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Elizabeth Yuill Proctor
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Welcome to our Spring issue!

Welcome to the latest issue of our Newsletter!

Spring is with us after what feels like a very long, cold winter. The cherry blossom is nearly finished, but the Irises are just starting to bloom - oh and my massive tree peonies are full of colour!

We have a jam packed issue for you this time. Starting with Lesley's Presidents news which includes the latest on the **Botanical Art Worldwide Exhibition (2025)**.

Remember, if you have any Art gear you want to **Buy, Sell, Exchange** we are happy to include a section in the Newsletter. We are also happy to advertise any classes you are teaching - live or zoom, just send us the details. We are always looking for short articles on anything Botanical related, again just send us the details.

Relax and Enjoy our latest issue

Elizabeth

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PRESIDENT'S NEWS

As I sit here, contemplating what to write, reflecting how the Society has grown over the past months, I look out the window at the cloudless sky to see how well the garden is looking only to notice how dirty my windows are! Better add that to the list of things to do!

Over the past few months, I am delighted to see our membership grow, our social media followers increase and best of all, website visitor numbers increase. Since our website went live, we have had four opportunities offered to our membership showing how botanical art is reaching previously untapped parts of the population!

Our partnership with Kings Seeds, where 12 of our artists are being showcased, one a month for a year, in exchange for 12 prints as giveaways, has seen huge spikes in our website visitors when their newsletter goes out to subscribers. If you aren't already receiving their digital newsletter, sign up here - <https://www.kingsseeds.co.nz/> - scroll to the bottom below the panel of partner logos (ours is there now!) and fill in your email address. They have great monthly specials and if you can't decide what to research and paint for submission to BAWW25 they have a great selection of heirloom seeds too.

Another opportunity came by way of a Dunedin artist collaborating with the Dunedin Public Art Gallery – and needed botanical artists to take part. More of that from Vicky Jones later! Our last opportunity saw member, Jo Ewing taking part in an exhibition that encouraged artists to 'explore critical, playful, and challenging new ways of engaging with plants' and invited other members to take part. Jo wrote about the opening night in our last newsletter. In August, Geraldine Arts Council invited artists to exhibit with them in their annual exhibition. If any of you took up the offer, we would love to hear how you got on! If you have an artist page on the website, check to see if your exhibition info is up to date. If not let me know and I can update it.

Sandra Morris, Liz Powell - President of the Friends of the Auckland Botanic Gardens and I are the steering committee for the next Botanical Art Worldwide NZ exhibition or BAWW25 as you will come to hear it called. Already we have started planning for it and you are all encouraged to submit work for selection whatever your membership level. It is a juried exhibition by an independent jury and open to all 2D artists working in any media. At present we are looking to see who is interested and asking you to express your interest by contacting us at baww25nz@gmail.com – the email dedicated to the exhibition. Please do not use any other email regarding BAWW25 – we need all the info in one place! We will be updating information on the website as and when we get it but those on our email list will hear updates and news first! Check out our website for a link to more information on the theme of 'Crop Diversity!'

Lastly, we would really appreciate it if you could use the appropriate email address when contacting us! We spend ages scratching our heads looking for information or questions you have asked us that we know we have read somewhere but can't find. All emails can be found at the bottom of the newsletter and on the website.

Well, that's about all folks – better get those windows washed then have a look at the heirloom seeds at Kings Seeds as it must be about time to get some in the ground!

Happy painting,

Lesley

Featured Member: Lisa Dickson

Lisa is the HSEQ (health, safety, environment and quality) manager for Westreef in the Buller District. Lisa fell in love with painting at High school and started painting again about 6 years ago after completing an online painting course.



Who or what inspired you to start painting?

I had not painted since High school and really wanted to get back into it, but wasn't sure where (or how) to start. I enrolled in a drawing and painting course with the London Art College, who only offer on-line courses. It was perfect for me, as there was nothing available locally.

It gave me a structure to follow and introduced me back into using a whole range of mediums.

Do you have a botanical hero?

Rory McEwen and Rosie Sanders.

If you had to choose a six colour palette which would you choose and why?

I'm not sure I am a good enough colourist yet to know which six I would refine it to... maybe Winsor lemon, Alizarin crimson, Permanent rose, French ultramarine, Permanent sap green, and maybe Cobalt blue, Burnt sienna or Paynes grey. Six is too hard.

What is your favourite paper to work with?

I'm a bit of a paper magpie and will try just about anything. I love Japanese cicada paper (Xuan paper) with Chinese watercolours. It is as thin as a cicada wing but is incredibly durable and withstands multiple washes without any change to the surface. I'm currently working on Fabriano sheet paper which is nice, and I am also a fan of Arches hot pressed 300gsm and use their square block format often.

Would you share a picture of your favourite work?

My favourite piece is probably my two-tone dinner

plate dahlia. It was one of the first pieces I did on my own, branching out from online tutorials. My grandfather grew beautiful dahlias, and this was one that I always remember as it was such a beauty. It reminds me of him a lot. I have put this painting into several exhibitions but it has never sold. I am always a bit relieved to have it back, so maybe it is one I should keep.

Which artists do you find most useful to follow online?

I had no idea how to use watercolour when I started and struggled immensely to begin with. I definitely owe my watercolour start to Anna Mason's tutorials, as her dry method of working helped me fall in love with watercolour. Billy Showell's technique is quite different, but my current way of working is probably a mix of both techniques. I love both these artists' online presence as they have a wonderful teaching style and manner, and their videos are clear and well demonstrated. Both of them bring a bit of calm and joy to painting, which is great, and both are very generous with their advice and experience.



Clematis Ville de Lyon by Lisa Dickson

What one piece of advice would you give to a new artist?

Find what works for you. There are so many mediums, styles and techniques, and so much on-line support to learn techniques. I nearly gave up trying to learn watercolour on my own, I only succeeded when I found the method and style that worked for me. Never be afraid to learn from other people.



Above: Lisa at work with her team (right) and clearing flood gorge slip (left)



EXHIBITION NEWS

Keirunga Art Build Fundraiser

Gillian Receveur is one of the 51 New Zealand and overseas artists who were asked if they would donate a piece of their art for the Keirunga Art Build Fundraiser Auction and Exhibition to be held from October 27th-29th 2022.



Fruit by Gillian Receveur

Artists include Dick Frizzell, Ema Scott, Terrie Reddish and Freeman White.

The Keirunga Gardens Arts and Craft Society Inc. provides community facilities for art and learning, and plays a vital role in the regional arts sector. High occupancy and effective administration of these facilities result in financial success and longevity for The Society.

The money raised will be used in the final building stage for an exhibition and workshop space.

All art works, descriptions and artists' names will feature in a colour catalogue to be available online 7th October 2022. www.keirunga.org.nz

There will be a diverse range of work available to purchase.

EXHIBITION NEWS

Vicki Jones

How would you feel about the chance to design a plant? I recently had that experience.

Slovenian born artist Jasmina Cibic, who is based in London, contacted BASNZ in August asking for work from botanical artists to form part of an installation for an exhibition at Dunedin Public Art Gallery called “Charm Offensive.”

In the project description provided to each illustrator, Jasmina spoke to ways in which the installation will question the politics of naming, placing a particular focus on Latin taxonomic plant names. Positioning this process of naming as an act of colonisation, the plants selected by Jasmina carry the namesakes of those credited with their discovery within Western science. Working with a group of botanical illustrators located around the world, Jasmina asked each illustrator to create a plant species based on the Latin name only, reversing the usual process of ‘discovery’.

I was intrigued. Could plant collecting, identification and naming (Linnaean/Latin) be part of the colonisation process? Plants often have indigenous, common and Latin names. Does changing any one of these names change the identity of the plant or its story? Does a name define a plant? Does any one of my names (Vicki, woman, artist, wife, daughter, Mum, librarian, Pākehā) define me? And by living a name, does it not become permanently part of me/my story (even if only in past tense) ... food for thought...

... But in the meantime, there was a botanical drawing to do by September 1st. The challenge was to provide a botanical illustration using only the name of the plant and my knowledge of that plant –no internet. I admit that when I first thought about participating I hoped that I would not be assigned a complicated flower such as Banksia. But I thought I was up for the challenge so I contacted Jasmina and she sent me a plant name:

Banksia squarrosa



Charm Offensive, '*Banksia squarrosa*' (Vicki Jones), 2022, Ink, graphite and colour pencil. Courtesy of Jasmina Cibic and Dunedin Public Art Gallery

Although I was familiar with the Banksia genus and its general features, it was not a plant I knew specifically. The Latin word *squarrosa* indicates rough, scale-like projections. I took a guess that it might relate to the seed-bearing structure. I spent a week trying to draw without internet references. I've always drawn from life or photographs and I found this challenging and frustrating... but also slightly exciting. Potentially I was designing a new plant... a bit like playing God. At the same time it felt like a responsibility; to be creative but also to 'get it right.'

Eventually I concluded that God was quite safe in the creative role! I simply couldn't make a drawing this way. I emailed Jasmina. I was out of my depth and would not be able to contribute. She replied and suggested that I could use botanical references, but that I should not look up the actual plant. Finally I was able to make an initial sketch by considering a typical flower, leaf type and seed-bearing structure. Then I could work on the final image.

EXHIBITION NEWS - continued

I am happy with the final drawing, although every artist sees things they would do differently next time. I'm also still a bit worried about the botanical accuracy. The final image is of a plant that does not exist except in my imagination. Taken out of context my reputation for accuracy would be rightly questioned. I've learned a lot in the drawing process (I'm quite new to botanical art). The experience has certainly stretched me and has also given me the chance to ponder how art and culture can intersect. It has definitely been worthwhile.

The final drawing has been submitted for the exhibition which will run from 29 October 2022 – 12 February 2023. Check out the Dunedin Public Art Gallery exhibitions page: <https://dunedin.art.museum/exhibitions/present/>
I'm looking forward to a trip to Dunedin to see the final installation.

NEXT SOCIAL EVENING

Member, talented botanical artist Suzy Abbott will be introducing us to the relaxing activity of Zentangle®. She will show us how to create 'Tangles' using botanical motifs to make festive gift tags or cards.

Why not join us at our next social evening with a glass of wine and get into the festive spirit! Look out for your zoom invite and the list of materials Suzy will be using in your inbox soon.



CHRISTMAS ZENTANGLING!

Discover the Zentangle® Method, an easy-to-learn, relaxing and fun way to create beautiful images by drawing structured patterns known as 'tangles'. You will be introduced to a variety of 'tangles' and instead of working on traditional Zentangle® 'tiles' we will be tangling on gift tags, ideal for Christmas!

Materials

You can work with whatever materials you have handy however I will be using the following:

HB pencil

Eraser (not usually used in Zentangling but helpful to get started).

Sakura Black Pigma Micron pen 01 & 08. (Any fine nibbed black pens will do).

Chalk/pastel pencils in red and green or indeed any other colours.

Alternatively you can use coloured pencils and a blender.

Tortillon otherwise known as Paper Stump (the finer the better) or ear bud!

The gift tags are from Spotlight and measure 55mm x 110mm

The gift card is from Warehouse Stationery

"Mini cards and Envelopes White" 74mm x 105mm

50 cards and 50 envelopes \$6.99

(Alternatively you could make your own cards/gift tags)

Hope to see you there!



NEW MEMBERS

We would like to take this opportunity to introduce to you our new members who have joined BASNZ so far, this year.



Elena Brambilla of Hamilton

I grew up in Italy visiting art museums with my mum, doing gardening with her and learning all her amazing crafting and sewing skills, immersed in the beauty of the Italian countryside, making these become my own heritage and passions. I am a creative addict and an unstoppable gardener.

For as far as I can remember, I have

always had a pencil or brush in my hands and loved drawing on my father's drafting machine and painting.

After travelling the world for 15 years as a professional athlete, I spent the past 5 years sailing around the world with my husband and little son, never stopping creating, mainly sewing.

In 2020 we decided to settle down in this wonderful country and I discovered watercolours: a medium which reconnects me with water and allows me to bring nature to life on paper.

My childhood and my travels are my main inspiration, nature my muse.

I paint mainly botanicals, birds and fishes and use most of my illustrations to produce elegant eco-friendly stationery items.

Education:

Master Degree in Biotechnology, Università di Milano Bicocca, Italy

Bachelor Degree in Herbal Science, Università degli Studi di Milano Statale

Botanical online art class with Jackie Isard



Noelyn Hung

A love of visual arts developed while at my Grandmother's side painting with oils (all those turps and linseed aromas!). Third form art classes were an absolute joy until 'academic' subjects dominated. I exhibited only once, at age

14, at the Auckland Easter Show (with an oil of pink camellias in a vase- no idea what happened to it!). The longing to paint has since been fulfilled by touring art galleries and museums. I'll go a long way to see Joachim Sorolla's mastery of light and water, Tissot, Da Vinci's drawings, Rita Angus, Dali's jewellery, and anything Dutch. Dutch flower painting has been a consistent favourite leading to the choice of botanical now. I'm so happy to finally pick up a brush (even though my skills are limited and output minute) and feel very privileged to enjoy the friendship and collegiality of this Society.



Ginger by Elena Brambilla

NEW MEMBERS - continued



Judy Egan

I am an ex-pat Kiwi now living in Darwin Australia, but I grew up in New Zealand and still have lots of family and friends there. Plants have always been a passion for me since I was given a potted plant for my 13th birthday so as a teenager I was much more likely to be

found at Twiglands rather than any clothes shops! I completed an Honours degree in Ecological Sciences at Victoria University Wellington, so I do have a close affinity with the NZ flora and fauna and just love to get out in the NZ bush whenever I come back home for a visit. After moving to Australia I was sent to Darwin for a few weeks of botanical field work – and ended up staying and working as a botanist in the NT for several years prior to becoming self-employed in tropical horticulture.

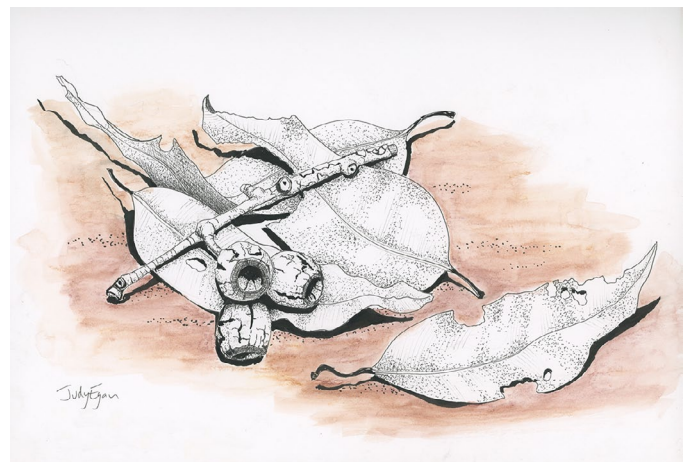


Aphelandra sinclairiana by Judy Egan

I have always drawn and painted but with work always being so busy it was never with much regularity until a couple of years ago when I decided I wanted to get a bit more serious about it. I successfully applied to become an 'artist-in-the-park' at the Territory Wildlife Park for 2020 and due to Covid that was extended to 2021. That gave me a lot of focus and I created a lot of work during that time. I really enjoy the challenge of botanical art but also love painting/drawing wildlife and also pet portraits. Most of my more traditional work is either watercolour or professional grade coloured pencil but I also enjoy fiddling around with digital art and pattern design.



Tabebuia aurea by Judy Egan



Gumnuts (ink) by Judy Egan

NEW MEMBERS - continued



Jenny Coker

Hello... in 1990 Nancy Tichborne gave me the basic technical and pigment knowledge at a workshop to wend my way into the world of botanical art. A year later Susan Harrison -Tustain expanded on that knowledge to really help my work sing.

At the time I directed my own architectural illustration company and spent many happy hours alongside of that, developing floral paintings. A lot of water and pigment has flowed from these experiences!

You may notice on my social media that I paint a lot of Australian flora. That is for the Melbourne galleries who now represent me.

Age of course is not a limit on creatives continuing to paint and one becomes lost in this timeless pursuit. Enjoy my work:



<https://www.facebook.com/jenny.coker.10>
Insta:
jennycokerart'

Left: Painting by Jenny Coker

Kiyomi Inomata

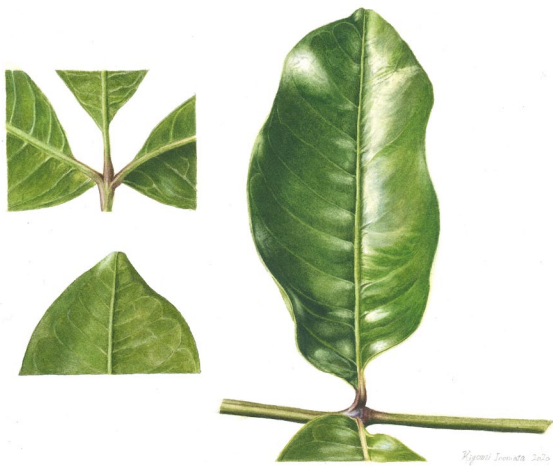
My love of nature and art began at an early age, and the culture and the landscape of the countries in which I have lived have shaped my aesthetics.

I discovered Botanical Art in 2016 when I came across a larger than life botanical painting of a white Camellia on a white background which prompted me to learn more about the art form. In 2019 I earned a RBGE Certification in Botanical Illustration with Distinction.

During the Pandemic Lockdown I began to present my art more publicly through social media groups such as Association Botanical Artists (ABA Winter Facebook Banner February 2021) and Botanical Art Lovers (IV Botanical Art Contest - scientific team 2020).



Kiyomi Inomata



Tecomanthe speciosa by Kiyomi Inomata

My medium is primarily in watercolour and pen & ink. Having learned pen & ink drawing formally in the mid 1980s it is still the first tool I reach for, to create an evolving composition without a plan. In contrast, my watercolour paintings are the product of thorough research and 5 - 10 preliminary drawings to achieve scientific and botanical accuracy.



Cyclamen persicum by Kiyomi Inomata

My influences are Tomitaro Makino, Franz & Ferdinand Bauer, and Henri Fantin-Latour. Their works all contain an element of disciplined focus as well as ethereal quality, without compromising botanical accuracy. Botanical Art can bring a deep sense of connection with nature within us and it is a rewarding way to contribute to plant conservation. Through botanical art I seek to present the silent power of the life force and its ability to adapt.



Dahlia buds by Kiyomi Inomata

Other New Members:

Swati Sharma joins us from Wellington with Student Membership

Adele Pham another newcomer from Wellington has Associate Membership

Cynthia McKenzie from Takapuna is a Friend of BASNZ

BOOK REVIEW: Billy Showell's Botanical Painting in Watercolour

With Billy's exceptional eye for detail and formidable reputation as a world renowned artist this was always going to be a treat, filled with examples of Billy's exquisite paintings.

The artist provides a valuable insight into the materials, methods and techniques she uses. It's packed with advice, information and handy tips such as correcting a hard or uneven edge, removing a stubborn

mark or stain, painting multi headed flowers to detailed instruction on composition, observation, materials, methods and techniques.

The book is aimed at the artist with at least a basic grasp of techniques and skills of botanical painting rather than at the absolute beginner so what it isn't is a guide to creating a complete flower. This is more of a technical and visual guide for those wanting to solidify their botanical painting skills.

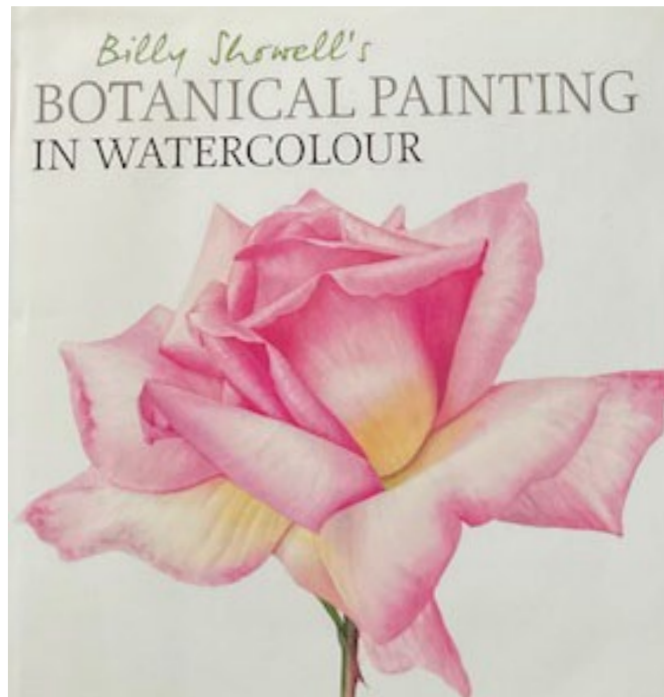
The book is visually stunning so it's one that's a pleasure to pick up and simply browse through Billy's stunning works, as a reference tool, or simply to inspire as the detail is simply beautiful.

ISBN-10 : 1844484513

ISBN-13 : 978-1844484515.

Fishpond & Book Depository both charge \$53.81

Amazon.com.au AU\$35.50



Save the Blooms on Bastia

115 Mt View Rd, holds a special place in the history of Whanganui, and its globally significant botanic heritage of irises and leucadendrons. To the trained eye, it is a treasure trove of rare plants, dominated by species endemic to South Africa and Australia. Some are threatened in their home countries.

This property has a rich and distinguished history in the horticultural, botanical and garden scene in Whanganui. It contains a legacy of significant, rare, endangered, and otherwise interesting plants in situ. It was the home of world-renowned plant breeders Jean Stevens, Jocelyn and Ian Bell and was recognised by a visit from the Queen Mother when in Whanganui in 1966.

For nearly 12 months I was part of a passionate team dedicated to purchasing the property, and developing it into a financially sustainable, educational, and thriving public space.



Leucodendron Gold Strike by Sandra Morris



Eucalyptus Conferruminata by Sandra Morris

Our goal was for the property to be the driving force in connecting Whanganui's community with its gardening, botanic and horticultural heritage; to restore and rebuild relationships with plants, climate, and the environment, for the benefit of the community at large. There is vast, and growing evidence, that city life has disconnected us from the natural world in which we are biologically and mentally designed to live. As a society, we need to address this, and we hoped this project would be part of that purpose.

So our aims were:

1. To connect people with nature in a way that renews their relationship with the environment and promotes physical, and mentally healthy practices and lifestyles
2. To connect communities through gardening
To foster food security
3. To greatly increase the number of people in the city who grow at least some of their own food and get health and enjoyment out of their gardens
4. To preserve and catalogue the site's botanical/ horticultural history and conserve plant material
5. To encourage and research development of new plant varieties and uses

Save the Blooms on Bastia - CONTINUED



Sandra Morris (left) and Carol Teutscher (right).

We had the written support from Jack Hobbs from Auckland Botanic gardens, Hamish MacDouall - mayor of Whanganui, and Tim Smitt founder of Heligan Gardens and the Eden Project in the UK.

Initially I visited the property in Spring 2021 as part of my local botanical group. My immediate response was -what a magic place- so overgrown, it's like a secret garden from my childhood books.

Fruit trees were dropping their fruits- persimmons, feijoas, apples, peaches and pears. The red hues and tips of tall *Leucadendrons* reaching for the sky glowed in the late afternoon sun. Frequent visitors such as tui, kereru, korimako, and kotare jostled for their favourite spots.

One of the ways I wanted to help save the legacy of this special place was by painting and drawing the plants. Once I had permission from the family, I set about making many trips to explore and draw what I could find in the garden, discovering the joy of finding new unexpected plants on each visit. Local retired DOC botanist Colin Ogle was part of the team and was a major help in providing ID. It almost became a competition between us to see who would be the first to discover a new plant. Over time Colin made an extensive species list of everything growing on the property.



Leucodendron sp. by Sandra Morris



Solandra maxima by Sandra Morris

Save the Blooms on Bastia - CONTINUED

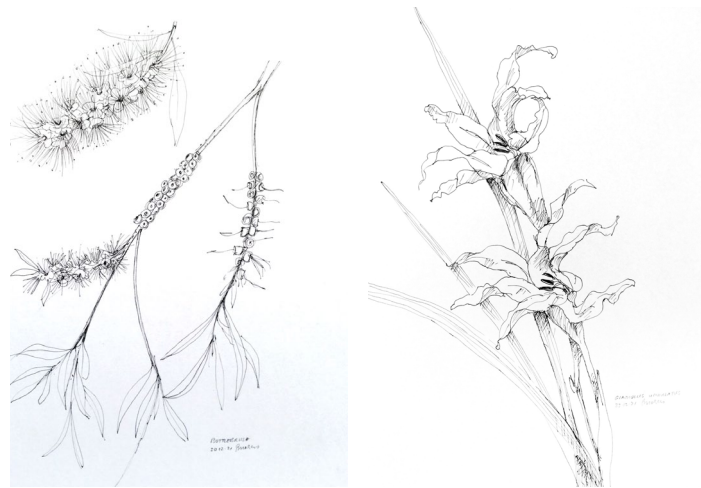


Paintings by Carol Teuscher at Blooms on Bastia

I then exhibited these works in August at Fine Arts Whanganui Gallery, along with Carol Teuscher. Carol is a local artist and is the niece of the late Bob Brown, who had been the gardener for the property many years, so I thought with this wonderful connection she should be up at the property drawing as well.



Dendrobium speciosum by Sandra Morris



Bottlebrush sp. and *Gladiolus undulatus* by Sandra Morris



Leucodendron Safari Sunset by Sandra Morris



Leucodendron seed heads by Sandra Morris

Robin Kewell, a film maker originally from Cornwall, now living in West Auckland was attracted by our story and came and spent time filming the garden, and featured some of us speaking about its history and what we were proposing to do with the property.

Save the Blooms on Bastia - CONTINUED

The story had appeal to Robin because he had been involved in filming a similar project on a bigger scale in Cornwall with Tim - the Eden Project which ran over a period of seven years before it was completed, Robin's film *Blooms on Bastia* featured in the gallery at the same time as the exhibition.

I managed to fill a sketchbook and make eight watercolour studies of eucalypts and leucadendrons from specimens collected from the property, as well as make over 50 pen and ink drawings, mostly drawn directly in the field. The exhibition was a fund raiser and we sold most of the larger works and once the gallery commission and costs were extracted we were able to donate \$1000 to the fund.

We won the tender for the property in May but learned just prior to the opening night of the exhibition that we were not granted the required extension of time to allow us to secure funds for purchase. The property has now sold to a developer.

Even though we lost the property it's not quite the end of the story.

We are currently looking at ways of continuing to propagate from collected seeds, bulbs, cuttings etc and to create a memorial type garden out at Bason Botanic gardens in Whanganui, so the funds collected so far will go towards this work. And I have started a second sketchbook as I am continuing to draw new plants that appear in Colin's garden, collected from Bells property a year ago.

For further updates please go to our Facebook page

<https://www.facebook.com/bloomsonbastia>

- Sandra Morris



Blooms on Bastia exhibition opening



QUESTION TO THE MEMBERS

What is your favourite subject to paint & why?

Gillian Receveur

"Greetings I am Gillian Receveur and my botanical work is applied in colour pencil. I use mainly Faber Castelle and Prismacolour pencils as they both blend and complement each other. I enjoy drawing native New Zealand flora and lately I have been adding fauna as well to my work. Fruit I also enjoy working on, and the one of the lemons recently sold. "



Lemon Squeeze by Gillian Receveur

Lisa Dickson

Dahlias

Because they are such a varied and beautiful flower, so many colours, shapes and sizes. Infinitely different. And they remind me of my grandparents, who grew them, and had them inside as cut flowers when I was young.

Attached - 2 of mine, but so, so, so many more colours and varieties to paint...



Dahlias by Lisa Dickson

QUESTION TO THE MEMBERS

What is your favourite subject to paint & why?

Jenny Coker

Some years ago I closed my pastel box to focus on both watercolour (which had been my soul for more than a decade) and the deliciousness of newfound oils. Twenty years later I comfortably paint in either of the two mediums on any given day. I've found it important to not leave one aside over the other for too long as immediacy of skill/knowledge tends to be sluggish on the ignored medium.

It's difficult for me to choose a favourite subject. From an artist whose intent was portraiture, I've leaned toward botanical and oil paintings with flowers and still life as my most prolific subjects. If I'm really pushed into a corner, I would say that flag irises, peonies, eggs and seed heads are my favourite subjects. They tend to sit on folds of linen and that in itself challenges my ability to capture the subtleties. The play of light on any given form is the critical element however and the effects of this offers me my visual choice.

The curls and colour changes on the iris gave rise to a 25-piece collection in 2018.

Obliquely, it was through testing out a huge wash of pigment on an off-cut of CP paper which I rarely use. I left it overnight and the delight of beautiful gradations next morning, captivated me. I eventually became irised-out. But only temporarily.



Magenta Iris by Jenny Coker

The lovely Denise Ramsay challenged me to a Gloriosa watercolour recently. See attached photo.



Clockwise: Banksia and pods, Penumbra, Silver and Pears and Gloriosa by Jenny Coker

Currently I have the glorious Cafe au Lait from my last summers garden on linen. A collection of eggs in oil are also coming together for our Art Trail next month. Here again, layered oil techniques are bringing their forms to life while the light plays with my head. My style is evolving with more knowledge. Observing the best artists in the world is insightful.

Works planned for next year include watercolour of the Vanuatan Kauri and a Southern Rata series.'

QUESTION TO THE MEMBERS

What is your favourite subject to paint & why?

Claire Broughton

My favourite subject to paint are leaves, all leaves, any leaves. I cannot quite explain my fascination, maybe it is their huge variety in size, shape, texture, colour and form. Or maybe it is the fact that they are the little lungs of the trees and plants on which they grow, helping them thrive and grow. Whatever it is I am always drawn to them. Have attached a couple of examples.



Eucalyptus by Claire Broughton



Eucalyptus cinerea #2 by Claire Broughton



Eucalyptus cinerea by Claire Broughton



QUESTION TO THE MEMBERS

What is your favourite subject to paint & why?



Meryta sinclairii - Puka leaf paintings by Lesley Alexander

Lesley Alexander

My favourite subject would generally be the painting I'm working on at the moment, but I do love autumnal leaves. I love getting to grips with all the tiny details in the wrinkles and broken bits! Mixing the different autumnal colours is also very satisfying!



Tui birds by Jane Zimmerman

Jane Zimmerman

I love to draw leaves, especially when they are dried, because I prefer the vintage look of these colours. But I also love to draw the important relationship between animals and plants, especially the small, almost forgotten or unknown, worlds around us, such as insects and small plants which also play a crucial role in the health of our environment.

I have attached some work in progress images, I paint very detailed and it takes me a long time to finish a painting ;-//

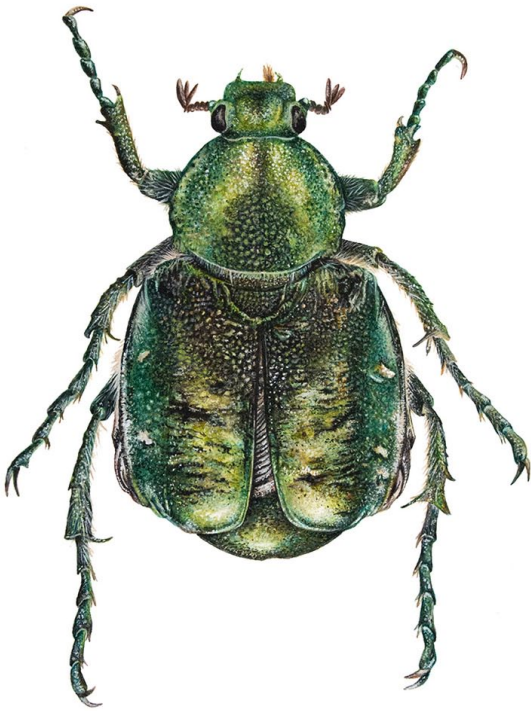
The Puka leaf is a watercolour painting
The Goldfinch and Cranberries , Chafer Beetle and Tui are watercolour with colour pencil.



NZ Puka leaf- work in progress by Jane Zimmerman

QUESTION TO THE MEMBERS

What is your favourite subject to paint & why?



Chafer beetle by Jane Zimmerman



Goldfinch work in progress by Jane Zimmerman



NZ Puka leaf- work in progress by Jane Zimmerman

**And that is a wrap until the Summer issue! Hope you have enjoyed this issue of our Newsletter.
With thanks to our team:**

Elizabeth Yuill Proctor Editor
Suzy Abbott & Lesley Alexander our Proof readers
Emma Scheltema - Layout Editor

Contributors: Lesley Alexander, Lisa Dickson, Sandra Morris, Elena Brambilla, Gillian Receveur, Vicky Jones, Jane Zimmerman, Clare Broughton, Jenny Coker, Kiyomi Inomata, Judy Egan, Noelyn Hung, Suzi Pearce and Elizabeth Yuill Proctor



Get in touch!

General enquiries

basnzinc@gmail.com

Membership
Newsletter
President

membership.basnzinc@gmail.com
newsletter.basnzinc@gmail.com
president.basnzinc@gmail.com

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botanicalartnz.org