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Welcome to our Summer issue!

Hello all! I hope you are all enjoying a wonderful relaxing summer. We went away to Lake Brunner for Christmas with family and most unusually for our West Coast, the weather was not only hot but dry as well. Even the water tank was running low - so showers were at a premium! I spent one delightful morning drawing, together with one of our grandsons, who is really getting into his art again. He was wanting to create a "super hero" with wings. Hamish is very particular and everything has to be perfect. My knowledge of bird wings is sketchy to say the least. On returning home, I hunted out **Mindy Lighthipe's book The Art of Botanical & Bird Illustration** and sent him scans of a couple of pages to help him. This book is the one I have reviewed later in this Newsletter. There is also an interesting article from **Lisa Dickson** on integrating Chinese and Western styles with some gorgeous images included. I do have a set of beautiful brushes with painted porcelain handles which I bought while in China. Maybe I should take them off the wall and give them a go! Talking of brushes, this is the topic set by Lesley for this issue's **Question to the Members**. We will soon resume our **Zoom Social** meetings, open to all levels of membership. Look out for information coming soon to your inbox.

New members - We would like to welcome 5 new Associate Members this newsletter - Lynn Fergusson, Sue Tetley and Megan Lockwood from Auckland, Heather Elder from Wellington and Julie Notman from Dunedin.

I have decided that multiple commitments are stretching me rather thin (now wouldn't that be lovely if it worked physically as well as mentally?!) and I have decided to step down from my role as Editor of the Newsletter from this issue. If you are tempted to give it a go, please get in touch with us. I will still contribute the odd article.

Elizabeth

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PRESIDENT'S NEWS

Welcome to 2023 - I hope you had an enjoyable Christmas break, spending the holiday in whatever way you and yours do! I hope you managed to keep dry and safe if you were in any way affected by the storms we have had over the last weeks.

We had a very enjoyable few days away with my daughter, son-in-law and our grandson which was not my usual 'sit on the beach with a sketchbook' kind of break but that will come later as we are off to the Chatham Islands for a week. I'll be sketching the flora and my husband will be bird watching! Very compatible 'hobbies' so I know how lucky we are.

I have loved receiving the monthly Kings Seeds newsletters, each with a different BASNZ member profile in their Botanical Artist of the Month section. At the end of January, we received a list of 'winners' randomly drawn from their January online customers who will each be getting a print from one of the profiled artists - the promotion we have gained from this partnership has resulted in large numbers of visits to our website and social media platforms.

While deciding which brushes to write about for the Member's Question section, I was reminded of my first introduction to watercolour brushes. When I was at uni studying for my Scientific Illustration degree back in the 1980s, having never tried watercolour before, our tutor said to always use the biggest brush you can for the job as it will stop you fiddling! He also told us to buy the best brushes and as far as he was concerned they were Winsor and Newton Kolinsky sable brushes. He was so set on us using the best, that each student was given two Winsor and Newton sable brushes – a size 6 and a size 8! We also got a W&N metal watercolour tin with three half pans of W&N watercolours he deemed essential for our work. I know Permanent Alizarin Crimson was one of them but can't remember what the others were. So big brushes and three colours, none of the 000 sizes you see being used today by many artists, myself included. Although their points are a little worn, both those original brushes are still going strong, which is just as well as if I had to replace the size 8, today it would set me back \$526.50!! I still use that tin and work with a limited palette; some habits are hard to break!

There are many art awards and competitions out there but apart from the annual Margaret Flockton award, I know of no other purely botanical art competitions. So imagine how delighted I was to read about 'The Young Botanical Artist Competition' run by the Shirley Sherwood Collection in collaboration with Royal Botanic Gardens, Kew, UK.

Dr. Shirley Sherwood believes there is a wealth of untapped talent in the younger age groups and she hopes this will be a great way to showcase them. There will be two age categories, 16 - 18 years and 19 - 25 years with 1st and 2nd monetary prizes for each category.

The theme is 'Trees' and forty artworks will be shortlisted and exhibited at the Shirley Sherwood Gallery in October with the images being used on merchandise to raise money for the Kew Gardens Charity.

So do you know anyone of that age who would be interested in kick starting their botanical art journey? The deadline has been pushed out to 30th April. It was November last year so perhaps they didn't have many entries or enough of the right calibre.

For more information go to - <https://shirleysherwood.com/YoungBotanicalArtist>

What I would have given to have had that chance when I was younger!

Actually, thinking about it, we did have a competition for Auckland Secondary School students as part of the 2018 BAWW exhibition, sponsored by Gordon Harris who provided prizes. The works also travelled with the rest of the exhibition. Perhaps Dr Shirley Sherwood heard about it?! Despite only having a few entries, it was very worthwhile and we will definitely look at extending the invitation to the rest of New Zealand Secondary School students for the BAWW 2025 exhibition.

Finally, I would like to personally thank Elizabeth for all her hard work as Editor of this newsletter. It is just one of the many hats she wears for BASNZ and other organisations she so selflessly gives her time to. We would love to have some new blood on the newsletter team, so if you enjoy the newsletters and have a bit of spare time, why not join us!

Happy painting,
Cheers,

Lesley

Obituaries

The Botanical Art world has lost two stalwarts recently; Audrey Eagle who died in November 2022, and Bryan Poole in December 2022.

Katherine Tyrrel has written a lovely obituary for Audrey Eagle which you can read here <https://www.botanicalartandartists.com/news/audrey-eagle-1925-2022>.

In Memoriam - Bryan Poole

Bryan Poole (1953-2022)

I heard that just before Christmas, New Zealand botanical artist, Bryan Poole died. Foremost a printmaker, Poole was known for his large, detailed, hand-coloured etchings of plants and nature. He had a great eye for composition, giving traditional etched botanical art a very contemporary feel.

Born in New Zealand, Poole moved to the UK in the early 1980s, from there he carved out a career in printmaking and botanical illustration. With no prior art training (he graduated in politics and Economics from the University of Otago) he took a few ink drawings to Kew Gardens where he subsequently trained and worked from 1980 - 1986 under the guidance of Dr Christopher Grey-Wilson, former editor of 'The Kew Magazine'.

Commissions from prestigious botanical institutions including Worldwide Fund for Nature, the Natural History Museum in London, the Smithsonian National Museum of Natural History in Washington among others followed, with his aquatint etchings becoming very sought after at the yearly Chelsea Flower Shows. Following his promotion from Associate member to 'Fellow of the Royal Society of Painter-Printmakers' in 2006, Poole received a prestigious Gold Medal from the Royal Horticultural Society in 2007.

You may remember his work in the Botanical Art Worldwide exhibition in 2018. We were extremely honoured and delighted to receive an entry from such a renowned botanical artist. Interestingly the artwork Poole chose to enter in the Botanical Art Worldwide exhibition was not an etching but an artwork of *Phormium tenax* using egg tempera on vellum, another very old traditional way of working. Prior to convenient paints in tubes, artists made their own paints, grinding pigments and mixing them

with egg yolks! Yes, the artwork would smell but, I'm told, after a while the smell goes away! Vellum, his choice of substrate was calf skin which he probably got from William Cowley, the last traditional maker of vellum in the UK. I had the pleasure of visiting and personally buying some vellum back in 2016 for my entry in the Botanical Art Worldwide exhibition. I personally love seeing botanical artists embracing many of the older traditional techniques for their work.

In a phone conversation, I asked Poole why a painting, not an etching to which he replied that the acids and inks used in the process of creating an etching caused havoc with his hands and had stopped etching a while ago.

If you are interested in knowing more about Bryan Poole and his work, have a look at his rather out of date website - <http://www.etchart.co.uk/> or read a very comprehensive article by Katherine Tyrrell [here](#).

- Lesley Alexander



Phormium tenax - Harakeke flax, Egg tempura on vellum, Bryan Poole.

Suzy Abbott at Darfield Art Week

Darfield Artweek is an annual art event held at the Darfield Recreation Centre each October. Organised by The Malvern Community Arts Council (MCAC), a not-for-profit community group of volunteers, the 2022 exhibition was a celebration of its 41st year and attracted over 300 works ranging from oil, watercolour, acrylic, and mixed media paintings, to prints and photographs as well as three dimensional works, miniatures and jewellery. The volunteers do an amazing job running a highly polished show. From painting drop off, to the hanging, opening night and pick up, everything runs like clockwork. 41 years of practice really shows!

The opening night certainly met the MCAC goal to “support arts events and activities in the district so that the community can fully enjoy and participate in the arts locally”. With a glass of wine in hand, accompanied by some delicious canapés, there was so much art to enjoy before the Judge took to the stage for the prize giving for what she described as a “remarkable exhibition”. The Judge went to a lot of trouble to comment on each individual winning work, which was a valuable insight into what a judge might be looking for. The sponsors of the exhibition were amazingly generous with gold, silver and bronze awards as well as the 1st Prize Premier award of \$2000. There was also a youth division showcasing up and coming young talent. I was really thrilled to win an award for “Blue Iris” and it was wonderful to see Botanical Art still holding its own.

Darfield is also home to Te Huanui Art Gallery, where the BASNZ has previously exhibited and will be exhibiting once again in 2023. So time to get those brushes out!

If you want to know more about this competition which runs every year, take a look here:

https://tehuanui.org.nz/Art_Week_Entry_Form/termsandconditions.html



Visit to Heritage Food Crops Research Trust (HFCRT), Whanganui Lesley Smith and Sandra Morris

Remember the old saying 'An apple a day keeps the doctor away'? Unfortunately, that doesn't hold true anymore.

Due to market demand for perfect fruit and vegetables, over time, much of the health benefits have been bred out of most of them. We are told to have our '5 a day' but perhaps we need to make more informed decisions as to which 5 we should be consuming.

In late January, Sandra Morris and I were invited to go to the Heritage Food Crops Research Trust as part of our research into Heritage crops for the Botanical Art Worldwide Exhibition in 2025.

Sandra had previously made contact with Mark Christensen, Research Director for the Trust and we took up the opportunity to visit their premises in Whanganui. Mark was very interested in the Botanical Art Worldwide 25 exhibition - especially as the theme fits with his research into heritage crops. What an amazing place – their purpose is to research varieties of food crops, particularly heritage ones which 'promote optimum health and the prevention of chronic disease; and distributing these high-health dietary solutions to the community'. The Heritage Food Crops Research Trust is committed to researching foods with cancer-inhibiting compounds with the ideal outcome to prevent hereditary cancer cells from starting the disease process or slowing down their rate of spread.



Mark Christensen from Heritage Foods Research Trust.

On five acres of land, they grow numerous varieties of tomatoes and apples – two of the most widely consumed foods in the world. Others, such as kiwi fruit, beans, plums, peaches, potatoes, nuts are among others grown there.

Did you know that the original tomatoes were a golden orange colour? All tomatoes contain compounds known as lycopenes, of which there are 2 types. One of them is closer to the lycopen found in our blood and is easier for the body to absorb. The original golden orange tomatoes contain more of the 'good' lycopen and it is these heritage tomatoes that the Trust are researching. However some orange tomatoes get their colour from beta-carotene, as do carrots, which the body converts to Vitamin A - needed for good vision.

I was personally interested in finding out more about the apple, 'Monty's Surprise' as I intend to paint that for my entry in the next Botanical Art Worldwide exhibition. We were able to see the trees growing, all grafted onto Monty root stock, both espaliered as well as traditionally grown.

Research into Monty's Surprise apples shows that the compounds in the skin, flesh, flowers and pips work with the immune system to prevent cancer cells in the body from becoming activated and starting a disease process. Monty's Surprise has the highest levels of any other apples tested; for those interested in reading more about the science behind the research, there is lots of information on the website.



Monty's surprise apples at HFCRT.

Sandra was attracted to the huge varieties of colourful beans and corns - so she is debating which she will focus on - both appeal after reading the novel *The Seed Keeper* by Diane Wilson, a story of a young Dakota woman and her journey back to her roots to discover the origins of traditional seed keeping. When moved from their traditional homelands, women stitched their precious seeds into the hems and seams of their garments and stored caches of seeds and beans underground for later discovery. A compelling read - it covers the start of the monopoly of huge chemical companies in the US and their control over GM seed production and the hold they have on farmers.

Mark is happy for artists to visit to see the crops themselves and later in the year, there will be seeds and trees available to the public. All they ask for is a donation to cover postage and help with the running of the Trust. He asks that if you are interested in visiting, contact Sandra in the first instance. However there is a huge amount of information on their website -

Website - [Heritage Food Crops Research Trust](#)
 Facebook - [Heritage Food Crops Research Trust](#)
[Monty's Surprise: Fighting cancer with heritage fruit](#)
 - watch this video



Various heritage tomato varieties at HRCRT; clockwise: Wally's Spanish, likely original tomato variety from Peru, Golden Light Roma style, Golden Bell.

EXHIBITION NEWS

For your diaries -

We now have a venue and dates for our 2023 annual exhibition. Lorraine Thompson of Christchurch is organising this on our behalf. It will run from Friday, 29th September until Thursday, 26th October at Te Huanui Art Gallery in Darfield, formally the Selwyn Gallery.

All Full Members are able to exhibit recently completed botanical work in any 2D media.

There is no theme and work can be framed or just matted.

Entry details will be sent out to Full Members nearer the time

BOOK REVIEW

Elizabeth Yuill Proctor

The Art of Botanical & Bird Illustration by Mindy Lighthipe.

Published 2017 Quarto Publishing Group USA Inc

Purchase from: [Amazon](#) - \$21.23 (NZ\$)

[Book Depository](#) \$26.55 (NZ\$)

Note: shipping cost from Amazon is nearly the same as price for book - Book depository is free shipping

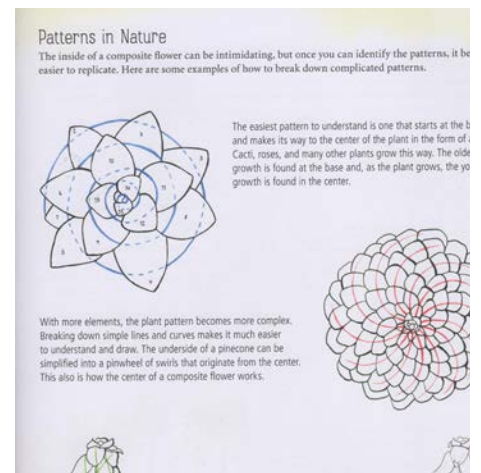
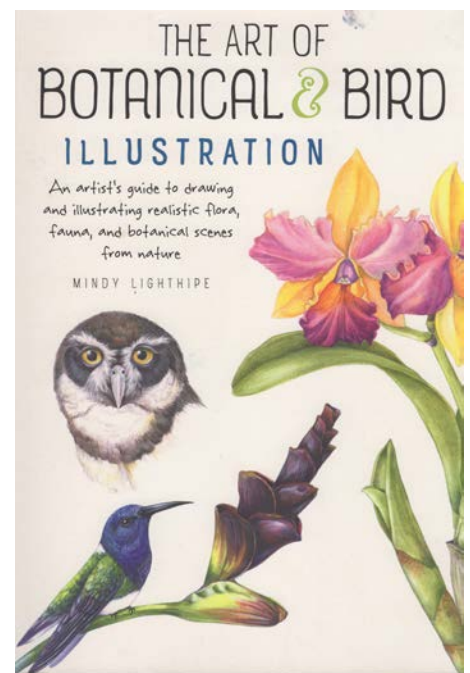
I have followed Mindy for years on Facebook. She often travels to Costa Rica taking a group to teach Botanical art. I love looking at all her photos of her travels on facebook. <https://www.facebook.com/profile.php?id=1426807984>



Mindy's book is written in a back to basics style and if you are interested in adding associated fauna to your work, this is an excellent place to begin.

The book is concise with easy to follow step by step instructions along with lovely clear illustrations.

I know we have a few newer members who are only just starting their botanical journey and this book is a lovely place to start.



Integrating Western and Chinese botanical styles - Giuseppe Castiglione

Lisa Dickson

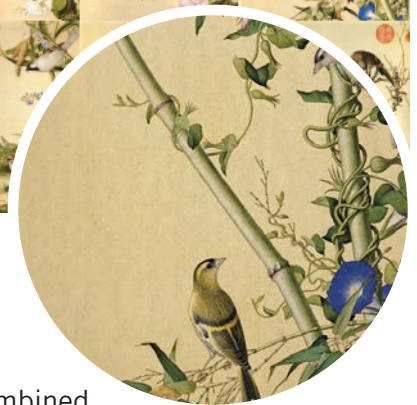
Giuseppe Castiglione was born in Milan (Italy) in 1688, to a wealthy family. Educated at home, he learnt to paint under the guidance of master painter Carlo Cornara. He became a Jesuit brother after entering the Society at the age of 19 and travelled to Genoa to further his artistic training. He was never ordained as a priest but remained a lay brother and missionary. In the early 18th century, he accepted a posting to the imperial court of Beijing who had requested a Jesuit painter. He arrived in Beijing in late 1715, where he stayed at the St Joseph Mission and initially worked in the palace enamelling workshop as an artisan.

While in China, Castiglione took the name Lang Shining. His skills were highly regarded by the emperor, and Castiglione was appointed as a court painter. Over three decades, he gained increasingly higher official rank within the court, a considerable honour for a foreign artist. As well as portraits of Chinese royalty, he painted murals, tribute horses, commemorations of military campaigns and depictions of flowers and birds.

The missionaries typically introduced the (then) modern style of Western painting to China. But Castiglione chose to adapt his traditional European painting style to Chinese tastes, and to paint in a unique style of both the Italians and the Chinese. Trained to paint in oils, his proficiency in aqueous media (Chinese watercolours and inks) was



Immortal Blossoms in an Everlasting Spring Giuseppe Castiglione/Lang Shining, (1723-1735)



testament to his great skill. He combined the realism and linear perspective that was key to European art, with the symbolism and sensitivity of Asian painting. This can be seen in one of his earliest Beijing works – *Gathering of Auspicious Signs*.

The richness of Castiglione's bird and flower painting has some differences from traditional Chinese methods. He used few of the outlines normally seen in Chinese painting, and his precise forms, bright, beautiful colours and delicate graduations harked back to his traditional European training.

Castiglione painted a collection of 16 botanical works titled *Immortal Blossoms in an Everlasting Spring*. A fantastic representation of Castiglione's fusing of Chinese and Western art, the album is held at the National Palace Museum in Taipei.

Castiglione died in Beijing in 1766, where he was given an Imperial funeral in honour of his work.



Gathering of Auspicious Signs Giuseppe Castiglione/Lang Shining, 1723

QUESTION TO THE MEMBERS

What is your favourite, go-to brush and why?

Wilma Blom: For the past 3-4 years my go-to brushes have been Interlon synthetic brushes from Japan. I have their 8, 4, 0, 1/0, 2/0 and 3/0 and I love them because, unlike other synthetics which I've tried, they hold a good amount of paint and they retain their point. So they are wonderful for precise and detailed work.

I buy them off the internet from a website called Best from Japan. They're lovely to deal with and their service is very prompt. The brushes can be found here: http://www.bestfromjapan.com/moreinfo.cfm?product_id=15946

The prices are very competitive, but of course there are shipping costs on top of this. So when I buy, I usually get a range of brushes but they do last me a long time.

Elizabeth Yuill Proctor: My 'go to' brushes are usually Winsor & Newton series 7 brushes. But there's one brush which I particularly enjoy which is made by Rosemary & Co (<https://www.rosemaryandco.com/>) a UK company and this is the "smooshing brush". These are used to smooth/blend in transitions from one colour to another - or just to fade out <https://www.rosemaryandco.com/smooshing-brush>.

Jane Fitzgerald: As shown to the right are some new brushes I was given for Xmas. They are great as they have a semi triangular grip like young children have for pencils. It means you hold the brush further up, for me better control and less discomfort on distal hand joints as I have arthritis. Also come with a plastic tip protector so keep shape. Appear to be sable like. Not sure. Definitely worth trying.

These come from, I think, Fomoart but are similar to many on the net. Sable I think, with triangular grip for fine control. They are used for fine model work and fine painting with improved control. Interesting a style copied by many retailers I can see.

Artmaster brand from the UK do these types and can purchase via online sites.



Interlon synthetic brushes.



IOIME » OIL BRUSHES » BADGER HAIR » SMOOSHING BRUSH

Smooshing Brush

Rosemary and Co. Smooshing brush.



QUESTION TO THE MEMBERS cont.

What is your favourite subject to paint & why?

Lesley Alexander: Since my college days I have tried many different brushes. I can't resist trying them, some very expensive and some very, very cheap and I have come to the conclusion that the best brushes for me, regardless of price, are the ones that hold the best points. So, at the moment I am using both synthetic brushes, a cheap Reno Art set from the \$2 shop as well as more expensive Da Vinci Sable watercolour brushes series 36. These are their mid-price sable brushes and although there are more expensive series, I haven't tried them as I haven't needed to.

<https://www.gordonharris.co.nz/category/4487-da-vinci-kolinsky-sable-watercolour-brush-series-36>

http://www.renoart.com.au/index.php?route=product/product&path=152_479&product_id=1287



Lesley's cheap Reno brush set and her 40yr old W&N sable brush.

Copyright laws in New Zealand for Art Work Elizabeth Yuill Proctor

Many of us wonder where we stand in New Zealand with regard to copyright and our work. Our work is actually copyrighted from the moment you finish a piece. There is no need to register it anywhere or even to put the copyright symbol on it. It is then yours to copy, adapt etc either physically or digitally. Unless you are commissioned to do a piece or are creating it as part of your job in which case the copyright belongs to the commissioner or the company you work for. Even if you sell an original piece, you retain the rights to it unless you pass them along to the purchaser.

Others are restricted from copying your work even by photograph or by painting another very similar work. The copyright is retained on the work for 50 years following the artist's death.

The urge in reading all about this is to "copy & paste" chunks of the information but I could well be in breach of copyright laws if I did that! Mind you are able to copy & paste information for review purposes. This website puts it succinctly: <https://macandmor.nz/blogs/news/thats-copyright-right-8-basics-that-art-buyers-and-artists-should-know>

The long winded & official version is to be found here: [Copyright Act 1994 No 143 \(as at 12 April 2022\), Public Act Contents – New Zealand Legislation](#)

On the topic of brushes, what to look for when buying a brush!

Lesley Alexander

So you need to buy a new brush and like the idea of trying some of the brushes mentioned in the Members' Question section? You can buy online or in person but the downside to buying online is that you can't try them out beforehand. How many of you, and yes, I've done it, bought a recommended brush online, sight unseen only to find it's not up to scratch! If the brushes are on the cheaper end of the price range, I am happy to buy online, but if it is an expensive brush, I would always choose one from a shop and try it out.

Any art shop worth going to will let you test out a brush before you buy. My local Gordon Harris is very accommodating and has a little pot of water and paper under the counter ready for customers who ask to try out a brush. First have a good look at the brush. Are there any hairs loose, is the ferrule, the metal part of the brush, tightly attached to the handle, does the weight of the brush feel good in your hand?

Then try it out! I always wet the brush thoroughly to 'wake it up' and remove the thin layer of glue or sizing that keeps the hairs in place in the store. Once 'awake', I then give my wrist a swift flick which should bring the hairs into alignment. If not, try again and if there are still hairs not behaving and they can't be tamed by rolling the brush gently in your hand to line them up, try a different brush.

The next test I do is to see how long a water line I can draw with the point of the brush. This will show you how the brush delivers the paint onto the paper and how much it holds. Natural hair brushes hold onto the paint better due to the microscopic scales along the shaft of the hair which trap the paint and release it evenly onto the page whereas some synthetic brushes can 'dump' paint or water and you can guarantee it will be at the wrong time and definitely in the wrong place!

However brush choices are very personal - you will find one that suits you, your budget, your style of work and your conscience. Some artists are moving away from natural hair and synthetic brushes have improved immensely over the years. Whatever brush you choose, whatever the price, it is an investment so look after it and take time to learn its ways before you decide it's not for you.

Top tip - if a brush I love using is looking a little worse for wear ie: the hairs are at odd angles because it got knocked about in my bag or the cat got it, I boil the kettle, take the lid off and very quickly dunk the brush in the water. In and out - no leaving it there. The hairs will be shocked into submission and stand up nice and straight again. I have done this with both Kolinsky sable and cheap synthetics with good results. Mind you, I do take a big breath and have my fingers crossed but if the brush is so bad I can't use it, it's worth a try!

REGIONAL ROUND UP

Auckland - Lesley Alexander

Those of us who live in the Auckland area or are prepared to travel to Auckland occasionally are very lucky to have the chance to belong to the Friends of Auckland Botanic Gardens Art Group. We meet once a month on the last Saturday of each month for a morning of camaraderie, chat and coffee with of course the odd bit of painting and drawing.

On alternate months we invite an artist to come and demonstrate a new technique or show us their work process after which we have a go ourselves. Neal Palmer is the Artist in Residence at the Botanic Gardens this year and he will be talking to us at our February meeting. His large, and I mean large, drawings and acrylic paintings are gorgeous. He is concentrating on native trees at the moment. Listen to his interview with Lynn Freeman for 'Standing Room only', Radio New Zealand's arts programme. Neal exhibited with us in the 2018 Botanical Art Worldwide exhibition and is keen to enter BAWW25.

<https://nealpalmer.co.nz/>

<https://www.rnz.co.nz/national/programmes/standing-room-only/audio/2018865711/painter-neal-palmer-goes-large>

We have an exhibition every year and this year's has now been decided and booked in.

The exhibition, 'Hidden Secrets' will run from 8th March until the 28th April, and we hope to address the problem of 'Plant Blindness', a term coined twenty years ago by two American botanists James Wandersee and Elisabeth Schussle. Put simply, it is the lack of awareness and appreciation of plants in one's own environment - yes, I know I'm talking to the converted here! Through our artworks, we will be encouraging visitors to look at and understand how the plants around us are integral to our survival. Edible, medicinal plants, or those generally overlooked, and less showy plants will hopefully be among those depicted with their inner workings; their 'hidden secrets' on show. With information alongside, explaining the plant's significance in our world, I hope this exhibition will encourage the younger generation to take an interest in plants. Unfortunately, the NZ school curriculum has very little botany in it which only compounds the problem.

[Here is a link](#) to a video on YouTube – the work of Benedict Furness, an Honours Biology student at Bath Spa University in the UK explaining plant blindness in an entertainingly informative way.

If you live near or are planning on visiting **Gisborne** before 25th June, do take time to go and see the exhibition 'COLOURS DELUXE: The Art Album of New Zealand Flora by Sarah and Edward Featon of Gisborne'.

This exhibition celebrates the work produced by Sarah Featon who in the 1880s, with her brother, Edward, aimed to describe and illustrate New Zealand's flora. Twenty of her paintings are on show, along with work by other botanical artists including Georgina Hetley, Martha King and Emily Harris.

<https://tairawhitimuseum.org.nz/exhibition/colours-deluxe-the-art-album-of-new-zealand-flora-by-sarah-and-edward-featon-of-gisborne/>

Taranaki/Wanganui - Sandra Morris

The only thing I can contribute is news that I am writing a story at present for ASBA magazine on my involvement with Bells garden for potentially their September issue. It will be a double page spread with images. The idea has been approved by the editor- just need to get onto it!!

Also - Lesley and I met up after her trip with Phil to the Chatham Islands - they stayed a few nights and we visited the Heritage Crops garden here to learn more about Heritage crops in readiness for the BAWW exhibition! This is the place that grows crops such as Monty Surprise Apples, heritage corn and heritage tomatoes and beans. See the article on page 5.

Wellington - Jane Humble

There is little to report from Wellington this year. We do welcome a new member to the area - Heather Elder. Which brings the total in Wellington to 2.

There was a brief moment of excitement when the Botanic Gardens approached me about suitable candidates for an 'Artist in Residence' programme but they awarded it to someone from a Watercolour group. I think however it is worth staying on their radar.

It has been a very hectic year as the Otari Trust commissioned a history of the reserve and it was published in November. Much more work than I had anticipated! Now I am cautiously thinking that another BA Workshop at Otari might be a good idea???

Nelson - Janet Marshall

Currently the only member in the area so Janet has written about her latest project.

'I have started a sketchbook. I really enjoyed the two years spent with other botanical artists doing the Nature Sketchbook Exchange and decided to do one of my own. Hopefully this year will inspire me to fill it. Time will tell. I use pencil, pen & ink and watercolour in my little sketches.

The tree is one of the large Linden trees last winter, in the garden next door. I must get a colour sketch of it now while it is in its cloak of many greens. Next will be its autumn colours. My favourite.

The fungi around is amazing. Just a few on this page and a view from my home in pencil

The third picture is of a waxeye and a nest I found and my bird feeder in the garden with some red manuka and native fuschia.

I hope I can manage to finish the book. Wish me luck!'



Hurunui - Elizabeth Yuill Proctor

There are just two of us in the Hurunui District. The other member is Suzi Pearce, who was the Rep until she decided to take a break from the committee. We occasionally do get together, not necessarily to paint/draw, but the conversation will always include Botanical subjects.

Currently the Community Gallery at the rear of the Hurunui Library has an exhibition on with an exhibition by a group called The Associates. Two of the Artists - Sarah Anderson and Viv Kepes have some beautiful work there. Both these ladies would fit in the "Modern" Botanical art style, to me anyway. Viv has a stunning embroidery on show as well, based on one of her paintings. The painting is of a tiny tiny orchid that was found on Banks Peninsula having originally been thought to be extinct.



Carmichaelia corrugata by Viv Kepes.

Otago - Jane Fitzgerald

After meeting once a month for 6 months we have a firm 6 - 7 keen artists all of whom started with the Olveston botanical art classes at different times. We have a lot of fun and do a lot of show n tell so it's great. We now have 3 exhibitions that we are planning to work towards.

1. Dunedin botanical garden - small gallery takes 6 peices of art - August this year 2023
2. Catlins Gallery, associated with the museum there and their own herbarium. We as a group are to use the herbarium specimens as a starting point for our art and exhibition will be in 2024. The curator has asked us all for samples of our work. One of the group members lives in the Catlins.
3. The Worldwide Botanical Art Exhibition with a focus on plant uses as food or textiles etc is getting the group stimulated so there will be some work submitted for the NZ part I am sure in 2025 or before.
4. Three or four members of our group are very keen to go to Jane's coloured pencil workshop if it gels and may stimulate BASNZ membership.
5. I have just exhibited in the online December exhibition for SBA UK. An interesting online platform which showed many artworks in a wonderful way. None of any of the works sold I believe but the exposure was good and some of my work was shown on Facebook.

The next SBA UK exhibition is in early May 2023 in Mall Galleries as usual and an open call for submission.



Get in touch!

General enquiries

basnzinc@gmail.com

Membership

membership.basnzinc@gmail.com

Newsletter

newsletter.basnzinc@gmail.com

President

president.basnzinc@gmail.com

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botanicalartnz.org