

NJMA OFFICERS

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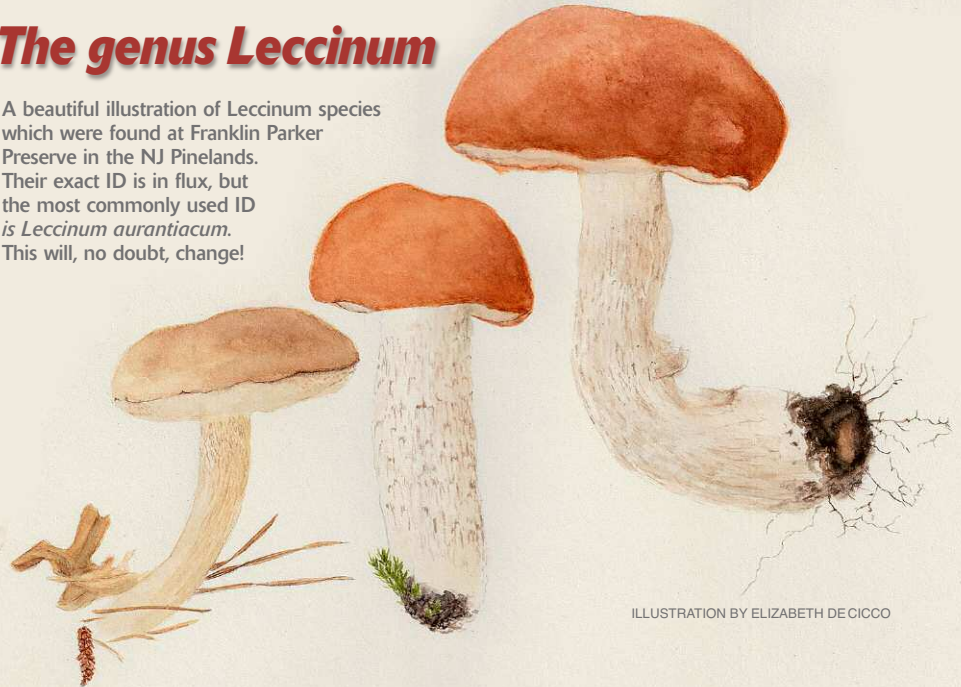
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NJMA EVENTS HOTLINE

908-227-0872 for information on
NJMA events or cancellations due to
bad weather. It is NOT for general
inquiries or to contact officers!

The genus *Leccinum*

A beautiful illustration of *Leccinum* species
which were found at Franklin Parker
Preserve in the NJ Pinelands.
Their exact ID is in flux, but
the most commonly used ID
is *Leccinum aurantiacum*.
This will, no doubt, change!



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PRESIDENT'S MESSAGE

With so many places closed due to COVID-19, where can we go for a rewarding experience?

Well, we can go mushroom hunting! First, it is great to be out walking in nature, whether in woods or parkland. Second, rewarding mushroom finds are out there, whether for cooking or new identification. NJMA remains committed to helping both members and the public get a better understanding of fungi.

For members, there are Taxonomy Tuesdays and an astounding number of Zoom lectures with speakers from all over the US and the world.

An intro to fungi lecture is being planned and should be available when our new website is up and running. (Yes, volunteers are putting together a new website for NJMA.) If you have expertise in website building and would like to help, please contact me at: marraman1@verizon.net.

In closing, NJMA has had the largest increase ever in new members in 2020: With 292 new members, NJMA's membership now stands at 622.

A new volunteer is needed to run the NJMA Photo Contest. The current contest coordinator, Jim Barg, is willing to work with the next person who wants to run this club event. Jim has refined what is needed to have a fair and effective photo contest. He will share what he has developed with the next coordinator and work with them this year. Please contact me if you are interested.

– Frank Marra

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EDITOR'S NOTES

If you haven't already noticed that there is a theme running through this issue of *NJMA News*, you soon will. Be warned, it will continue for the rest of 2021, the 50th Anniversary of the founding of NJMA. In the spring of 1971, Hiram Korn, a North Jersey school teacher, ran a small ad in a local paper inviting anyone with an interest in wild mushrooms to join him at The Tourne in Boonton. A handful of local citizens met with him for a walk in the woods, and Lakeland Mushroom Club was born. Within the year, the club changed its name to the New Jersey Mycological Association and has continued until today.

To celebrate having survived – and prospered – for 50 years, *NJMA News* will be reprinting some articles from early newsletters and publishing a series of articles on various NJMA activities. This will stir up some memories for those members who have been in the club for a while and give newer members a better idea of what NJMA is all about.

We start with a photo of NJMA Presidents taken at NJMA's 25th Anniversary Party from Dorothy Smullen, Past President, Newsletter Editor, Education Chair, etc. and a member since 1975. We follow that with a complete list of all NJMA officers from the past 'til present so you can see who has done what and when over the years.

We will be highlighting the history of recurring events as they would happen in a non-COVID world. Mycophagy is first up, since it would have been held in February if we were in a normal world. Wild Foods, Fungus Fest, Vic Gambino Foray, Holiday Party and Photo Contest will all be highlighted at the appropriate time. If you would be willing to write about any of these or other events, please let me know (njmaeditor@gmail.com).

Interesting articles from past issues of *NJMA News* will be reprinted as well. Sue McClary came across the one on spore printing by Sam Ristich (see [page 6](#)) as she was looking for material for our new website, which is now under construction. If you have a favorite that you would like to see again, now is the time to share that with newer members.

The deadline for the next newsletter, *NJMA News* #51-3, is April 10th.

– Jim Richards

Join us this Tuesday!

TAXONOMY TUESDAYS

Online every Tuesday evening at 7:00PM on ZOOM!

Download the ZOOM app to your phone, computer, or tablet and have digital photos of your mushrooms ready to present to the group.

Watch your email for details!

WELCOME TO THE ONLINE EDITION OF NJMA NEWS

For the great majority of you who are viewing the online PDF of this newsletter, please note that **most web links and email addresses are clickable**. Clicking on a **blue** web or email address will launch your web browser and take you to the specified page or open your email software so you can send an instant email. Just look for the “click finger” when you hover your mouse over these items.

FORAY GUIDELINES FOR 2021

from Nina Burghardt

During 2021, our NJMA forays will be offered to preregistered NJMA members only. All participants must agree to adhere to the state's/CDC's guidelines for social distancing and wearing a mask covering the nose and mouth.

Our forays typically start at 10:00 am and are held, rain or shine, in all parts of the state of New Jersey. We collect until noon, after which we sort and identify our collections. Unidentified and rare collections will be preserved for further examination. Identified collections will be returned to the woods.

Members will receive a list of planned forays several weeks before the collecting season (June to early November 2021). Members will be asked to send an email to the foray chair in which they rank specific forays they would like to attend. Every effort will be made to fulfill members' first and second choices depending on when they sign up. Each foray will be “invitation only”. New members, and those who sign up late, will be put on a waiting list.

Most of our sites require permits which prohibit picking edibles to take home to eat. Please respect all park rules and regulations. Adhere to good conservation practices and endeavor to leave foray areas as undisturbed as possible.

Participants are encouraged to take photos of the mushrooms, but please, do not take pictures of people without obtaining their consent. *(Editor's note: If you do take and plan on submitting “people pictures” to the newsletter, be sure that you can provide us with the names of those people appearing in your photos so that we can properly caption them.)*

After the foray, participants and the foray site administrators, will receive an email with a short summary and list of what was found

We recommend bringing a basket or box to hold your collections, wax paper or brown paper sandwich bags to separate your collections, a knife, a lens (*loupe*) if you have one, and a pen or pencil. Do not use plastic bags since they crush and rot delicate fungi.



WELCOME TO ALL OF OUR NEW NJMA MEMBERS!

We'd like to extend a warm welcome to the following members who joined us between December 18, 2020 and February 28, 2021.

We look forward to seeing you at lectures, forays, and other NJMA events once they resume! Happy 'shrooming!

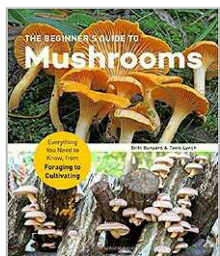
Jean Anderson	West Milford, NJ
Robert Antibus	Bluffton, OH
Michael Barakat	Garwood, NJ
Adrian Breitenbach	East Elmhurst, NY
Nathan Carroll	Washington, NJ
Sean Carroll	Marlton, NJ
Thea Cary	New Hope, PA
Benjamin Coffield	Philadelphia, PA
Heather Cousin	Milford, NJ
Christopher D'Urso	Boonton, NJ
Dorothy David	Lawrenceville, NJ
Mary Ebauer	Glen Gardner, NJ
Ryan Fantasia	East Windsor, NJ
Melissa Ferrante	Hopatcong, NJ
Jason Fisher	Springfield, PA
Robert & Catherine Gavin	Manasquan, NJ
Michael Hardy	Collingswood, NJ
Nancy Hauser	Somerset, NJ
Nicholas Jansma	Collingswood, NJ
Colleen Jimenez	Westwood, NJ
Amelia Joy	Hamilton, NJ
Yvonne LaForge	Branchville, NJ
Paul Lang	Doylestown, PA
Steven Letkowski	Hackensack, NJ
Michael Liedtka	Jackson, NJ
John Logorda	Ewing, NJ
Ryan McCormick	Lumberton, NJ
Neil McDade	Florence, NJ
Jackie McGowan	Westville, NJ
Jeffrey Mertz	Belle Mead, NJ
Monica Miller	Collingswood, NJ
Karen Monger	Norwich, CT
Bonnie Nestadt	Tuckerton, NJ
Elizabeth Olson	Medford, NJ
Simone Oppenheimer	Lawrenceville, NJ
Lambert Parker	Elkins Park, PA
Sara Rall	Warren, NJ
Heather Rhoden	Edison, NJ
Michael Robinson	Williamstown, NJ
Julie Schneider	Brooklyn, NY
Lacy Shelby	Jersey City, NJ
Charles Shelton	Newark, NJ
Siobhan Smith	Morrisville, PA
Stephen Sprang	Long Branch, NJ
Jennifer Strauser	Sparta, NJ
Deana Thomas (Tempest)	North Scituate, RI
Kristine Villarica	Jersey City, NJ
Noah Weinstein	Medford, NJ
Jared Worful	Bloomfield, NJ
James Wang	Princeton, NJ
Lian Zhou	Princeton, NJ

BOOK REVIEW

THE BEGINNER'S GUIDE TO MUSHROOMS

EVERYTHING YOU NEED TO KNOW FROM FORAGING
TO MUSHROOM CULTIVATION

a review by Liz Broderick



The Beginner's Guide to Mushrooms: Everything You Need to Know from Foraging to Mushroom Cultivation

by Britt Bunyard and Tavis Lynch

Quarry Books (December 22, 2020)
160 pages

ISBN-10: 1631599119

ISBN-13: 978-1631599118

The Beginner's Guide to Mushrooms is exactly what the title describes: It is truly a beginner's guide and not a field guide to the mushrooms of North America and Europe. Although this book will not help to identify most fungal species, it is a helpful start for newbies who are overwhelmed by field guides and fungal terminology. Both Britt Bunyard, who is the publisher of *Fungi* magazine, and Tavis Lynch, who is a well-known mycologist in the upper Midwest, have, no doubt, helped introduce many novices to the world of fungi. The photography is beautiful, and the price is reasonable. The book is well-organized, starting with a discussion of what makes fungi unique: Their cell walls are made of chitin, and not cellulose like plants, or like animal cells which have no cell wall. Parts of mushrooms, such as the type of annulus and partial or universal veil are clearly illustrated or described. Since the book is organized around spore color, a description of how to make a spore print is included.

The importance of mycorrhizal, saprophytic and parasitic fungi to the environment is explained.

The Guidelines For Beginners section includes valuable information:

1. Only eat fungi you have positively identified, and even then, only eat a small amount - and then again, consume those without alcohol.
2. Handling, smelling or even tasting a small bit of mushrooms is fine as long as you don't ingest it. This can be useful information for some species.
3. Collecting all parts of the mushroom especially the base, which is essential to the correct ID of many fungi.
4. Cook wild mushrooms thoroughly. Don't mix different species in the pot when trying them for the first time.
5. Join a mushroom club with experienced members who will gladly share their knowledge.
6. Collect ethically and always leave a few specimens.
7. Don't force your enthusiasm and sense of adventure on others – this is something that even experienced mycophiles need to be reminded of occasionally.

The book's easy-to-use Identification section is based on spore color and different types of fruiting bodies. It does not provide species-specific information, but it does help a novice to, at least, break down characteristics of the most common genera, giving beginners a place to start looking in their field guide instead of just paging through the pictures. Geographic and seasonal information is also included. The authors point out that not all species are going to be covered in any field guide that covers only a few hundred of the thousands of identified mushrooms.

There is a short discussion on mushroom cultivation including tips on possible substrates like composted leaves, straw or wood.

The Culinary and Preservation of Mushrooms section is useful for novices and experienced pot-hunters. Preservation methods for different genera of wild or cultivated fungi are presented in a handy table. Those of us who have tried drying chanterelles or blewits in our early days would have appreciated this: they do not reconstitute well. Interesting recipes for many wild edibles are included. I have only had the chance to try the Chicken Thighs with Dried Morels so far, but it was delicious.

This is a great book for novice mushroom hunters, and could be useful as an adjunct to a good field guide. It is not meant to be a general field guide, but has information that I would have appreciated as a beginner. As a matter of fact, I think I will be purchasing a copy of this book for my daughter and son-in-law who are just starting their fungal journey.

The book can be borrowed from NJMA's Robert H. Peabody Library by contacting Jim Richards (njmali-brary@gmail.com).



Visit the NJMA
Discussion Group



<http://tinyurl.com/jjualgz>

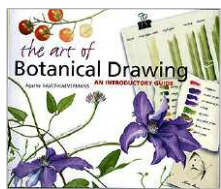


PHOTO BY JIM BARG

BOOK REVIEW

THE ART OF BOTANICAL DRAWING AN INTRODUCTORY GUIDE

a review by Marja Van Ouwerkerk



The Art of Botanical Drawing: An Introductory Guide

by Agathe Ravet-Haevermans

A & C Black Publishers Ltd. (2009)
96 pages

ISBN-10: 140811111X
ISBN-13: 978-1408111116

When I received this book for review, I was delighted by its format. It is relatively short (96 pages) but is packed full of wonderful instructions that allow a novice to learn and appreciate the art of botanical drawing. The author is a scientific illustrator and naturalist at the Museum of Natural History in Paris, where she also teaches botanical drawing to adults. This volume has beautiful and colorful illustrations on every page. It describes the process involved in making a drawing and then finishing it in color. The format is very appealing and not stuffy or overwhelming. First published in France in 2007, it was published in English language translation in 2008. The English is the Queen's English (British English) and at times uses some quaint language that is not common to American English, *i.e.* instead of a "cotton bud" (to be used to touch on some paint), we would use a "Q-tip". In other places, it is clear the translation is by a non-native English writer, but does not detract from the text. (I appreciate this, since English is not my native language either).

A brief history is given of botanical illustrations which are depicted in scholarly volumes and works of art dating back to the 16th century. The collection of the Museum includes an early illustration by Jean Baptiste Francois Bulliard, of the life cycle of the mushroom *Coprinus picaceus*, using mixed techniques dated 1785 in the volume "l'Histoire des champignons de l'Herbier de la France".

For a novice artist, detailed descriptions of supplies needed to begin a project include various materials: papers, pencils, masking fluid and types of paint. Instructions are given on learning to draw (broken up into different stages) as well as what to observe and how to make a sketch using basic shapes such as a sphere, cylinder, cone or hemisphere, including how to delineate light and shadow, volumes and texture. Next colour and gradations are discussed in detail, including use of a color spectrum and complementary colors. In using watercolor, white areas are left blank, which is a challenge and, therefore, the painter starts with the deepest colors and gradually works to the lighter areas, finally leaving the white at the end of the painting.

The subjects of the drawings include foliage, flowers, vegetables and one mushroom, *Boletus edulis*. The

layout and descriptions in this book are very appealing. Various fonts are used for technical descriptions, which are interspersed with the author's suggestions and pointers (which are in a font that suggests a handwritten note provided specifically for us, the users of this manual). Paperclipped notes are included to provide tips.

I recommend anyone who is interested in learning to draw or to make scientific illustrations, and anyone else who delights in nature, to read this book. It provides much joy, and will likely make you a better artist than you currently are ... or even give you a new appreciation for lovely works of art.



BYTES, BITS, & BITES TASTY LITTLE TIDBITS FROM OUR MEMBERS

Have you read something interesting concerning mushrooms or foraging?
Send it to njmabbb@gmail.com and share with the rest of our members!

from *The New York Times* via Judy Glattstein:

Mushroom Grow Kits: Yes, They Work:

<https://tinyurl.com/y2knvkvf>

from Sue McClary:

A new fungus among us: chip-cherry

<https://tinyurl.com/yojry82m>

from Sue McClary:

Fungus Commits Floral Fraud:

<https://tinyurl.com/dzrcs6>

from Sue McClary:

AMATOX test - a simple test for Amanitin, now available:

<https://tinyurl.com/2jqkh3r2>

(Note: NJMA does not endorse any commercial products)

from Sue McClary:

Invisible fungi revealed by their genetic material:

<https://tinyurl.com/18w19kmo>

from Judy Glattstein:

On the cookbook shelf of Project Gutenberg is this fascinating 1863 book about garden vegetables with this section on mushroom cultivation:

<https://tinyurl.com/ya94ta9d>

from Gary M:

A Cultural Bias in Field Guide Determinations of Mushroom Edibility (A PDF file with recipe in Appendix):

<https://tinyurl.com/1v1dz2xp>

from Sue McClary:

Foraging reishi mushrooms:

<https://tinyurl.com/rulqxxz6>

(continues on [page 9](#))

SPORE ART

by Dr. Sam Ristich, reprinted from NJMA News 11-9,
September 1981



For the past 10 years, I have been encouraging people in the stimulating hobby of spore art. If you are capable of doing your own composing and framing, spore art can be a challenging hobby, but also a source of money.

The important ingredients are the proper paper or index cards, lacquer spray with a fine nozzle, optimum age fungi and covers for the fungi while you are spore printing.

(A) For framing

I find semi-glossy (one or both sides) opalescent mylar sheets are the best. These are sold in most art, stationary or drafting stores in rolls 17 - 24 inch wide. It is not cheap, but it is waterproof, very electrostatic to hold spores while you spray, and you can overprint and respray. If you choose paper, look for something with the characteristics of index cards.

1. Place sheets on a flat surface, select fungi and covers. For stipitate forms, cut the stipe as close to the cap as practical without bruising gills. For large forms (4" or larger), cut stem long enough to keep gills or pores off the paper. This technique will reduce smudging and spore pile-up.

2. Arrange fungi on paper leaving room for a border.

3. Place cover on fungi. If you want wisping designs, prop covers onto a pencil or some thinner object. Air currents will cause the wispy design.

4. Check spore density in one hour. Good "spore givers" make excellent prints in one hour. If spores are too dense, you need more spray to fix the print, thus detracting from the design. If one hour is not sufficient, set the time for another hour.

5. Lift fungi off the sheet carefully to prevent smudging by using a knife or needle.

6. Spraying: Tape sheet in some area like a cellar or garage about 10 minutes after you have lifted off the fungi. Don't spray lacquer in the house. Keep at least 12" from the print while you spray. Spray in sweeping movements and only about five seconds between sprays. Check your coverage after each five-second spray cycle. Most prints can be fixed by three five-second sprays. Over-spraying will result in bleeding and pile-up. If in doubt, wait 10 minutes and stroke lightly, give another five-second burst. If print is fixed completely you can overprint in about an hour. (Do not use shellac or varnish since these dry too slowly and may leave color.)

Caution: Make trial runs on index cards before you tie up valuable money on mylar. Do not allow printing to continue overnight. If water accumulates on the sheet, allow it to evaporate before you spray.

Most excellent "spore givers" will make five to six prints 1 - 1.5 hours apart. Some of the best sporophores are (a) gilled - *Stropharia rugoso-annulata*, *Pluteus cervinus*, *Psathrella candolleana*, *Coprinus atramentarius*, *Pholiota* sp., *Crepidotus* sp., *Russula* (with cream-yellow spores); (b) non-gilled - all boletes if not too old or too wormy, "ripe" *Daldinia*, *Hydnums*, *Hydnellums*, *Ramarias*, especially *Ramaria stricta*.

If you wish to overprint the dark prints, use white spored gilled species such as *Russulas*, *Lepiotas*, *Oudemansiella radicata*.

(B) For cards

Use any size index card and follow the same system as for mylar with the following admonitions:

1. Watch for condensation since paper is not waterproof.

2. Spray more gently to prevent spore "blow off".

Overall cautions: Don't select sporophores which are too old, since these have insects (though on mylar paper these insect tracks make fascinating designs), and contain considerable moisture. Also watch the reverse, if the sporophore is not mature, spores will not be "cast". Do not overprint. Thick deposits are not easily fixed.



WHO'S IN A NAME?

Clavulinopsis michelii

by John Dawson (eighty-second in a series)

The coral fungus *Clavulinopsis michelii* is one of a host of fungi in numerous orders whose specific epithets commemorate Pier Antonio Micheli,¹ considered the founder of the scientific study of fungi for having been the first person to recognize and demonstrate that fungi reproduce by spores.

Micheli was born in Florence, Italy, on 11 December 1679 and died there on 1 January 1737. The son of a dyer, Pier Francesco di Paolo Micheli, and his wife Maria Salvucci, Pier Antonio received no formal education, as his family was too poor to afford it. Instead, at an early age he was apprenticed to a bookseller, and while so employed he managed to teach himself Latin and to study botany with Padre Virgilio Falugi, Abbott of Valombroso, and other monks at that monastery.²

During his adolescent years, Micheli became acquainted with a number of aristocratic botanical diletantes, who brought him to the attention of the Grand Duke of Tuscany, Cosimo III de' Medici; and through the patronage of the Grand Duke and his successor, Gian Castone de' Medici, Micheli was enabled to devote his full attention to natural history studies, not only of botany but of marine life, geology and paleontology. His fame rests primarily, however, on his discoveries in mycology.

In 1706, the Grand Duke awarded Micheli an annual pension of 80 scudi and appointed him as a professor of botany at the University of Pisa and assistant custodian of Pisa's Garden of Simples. In 1716, Micheli helped to found the Società botanica Fiorentina, the world's first botanical society, and the following year the Grand Duke increased Micheli's stipend after the distinguished English botanist William Sherard, who had met Micheli in 1699 while on a collecting trip to Tuscany, declared that Micheli was the leading botanist of his day. Later Micheli was elevated to the directorship of Florence's botanical garden.



Statue of Micheli by Vincenzo Costanzi in the Uffizi Gallery, Florence

Micheli botanized widely in Italy, and during the years 1708–1709 he also collected plants in the Tirol, Austria, Bohemia, Thuringia and Prussia.³ On his botanical expeditions, he made geological observations as well, and in particular was the first to recognize that several Italian mountains were extinct volcanoes. During his time in Prussia, acting on the Grand Duke's orders, he also attempted to engage in a bit of industrial espionage to determine how tinplate was made. Sources disagree on how successful he was in that endeavor: the Galileo Project site says that on his return he “wrote a description of how tinplate was made”, but in his tribute to Micheli in *McIlvainea*⁴, Elio Schaechter says that his spying “came to naught, and he had to make a hasty retreat to avoid bodily harm.”

Micheli's most famous publication, dedicated like several of his other writings to the Grand Duke, bore the title *Nova plantarum genera iuxta Tournefortii methodum disposita* (usually abbreviated to *Nova plantarum genera*) with a lengthy subtitle that accurately described its contents. In English translation, they read: *New genera of plants, arranged after the method of Tournefort, wherein 1900 plants are enumerated, almost 1400 of which have not been observed before, while others are referred to their proper places; about 550 worthy of illustration have been represented on 108 copper plates; with additional notes and observations regarding the planting, origin, and growth of fungi, mucors and allied plants.*⁵ The “additional notes” included Micheli's discovery of fungal asci and cystidia, of the fourfold arrangement of spores on (most) basidia, of the antheridia and archigones of mosses, and a description of his culturing of fungal spores to produce fungi identical to those from which the spores were taken, thus demonstrating that spores were the agents of fungal reproduction, refuting the then-current theory of spontaneous generation⁶. His method was simple: He brushed spores of two species of molds onto separate portions of the surface of a piece of squash and observed that each set of spores produced molds of the corresponding type. He then

(continues on [next page](#))

¹ Other forms of those eponymous epithets are *michelianum*, *micheliae*, *micheliicola*, *micheliifolia* and *micheliigena*.

² Information in this and the following paragraphs is based primarily on the data about Micheli compiled by the Galileo Project at Rice University (<http://galileo.rice.edu/Catalog/NewFiles/micheli.html>), and secondarily on the obituary memoir for Micheli by D.W. Gover at https://www.aspergillus.org.uk/image_library/pier-antonio-micheli/?sfw=pass1611706095.

³ According to the entry on Micheli by Francesco Rodolico in the *Dictionary of Scientific Biography*.

⁴ Vol. 14, no. 1 (1999), pp. 46–52

⁵ Translation taken from Elio Schaechter's article “Pier Antonio Micheli, the father of modern mycology: a paean”, cited in footnote 4 above.

⁶ Spores had been observed by Giambattista della Porta in 1588, but he had not recognized their function.

repeated the procedure with spores from those fruiting bodies, with the same result, showing that the two species bred true.

Micheli completed the manuscript of *Nova plantarum genera* in 1720, but had a difficult time getting it published. Despite its dedication, it failed to receive funding from Cosimo III de' Medici, because a colleague of higher standing at the Garden of Simples had submitted a manuscript to him at the same time. Eventually Cosimo's successor Gian Castone de' Medici underwrote the costs for engraving the plates, but Micheli was forced to scrounge money from whatever sources he could (an early example of "crowd funding", one might say) to raise enough to pay the remaining costs of publication. The book was finally published in 1729 and was intended to be the first of a two-part work, since Micheli continued to collect and make further observations, especially of algae. That data, however, remained unpublished at the time of his death eight years later (from pleurisy that he contracted the year before on his last collecting trip).

In his later years, Micheli's financial situation worsened, and he died in poverty. But recognition of his achievements endured and, despite his lack of any academic degree, he was buried in a doctoral gown. A bust of him is enshrined in the Church of Sante Croce in Florence alongside those of Dante, Galileo and Michelangelo, and a statue of him, shown in the photograph above⁷, stands in the Loggiato of the Uffizi.



⁷ Copied from the Wikipedia article on Micheli.

HUNDREDS POISONED IN FRANCE FROM WILD MUSHROOMS

by Joe Whitworth, from *FoodSafetyNews.com*, by way of *Spore Prints*, newsletter of the Los Angeles Mycological Society, November, 2020.

French authorities have renewed warnings about eating wild mushrooms after hundreds of poisoning cases in the past few months.

The French Agency for Food, Environmental and Occupational Health and Safety (ANSES) reported that since the start of the mushroom-picking season in early autumn, poison control centers have recorded a sharp increase in cases, particularly in recent weeks.

Poisoning risks include confusion of an edible type with a toxic species, or consumption of edible mushrooms that are in poor condition, undercooked, or have been incorrectly stored. Most cases are due to foraged mushrooms but occasionally they are because of the purchase at a market or in a shop, or consumption in a restaurant.

Since July 2020, poison control centers have recorded 732 cases of intoxication, including five people with serious life-threatening illnesses.

Confusion between species sometimes happens through the use of fungi recognition apps on smartphones, which incorrectly identify the foraged mushrooms, according to ANSES.

In 2019, more than 2,000 cases were reported to poison
(continues on [page 10](#))

CALENDAR OF UPCOMING EVENTS

Taxonomy Tuesday Schedule

Every Tuesday at 7:00pm via Zoom (*Watch for Zoom access credentials in your email inbox several days before each event*).

- March 2: Member finds for the month of February
- March 9: Intro to Ascomycetes, with a focus on non-morel-type ascomycetes
- March 16: Ascomycetes, with heavy focus on morels (including tips on hunting them)
- March 23: Spring Basidiomycete mushrooms – a focus on what's typically found from March through June
- March 30: Member finds for the month of March
- April 13: Keys workshop (a virtual class, instructor will be Dorothy Smullen)
- May 16: Introduction to Field Identification (a virtual class with Jim Barg)

Upcoming Zoom Events

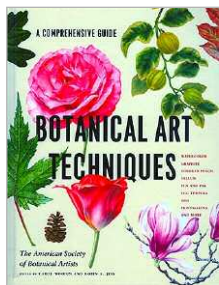
(*Watch for times and Zoom access credentials in your email inbox several days before each event*)

- March 5: Emma Harrower: "Wet and Wild? Theories On the Evolution of Truffle-like Fungi"
- March 20 (morning talk): Eugenia Bone: "The Kitchen Mycologist"
- April 2: D. Jean Lodge "Do We Have European Wax Cap (Hygrophoraceae) Species? Or Are We Headed For Euxit?"
- April 16: Roy Halling: "Boletes of Australia"
- April 30: James Scott: "Mycoparasites"

BOOK REVIEW

BOTANICAL ART TECHNIQUES: A COMPREHENSIVE GUIDE

a review by Karen Paust



Botanical Art Techniques: A Comprehensive Guide

by The American Society of Botanical Artists,
edited by Carol Woodin and Robin A. Jess

Timber Press (2020)
416 pages

ISBN-10: 1604697903
ISBN-13: 978-1604697902

This book of 416 pages is definitely comprehensive. The cover, with a bright pink rose, orange-red tulip, and a pink magnolia flower with branch and leaves is a precursor of what is inside this book.

As an amateur mycologist and artist, I immediately started looking for mushroom images. On page 30 is a lovely illustration, “*Boletus edulis* II” by Alexaner Viazemsky. It shows three specimens with nibbled zones, detailed soil and leaf litter imbedded in the base of the mushrooms, along with some leaves and grass blades to suggest habitat. On page 266 is a complex illustration titled, “Pacific Northwest Mushrooms” by Jean Emmons. This stunning painting has part of a tree with ten different fungi, leaves, lichen and sticks. It has two *Amanita muscaria*, one open, one still rounded, a large *Cantharellus cibarius*, a cottony veiled *Cortinarius traganus*. Shown on the tree are nubs of *Laetiporus sulphureus*, along with a shelf polypore. A cluster of *Aleuria aurantia* are in the foreground, along with few fungi. Another gorgeous illustration is on page 348, “Small Oak Branch with Lichens” by Lucy Martin. It is difficult to describe these detailed paintings.

This book is filled with beautiful drawings and paintings and detailed tutorials to show the viewer how these and etchings are achieved. It is so full of knowledge about collecting, preparing, preserving, note taking, drawing and painting in the field, equipment needed, four studio examples, and basic botanical identification. The tutorials have numbered photos with correlating descriptions of each photo. The tutorials start with a simpler subject, and progress to more complicated ones. The black and white graphite section shows many pages of materials and techniques, followed by several examples. I really appreciate the fact that they list the hours it can take for an experienced artist to draw or paint each sample. The book continues with pen and ink (materials and techniques), then colored pencil, watercolor, gouache, acrylic paint, tempera, casein and oil. A substantial amount of information on the use of vellum as the surface for botanical illustration is covered in pages 266 through 317. The book explains how scientific drawings are achieved (pages 114 through 133). This section shows how to dissect, measure and create

a composition of a plant with many informative elements, such as pollen, anther cap, flower parts, and roots. There are a few examples of etching, metal point and silverpoint. Colored pencils and watercolors seem to be the preferred medium for botanical illustrations, so they show more tutorials with them.

The chapter titled “Field Sketchbook and Journal” with tutor Laura Call Gastinger (pages 320 through 323) was especially inspiring. It shows techniques and images of her sketchbook for recording observations from nature, coinciding with descriptions written adjacent to the drawings.

This is quite an exceptional book. It contains so much information on botanical illustration, with amazing examples throughout. This book reminds me of the detailed drawings and paintings by Albrecht Durer, and the work of Mary Delany, from the 18th century, where she painted paper, and created botanical collages. To learn to draw and paint is a wonderful way to see and understand the natural world around us. Even if you have no desire to become a botanical illustrator, this book will deeply influence you to notice details in what you are observing. I think this book would enhance anyone’s library and life.

Editor’s note: I had asked Cheryl Dawson, NJMA member and a founder of the Eastern Penn Mushroomers, to write a review of this book. Cheryl, in turn, suggested that I should ask Karen, Thanks to both of you.



BYTES, BITS, & BITES (continued from page 5)

from Sue McClary:

Fungi Add Flavor to Vanilla:

<https://tinyurl.com/1ahdwpzs>

from Sue McClary:

When Mushrooms Attack:

<https://tinyurl.com/cofph4f4>

from Sue McClary:

What ever happened to Roger's Mushrooms?:

<https://tinyurl.com/5aesleh6>

from Sue McClary:

Now 97 known bioluminescent fungi:

<https://tinyurl.com/yhgcyj66y>

from Sue McClary:

New Jersey Loosens Penalties For Magic Mushrooms:

<https://tinyurl.com/3pablwrc>

from Sue McClary:

Using Mushroom Cultivation Waste:

<https://tinyurl.com/3yqdozfm>

POISONINGS IN FRANCE *(continued from page 8)*

control centers between July and December. While most poisonings were minor, there were 24 cases of high severity with life-threatening prognosis and three deaths. More than half of all cases occurred in October when weather conditions combining rainfall, humidity, and cooler temperatures favored wild mushroom growth and picking.

Symptoms are mainly digestive and include abdominal pain, nausea, vomiting, and diarrhea. The onset of illness varies and is usually within a few hours of consumption, but maybe longer and exceeds 12 hours. People should note the time of the last meal and onset of first symptoms, and keep any leftover wild mushrooms for identification.

This type of poisoning can have serious health consequences such as severe digestive disorders, kidney

complications, or liver damage requiring a transplant leading to hospitalization or death.

In October this year, the Ontario Poison Centre warned the public of the dangers of mushroom foraging after an increase in calls. The rise included cases where people had to be hospitalized after consuming wild mushrooms. In September, the center received 72 calls directly related to mushroom exposures, compared to 38 in September 2019.

In the same month, officials in the Italian city of Sassari detected three cases of wild mushroom poisoning. The first involved a child who ate edible porcini mushrooms. The second intoxication was caused by consumption in excessive quantities of mushrooms from the species *Leucopaxillus lepistoides*. The third case occurred after eating *Amanita phalloides* and the patient needed hospital treatment. *(continues on page 11)*

NJMA
50
YEARS

PAST NJMA PRESIDENTS AT THE 25TH ANNIVERSARY PARTY



Left to right, back row first:
Sam Ristich, Ed Bosman, Ray Fatto, Gene Varney, Jim Richards, Bob Peabody, Neal Macdonald, Bob Hosh
Grace Gambino for Vic, Greta Turchick, Hannah Tschekunow,
and Dorothy Smullen

NJMA OFFICERS 1971 - 2021

Year	President	Vice-President	Secretary	Treasurer	Newsletter Editor
1971	Hiram Korn				Ed Bosman
1972	Hiram Korn	1st Ed Bosman 2nd Ivan Hammond	Recording - Irene Tyler Corresponding - Joan Bosman Membership - Grete Turchick	Fred Volkenborn	Ed Bosman
1973	Ed Bosman	1st Neal MacDonald 2nd Victor Gambino	Recording - Irene Tyler Corresponding - Joan Bosman Membership - Hiram Korn	Grete Turchick	Ed Bosman
1974	EB / Neal MacDonald	Victor Gambino	Corresponding - Grete Turchick Recording - Irene Tyler	Grete Turchick	Victor Gambino
1975	Victor Gambino	Candace Wiser	Corresponding - Grete Turchick Recording - Irene Tyler	Grete Turchick	Victor Gambino
1976	Victor Gambino	Paul Meyers	Corresponding - Grete Turchick Recording - Doreen Schiller	Grete Turchick	Dorothy Smullen
1977	Robert Peabody	Dorothy Smullen	Corresponding - Grete Turchick Recording - Doreen Schiller	Grete Turchick	Dorothy Smullen
1978	Robert Peabody	Dorothy Smullen	Corresponding - Grete Turchick Recording - Doreen Schiller	Grete Turchick	Dorothy Smullen
1979	Jim Richards	Bill Rokicki	Brenda Bianco	Grete Turchick	Dorothy Smullen
1980	Jim Richards	Ray Fatto	Anna Gerenday	Grete Turchick	Melanie Spock
1981	Ray Fatto	Anna Gerenday	Melanie Spock	Grete Turchick	Melanie Spock
1982	Ray Fatto	Anna Gerenday	Melanie Spock	Grete Turchick	Melanie Spock
1983	Anna Gerenday	Susan Hopkins	Bernice Fatto	Grete Turchick	Melanie Spock
1984	Anna Gerenday	Robert Simmons	Bernice Fatto	Grete Turchick	Melanie Spock
1985	Selena Whitefeather	Geoffrey Kibby	Rhoda Roper	Grete Turchick	Melanie Spock
1986	SW / Geoffrey Kibby	Paul Meyers	Rhoda Roper	Grete Turchick	Geoffrey Kibby - Bernice Fatto
1987	Bob Hosh	Michael Rubin	Genia Hosh	Grete Turchick	Geoffrey Kibby - Bernice Fatto
1988	Bob Hosh	Michael Rubin	Genia Hosh	Grete Turchick	Geoffrey Kibby - Bernice Fatto
1989	Michael Rubin	Gene Varney	Ursula Pohl	Grete Turchick	Geoffrey Kibby
1990	Michael Rubin	Gene Varney	Ursula Pohl	Grete Turchick	Geoffrey Kibby
1991	Gene Varney	Hanna Tschekunow	Ursula Pohl	Grete Turchick	Michael Rubin
1992	Gene Varney	Hanna Tschekunow	Michele Stewart	Grete Turchick	Alex Adams - Carol Titus
1993	Hanna Tschekunow	Dorothy Smullen	Michele Stewart	Grete Turchick	Alex Adams - Carol Titus
1994	Hanna Tschekunow	Dorothy Smullen	Carol Raine	Grete Turchick	Alex Adams - Carol Titus
1995	Dorothy Smullen	Lynn Sherman	Carol Raine	Grete Turchick	Alex Adams - Carol Titus
1996	Dorothy Smullen	Lynn Sherman	Lee Kudzma	Bob Peabody	Alex Adams - Carol Titus
1997	Herb Pohl	Glenn Freeman	Lee Kudzma	Bob Peabody	Alex Adams - Carol Titus
1998	Herb Pohl	Glenn Freeman	Terry Horvath	Bob Peabody	Alex Adams - Carol Titus
1999	Glenn Freeman	Frank Addotta	Terry Horvath	Bob Peabody	Alex Adams - Carol Titus
2000	Glenn Freeman	Frank Addotta	Terry Horvath	Bob Peabody	Alex Adams - Carol Titus
2001	John Horvath	Sang Park	Ania Boyd	Bob Peabody	Alex Adams - Carol Titus
2002	John Horvath	Sang Park	Ania Boyd	Bob Peabody	Alex Adams - Carol Titus
2003	Susan Hopkins	Mary Anne Carletta	Ania Boyd	Bob Peabody	Alex Adams - Carol Titus / Jim Richards
2004	Susan Hopkins	Mary Anne Carletta	Ania Boyd	Bob Peabody	Jim Richards - Jim Barg
2005	Jack Barnett / Jim Barg	Jim Barg / open	Ania Boyd	Bob Peabody	Jim Richards - Jim Barg
2006	Jim Barg	Nina Burghardt	Ania Boyd	Bob Peabody	Jim Richards - Jim Barg
2007	Jim Barg	Nina Burghardt	Ania Boyd	Bob Peabody	Jim Richards - Jim Barg
2008	Nina Burghardt	Igor Safonov	Terri Layton	Bob Peabody	Jim Richards - Jim Barg
2009	Nina Burghardt	Igor Safonov	Terri Layton	Bob Peabody	Jim Richards - Jim Barg
2010	Terri Layton	Randy Hemminghaus	Katy Lyness	Bob Peabody	Jim Richards - Jim Barg
2011	Terri Layton	Randy Hemminghaus	Katy Lyness	Bob Peabody	Jim Richards - Jim Barg
2012	Phil Layton	Patricia McNaught	Igor Safonov	Bob Peabody	Jim Richards - Jim Barg
2013	Phil Layton	Patricia McNaught	Igor Safonov	Bob Peabody	Jim Richards - Jim Barg
2014	Patricia McNaught	John Burghardt	Igor Safonov	Bob Peaody / John Burghardt	Jim Richards - Jim Barg
2015	Patricia McNaught	John Burghardt	Richard Kelly	Igor Safonov	Jim Richards - Jim Barg
2016	John Burghardt	Luke Smithson	Sharon Sterling	Igor Safonov	Jim Richards - Jim Barg
2017	John Burghardt	Luke Smithson	Sharon Sterling	Igor Safonov	Jim Richards - Jim Barg
2018	Luke Smithson	Frank Marra	Stef Bierman	Igor Safonov	Jim Richards - Jim Barg
2019	Luke Smithson	Frank Marra	Stef Bierman	Igor Safonov	Jim Richards - Jim Barg
2020	Frank Marra	Sue Mc Clary	Stef Bierman	Igor Safonov	Jim Richards - Jim Barg
2021	Frank Marra	Sue Mc Clary	Stef Bierman	Igor Safonov	Jim Richards - Jim Barg

POISONINGS IN FRANCE *(continued from page 10)*

Authorities in Hong Kong investigated suspected poisoning related to the consumption of wild mushrooms in September. A five-year-old boy and 47-year-old woman developed nausea, vomiting, and diarrhea for about one hour after consuming mushrooms at home. One month earlier, a 54-year-old woman reported nausea, abdominal pain, and diarrhea one hour after having cooked mushrooms at home and required hospital treatment.

In May, a number of serious poisonings occurred in Victoria, Australia due to death cap and yellow-staining mushrooms. The mushroom season in South Australia coincided with more people being at home and there was an increase in calls to the poisons information hotline from those seeking help after eating wild mushrooms. In total, 21 of 30 calls in 2020 involved young children, and five were referred to the hospital.



MYCOPHAGY AND THE MYCO-AUCTION: A SELECTIVE REMEMBRANCE

by Jim Richards



Mycophagy *n.* The eating of fungi, such as mushrooms.
(Merriam-Webster)

Sometime late in 1977, Bob Peabody, NJMA's president at the time, and I were talking about things that could be done to help our members learn more about the mushrooms we were collecting. I suggested that it might be useful to have professional chefs demonstrate how they work with them and how home cooks could adapt some of these ideas for their own. Bob thought that was a good idea and suggested that I try to work something out along those lines. I talked to a friend, Karl Hipp, who was a salesman for the Spring Corporation (a high-end Swiss company specializing in gourmet cookware) to see if he had any thoughts. In November, Karl told me that Paul Leuthard, Executive Chef for the Avon Company's Executive Dining Rooms in New York had agreed to do a demonstration for NJMA. In February, Paul and his *sous-chef*, Max Meister, arrived at SCEEC in Basking Ridge with a full complement of alcohol burners, copper sauté pans and cooking utensils. NJMA members came prepared with donations of assortments of their wild-collected dried and frozen mushrooms. Paul and Max set up their burners in the pass-through, and the rest of the small kitchen was packed with NJMA members who were there to help with prepping for the demo. The chefs did a recap of the recipes as each dish was prepared. Servers then used a rolling cart to serve samples of the finished dishes to the eagerly waiting audience.

Paul and Max came back the next year to repeat their success, but then decided that two years was enough. Reluctant to see a popular program discontinued, Grete Turchick (of Pickled Honey Mushroom fame) and I decided that we could give it a try. Bob Peabody volunteered to do a running commentary and relay our comments to the audience. Grete continued with Mycophagy for three years.

When Grete "retired", Bob Hosh, who had been helping in the kitchen, joined me and we continued Mycophagy until NJMA moved from SCEEC to Frelinghuysen Arboretum in Morristown. I am not sure of the exact date but, sometime along the way, we made a connection with Phillips Mushrooms in Kennett Square, PA. Phillips began donating the mushrooms that we would be using in the demos. The change from frozen and dried mushrooms to fresh fungi made a huge difference in the types of dishes that could be prepared. One of the things that Bob and I really enjoyed doing was to make the same recipe with fresh in one batch and dried or frozen in a second batch of the same recipe. It was a great way to illustrate the differences that preservation makes.

Bob Peabody, in order to broaden the appeal of his running commentary, decided to start bringing mushroom-related items, such as books and *tschotchkes*, to be auctioned during lulls in the "action". Myco-auctions have continued as a part of the Mycophagy program ever since, getting bigger and better each year.

In 2007, NJMA moved our meeting location from SCEEC to the Frelinghuysen Arboretum in Morristown. The facilities there (and the regulations of the Morris County Parks Department) prevented us from holding large-scale mushroom cooking events, so we needed a new venue at which we could resume Mycophagy. At that time, with the help of Gene Varney, we decided to use the well-equipped facility of the Unitarian Society in East Brunswick for meetings and club events that required the use of a kitchen (such as the Holiday Party and Culinary Group dinners – and Mycophagy!).

When we made the move, Mycophagy was being coordinated by Bob Hosh. Bob and I resumed doing the Mycophagy demos until we decided to return to the original format and feature demonstrations by professional chefs. Dirck Noel, chef-owner of Winners' Circle BBQ in Blairstown, demonstrated the use of a smoker in preparing a dish featuring Oyster mushrooms. Delia Quigley from Genesis Farm in Marksboro joined Dirck to show us how to use mushrooms in healthy cooking. The next year, Ron Suhanovsky from Nonna Restaurant in New York City demonstrated mushroom recipes from Italy. In 2013, NJMA member Luke Smithson, Executive Chef at Jamie Hollander Gourmet Foods and Catering in New Hope, PA, began creating recipes and presenting the Mycophagy demos. He has continued doing them ever since, with one exception – in 2017, when Jay Chai from Pandan Room and TOPO in Hackettstown gave us a class on Asian cooking with fungi.

Mycophagy 2020, with Luke again "in the kitchen", was the last live-and-in-person NJMA event before the COVID shutdown. There's little need to say that Mycophagy 2021 will not happen for that reason, but we do hope that Mycophagy 2022 will be one of the first when this pandemic comes to an end. We'll announce it here in NJMA News. When you see the announcement, make sure that you sign up immediately, as it is popular and space is limited.

In the mean time, you can treat yourself by making some of Luke's dishes from his recipes on our website, <https://www.njmyco.org/recipes.html>.

If Paul and Max and Grete were still around, they would be amazed at what has happened over these 50 years.

