-1881, each issue included some 20 of her drawings, and in 1898, she was appointed the magazine's sole official artist. In the course of Smith's long association with Kew Gardens, she created 1,500 plates for volumes of [*Icones Plantarum*](https://en.wikipedia.org/wiki/Icones_Plantarum), a monumental survey of Kew's plants. Beginning with Plate 1354, she was the sole artist for this series, with funds being provided to keep her in this role for as long as she chose to do it. She also made reproductions of plates missing from incomplete volumes in Kew's library, and she became the first botanical artist to extensively depict the flora of New Zealand. She was especially admired for her ability to create credible illustrations from dried, flattened, and sometimes imperfect specimens. Her exceptional contributions to Kew Gardens led to her being designated the first official botanical artist of Kew Gardens in 1898. In 1921, the year she retired from Kew, she was named an associate of the Linnean Society—only the second woman to have achieved this honour.

**Lilian Snelling** (1879-1972) was "probably the most important British botanical artist of the first half of the 20th century".She was the principal artist and lithographer to [*Curtis's Botanical Magazine*](https://en.wikipedia.org/wiki/Curtis%27s_Botanical_Magazine) between 1921 and 1952 and "was considered one of the greatest botanical artists of her time". It was said that "her paintings were both detailed and accurate and immensely beautiful". Snelling worked at the [Royal Botanic Garden Edinburgh](https://en.wikipedia.org/wiki/Royal_Botanic_Garden_Edinburgh) from 1916 to 1921 painting plant portraits for Sir [Isaac Bayley Balfour](https://en.wikipedia.org/wiki/Isaac_Bayley_Balfour), Keeper of the Botanic Garden and Professor of Botany at the [University of Edinburgh](https://en.wikipedia.org/wiki/University_of_Edinburgh). She left in 1921 to work at the [Royal Botanic Gardens, Kew](https://en.wikipedia.org/wiki/Royal_Botanic_Gardens,_Kew) as principal artist and lithographer to [*Curtis's Botanical Magazine*](https://en.wikipedia.org/wiki/Curtis%27s_Botanical_Magazine) which had recently been bought by [the RHS](https://en.wikipedia.org/wiki/The_Royal_Horticultural_Society). After 30 years she retired in 1952 having produced over 830 paintings and plates. Volume 169 of Curtis's was dedicated to her as an "artist, lithographer and botanical illustrator who with remarkable delicacy of accurate outlines, brilliancy of colour and intricate gradation of tone, has faithfully portrayed most of the plants figured in this magazine from 1922 to 1952."

**Mary McMurtrie** (1902-2003) was a Scottish botanical artist and horticulturalist. She wrote and illustrated several books of wild flowers and became internationally recognised for her botanical art. Mary Margaret McMurtrie was born in [Skene](https://en.wikipedia.org/wiki/Skene,_Aberdeenshire) in rural [Aberdeenshire](https://en.wikipedia.org/wiki/Aberdeenshire) where her father was the headmaster of the local school. From early childhood she sketched animals in the fields near her home. She proved herself adept at art so she went to [Gray's School of Art](https://en.wikipedia.org/wiki/Gray%27s_School_of_Art) where she was one of the first female students. She came first in her year when she graduated and so would have won the prize of a study visit to Italy. However, because this was not considered appropriate for a girl (who it was assumed would only go on to become a housewife), the prize was instead awarded to the boy who came second. As well as painting flowers, she had a love of horticulture so she moved from Skene to Aberdeen to set up a horticultural nursery in her garden, where it became a thriving business. In 1960 she bought 16th-century [Balbithan House](https://en.wikipedia.org/wiki/Balbithan_House) near [Kintore, Aberdeenshire](https://en.wikipedia.org/wiki/Kintore,_Aberdeenshire), a country mansion which she completely restored. She transformed the gardens there into a leading North East Scotland nursery, specialising in alpines, rock plants and old varieties of garden flowers. In particular, she cultivated roses, violas, pinks, primulas and other native wild flowers. She, along with such gardeners as [Margery Fish](https://en.wikipedia.org/wiki/Margery_Fish) and [Gladys Emma Peto](https://en.wikipedia.org/wiki/Gladys_Emma_Peto), were the only people who kept some of these old varieties of garden flowers. With her detailed knowledge of wild flowers, she developed her watercolour flower painting beyond a hobby. She always painted directly from life. She did a lot of painting when holidaying in the [Algarve](https://en.wikipedia.org/wiki/Algarve), and in [Kenya](https://en.wikipedia.org/wiki/Kenya) where her daughter lived. McMurtrie exhibited her paintings in local art galleries and eventually became internationally recognised as one of Britain's leading botanical painters. The [University of Lisbon](https://en.wikipedia.org/wiki/University_of_Lisbon) commissioned her to illustrate *The Flowers of the Algarve*, a series of six booklets published between 1973 and 1998. McMurtrie retired from running the nursery and moved back to Aberdeen where she did the illustrations and text for her first book of flowers, *Wild Flowers of Scotland*, published when she was 80. *Scots Roses of Hedgerows and Wild Gardens* was published in 1998 and *Scottish Wild Flowers* in 2001. Mary McMurtrie completed the illustrations for *Old Cottage Pinks* shortly before her death at the age of 101. She had continued to paint until the last few weeks of her life and had just completed proof reading her latest book. Peter McEwan, author of the *Dictionary of Scottish Art*, said "She was one of the outstanding – and possibly the outstanding – botanical flower painters in Scotland of her era. She had exhibitions of her work in France, in Portugal, in Kenya, at the Royal Horticultural Society in London, and, of course, here in Scotland". The UK charity for the elderly [Counsel and Care](https://en.wikipedia.org/wiki/Counsel_and_Care) had recognised her as the oldest active artist in Britain.

**Margaret Ursula Mee**, (1909-1988) was a British [botanical artist](https://en.wikipedia.org/wiki/Botanical_artist) who specialised in plants from the [Brazilian](https://en.wikipedia.org/wiki/Amaz%C3%B4nia_Legal) [Amazon Rainforest](https://en.wikipedia.org/wiki/Amazon_Rainforest). She was also one of the first environmentalists to draw attention to the impact of large-scale mining and deforestation on the [Amazon Basin](https://en.wikipedia.org/wiki/Amazon_Basin).

**Hertha Ludovica Bokelmann**  (1915-2005) was a Spanish-born South African botanist and botanical illustrator. She was trained in horticulture and botany at the Technical High School in [Ulm](https://en.wikipedia.org/wiki/Ulm), Germany. Arriving in South Africa in June 1937, she worked for a year at the Botanical Garden of [Stellenbosch University](https://en.wikipedia.org/wiki/Stellenbosch_University). She collected plant specimens which were passed on to the [British Museum](https://en.wikipedia.org/wiki/British_Museum). Bokelmann is best known for sharing the illustrating of 'Wild Flowers of the Eastern Cape Province' (1966) and 'Flowering Plants of the Tsitsikama Forest and Coastal National Park' (1967).

**Celia Elizabeth Rosser** (b. 1930) is an Australian [botanical illustrator](https://en.wikipedia.org/wiki/Botanical_illustrator), best known for having published [*The Banksias*](https://en.wikipedia.org/wiki/The_Banksias), a three-volume series of monographs containing [watercolour paintings](https://en.wikipedia.org/wiki/Watercolour_painting) of every [*Banksia*](https://en.wikipedia.org/wiki/Banksia) species. She took up painting Australian wildflowers early in her artistic career. She first began painting *Banksia*s after seeing a [*Banksia serrata*](https://en.wikipedia.org/wiki/Banksia_serrata) near her home in [Orbost, Victoria](https://en.wikipedia.org/wiki/Orbost,_Victoria). Her first exhibition was at Leveson Gallery in [Melbourne](https://en.wikipedia.org/wiki/Melbourne) in 1965, and two years later she published *Wildflowers of Victoria*. In 1970, Rosser was appointed Science Faculty Artist at [Monash University](https://en.wikipedia.org/wiki/Monash_University). In 1974 she was appointed University Botanical Artist, and began the project of painting every *Banksia* species. The project took over 25 years to complete, and resulted in the publication of a three-volume monograph entitled *The Banksias*. Publication of the final volume in 2000 represented the first time that such a large genus has been entirely painted. In 1997 she was awarded the [Linnaean Society of London](https://en.wikipedia.org/wiki/Linnaean_Society_of_London)'s [Jill Smythies Award](https://en.wikipedia.org/wiki/Jill_Smythies_Award) for botanical illustration.

**Christabel King** (b. 1950) is Kew’s chief botanical artist and has been working as an illustrator there for 40 years. In 1975 she began painting for Curtis’s Botanical Magazine after achieving a degree in botany and scientific illustration. She runs successful workshops and courses at Kew and is highly acclaimed for her skilled work. Her inspiring guide to botanical illustration covers everything you need to know: how to choose a subject and create a vibrant composition; to accurately sketch, shade and colour leaves, flowers, cacti and more; and finally, to press and preserve your own treasured specimens. There is a helpful section on suitable subjects for beginners and a glossary of terms, to get you started in the beautiful art of botanical illustration.

**Gillian Condy**, (b. 1952) in [Nairobi](https://en.wikipedia.org/wiki/Nairobi), is a South African botanical artist. She has illustrated more than 200 plates for Flowering Plants of Africa, contributed to various other South African National Botanical Institute publications and eight plates for Curtis’s Botanical Magazine. She has illustrated two books by Charles Craib, *Geophytic Pelargoniums* (2001) and *Grass Aloes in the South African Veld* (2005). Condy has been awarded gold medals by the [Royal Horticultural Society](https://en.wikipedia.org/wiki/Royal_Horticultural_Society) and in 1990 was presented with the Jill Smythies Award from the [Linnean Society](https://en.wikipedia.org/wiki/Linnean_Society) of London. Her work has been shown internationally in more than 60 exhibitions.

**Wendy Hollender** (b. 1954) is a botanical artist, illustrator, author, and instructor. Hollender’s illustrations have been published in worldwide publications. She is one of the world's leading experts in using coloured pencils and watercolour pencils to create detailed botanical drawings and paintings.

**Laura Silburn** (b. 1973)is a botanical artist working in Devon and Cornwall, where she is a Fellow of the Eden Project Florilegium Society and teaches botanical art courses at the Eden Project, Heligan Gardens and at RHS Rosemoor. Her work ranges from botanical documentation for archives and florilegia to artistic studies of plants exploring our relationship to them.

I don’t know whether anything you have seen today has inspired you to have a go yourself but several of the current artists do run short courses that you might combine with a holiday! Look them up on the internet.