

ANET NEUTZE

JANE
FITZGERALD

KATE WATTS

KATHARINE
ALLARD

NOELYN
BUISMAN-HUNG

PAM HOLLOWS

SIGURD
WILBANKS

YVONNE VANNOORT

ZANTEDESCHIA
ROBINI



WHAKAOHO - AWAKENING

8th Apr — 31st May 2024

Owaka Museum
10 Campbell Street, Owaka
Open 8:30 — 5 daily

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WHAKAOHO - AWAKENING

An exploration of the Owaka Museums'
– J.F. West Catlins Forest Herbarium Collection

her.bar.i.a [hur-bair-ee-uh]:
a collection of dried plants systematically arranged
- Oxford dictionary

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THE J.F. WEST CATLINS HERBARIUM

The Catlins Herbarium is a comprehensive collection of plants assembled by botanist Janette West in 1980 for the Owaka Field Office of the NZ Forest Service. Ownership later passed to the Department of Conservation and eventually to the Catlins Historical Society. We have recently learned that Janette was a retired high school teacher and founding member of the Dunedin Botanical Society who prepared herbaria for specific parts of Otago.

Kakanui was a favourite collecting area of hers and she enjoyed many field trips with the Forest & Bird Society and the Dunedin Naturalists Field Club as well as the Botanical Society. Sadly, Janette died in 1988 but we are very happy to see this nationally important collection being utilised and inspiring the participating artists. Many thanks to local Catlins artist Zantedeschia Robini for organising this project.

Mike McPhee
Manager
Owaka Museum

THE ORIGIN OF THE OWAKA MUSEUM HERBARIUM

Last year, I visited the Owaka Museum and Gallery to look at their Herbarium as a stimulus for my art for the planned exhibition. I asked the question of Mike McPhee, the museum manager – Who was J. F. West and how did this wonderful collection of plant samples come to be here? Mike asked me to see if I could find out.

After many calls and searches I finally had a result, thanks to Jeanette Allen - Coordinator from the School of Forestry, University of Canterbury. She promptly asked The Herbarium Manager - Ines Schonberger and Peter Johnson who both knew who it was.

The signature J. F. West on each Herbarium Mounting Card stood for Janette F. West (1915-1988) from Dunedin. The Herbarium is substantial, and approximately 300 plant samples were collected over a 2 year period (1979-1980) for the NZ Forest Service. Ownership was passed to the Department of Conservation and then later to Owaka Museum. It was very exciting to know who the creator of this Herbarium was.

More information followed from Peter Johnson from Landcare Research (Lincoln) who knew Janette well from The Botanical Society in Dunedin, and Ian West her son, who lives in the Dunedin. Janette was one of the founding members of the Botanical Society and additionally an active member of the Dunedin Naturalist Field Society which was one of her main interests. Janette was always exploring plants in the field with these two groups and Ian reports her favorite plants were orchids. She delighted in finding unusual plants or atypical variations of plants such as a different *Caltha* from the Lamermoores or discovering a *Myosotis albosericea* from the Dunstan area. She particularly liked the Kakanui area where she and her family had a holiday house.

The Owaka Herbarium was not the only one Janette created. A further Herbarium was completed in The Borland Pass Area, near Lake Monowai, Fiordland, and another in Lawrence although it seems it may no longer be in Lawrence. Some of her specimens are to be found in Otago University Herbarium and the Canterbury University Herbarium. Janette's wider focus on Herbarium collections followed her retirement as a Science teacher at Otago Girls High School, when she obviously had the time to do this substantial work.

Luckily, for our art group we have had an opportunity to view individual plant samples on the mounting cards. Each contain rich botanical information, and importantly plant parts that reflect their visual form and features. Using this herbarium as a starting point for our art has been a new experience for most of us and a wonderful connection to the past. Knowing where the samples were collected from, the altitude, and habitat was useful, as well as their visual character. This was evident by her careful placement of plant parts on each mounting card. I expect to hear more about Jeanette's work and hope to view some more of her Herbaria, some of which I understand is present in the University of Otago Herbarium and the University of Canterbury Herbarium.

I am very grateful to Jeanette Allen, Ines Schonberger, Peter Johnson, Ian West, Katherine van der Vliet, and Gretchen Brownstein for sharing their knowledge and further contacts with me.

INTO THE HERBARIUM

One day, some time ago – as all good stories start, I asked Mike if the museum has anything I could work from as a starting point or inspiration for a body of work.

Mike led me through to the then very small, very full storage room to behold the cupboard - which houses the herbarium. In my imagination the herbarium house often changes size. Sometimes it takes up the whole side of a wall, others – its like walking into Narnia. Upon seeing the cupboard more recently, it is in reality not so big. But the size of the museum's storage facilities have also grown exponentially in the times in-between.

A journey of a thousand miles begins with a single step! – *Lao Tzu*

This has been a journey. These herbarium cards have taken me into the depths of Rongoa - Maori plant medicine to learn more about the secrets the plants hold. On explorations across the farm, into the Catlins forest at our doorstep, and friends' gardens to find specimens to work from. Alongside investigations into new ways of working in order to best express botanical elements in precious metals.

The images of the cards in this catalogue were never intended for publication. They are from my personal research into the herbarium. Taken over many days of pouring over the cards. From the countless herbarium specimens, I documented well over 100 of them. Janette West was not only a capable botanist; she also had an inordinately artistic eye.

I was quickly drawn to the composition of the plant forms on the cards, and to the care and detail in which they had been laid out. Coming from a jewellers perspective – specifically to the cards and plants which I could imagine translating well into jewellery.

I also very quickly realized that there is a lifetimes worth of work in that cupboard, with each card holding endless possibilities. I knew Noelyn had a keen interest in the botanical arts and I asked her if she would like to work on this collection with me. Of which she embraced with delight. Noelyn around the same time was bringing together a group of friends to meet regularly to have more conversations around art.

Out of those conversations THE BOTANICALISTS have emerged.

'Botanicalists' is a fusion of Botanical and Artists.

We are a group of interdisciplinary artists brought together by a passion for the botanical arts.

WHAKAOHO - AWAKENING

Te reo Maori often embraces the spirit of a thing, capturing its essence. With its deep connectedness to earth and elements. In the naming of this exhibition: Whakaoho – has been the awakening of many things:

Awakening of connection.

Awakening of passion for plants, art and exploration.

Awakening of memory – in particular, that of J.F. West – Janette.

Thank you to Jane Fitzgerald for her extensive research into Janette West, bringing an identity to the J.F. West signed on each of the herbarium cards. At times it has felt like a bit of a detective story.

Thank you to the artists for embracing my crazy ideas so readily and enthusiastically. And to their commitment to unfathomable hours that go into pulling an exhibition together.

Thank you to Mike McPhee and the Owaka Museum for allowing us this opportunity. It is very much an honor to work with this significant collection.

This exhibition is a small seed for the possibilities that lie within.

Zantedeschia Robini



ANET NEUTZE

Painting for me is the discovery of process, intuition, an evolution of thought, a self-portrait of moment and time.

It is a method of meditation, an extension of one's subconscious.

The desire to paint is why I paint.

IG: @silent_quiet_

NEW ZEALAND FOREST SERVICE
HERBARIUM MOUNTING CARD

F.S.—F. 17

Herbarium:	Cattins State Forest Park	
Family:	WINTERACEAE	
Botanical Name:	<i>Pseudowintera colorata</i> (Baum) Dandy.	
Common Name:	Pepper tree. (Horopito)	
Locality:	Waipati	
Altitude:	50 ft.	
Habitat:	Edge of forest + open areas after destruction of bush.	
Vegetation:		
Notes on Specimen:	Leaves have a very pungent taste. Flowers.	
Collector:	J.F. West	Date: 14.10.79.

78717E - 3,000/475C.T.K.



WINTERACEAE *Pseudowintera Colorata* (Peppertree, Horopito.)

What draws me to this plant is its striking contrasts
- marks and colours and its strong natural sense of composition.



JANE MARSHALL FITZGERALD

Distance Learning Diploma Course
Society of Botanical Artists, London
2019-2022

Master of Science (Neuroscience)
Distinction. University of Otago, 2004

Diploma Physiotherapy
Otago Polytechnic, 1979-1981

I am a botanical artist living in Karitane, a seaside village near Dunedin. I have a particular interest in the science of plants and how art can connect the 'viewer' with the intricate beauty and design of plants that enables them to reproduce and enhance our environment.

I am interested in both native and exotic plants and enjoy combining these in unexpected ways. My art often depicts various stages of growth, from bud to flower and then fruit and seed, but also may focus on the inner workings and smaller features of a plant not easily seen with the naked eye. I enjoy discovering the habitat and origins of the plants I paint and actively seek stories from growers and gardeners about plants that have captured my interest.

I prefer using watercolours, layering to get the transparency and intensity of colour, but also enjoy graphite and ink, and in various combinations.

E.rosscreek@xtra.co.nz

NEW ZEALAND FOREST SERVICE
HERBARIUM MOUNTING CARD

F.S.—F. 17

Herbarium:	Catlins State Forest Park.	
Family:	ONAGRACEAE	
Botanical Name:	<i>Fuchsia excorticata</i> (Gardner & Perrier) Blom. & E.	
Common Name:	Fuchsia, Kotukutuku.	
Locality:	Tautuku	
Altitude:	Sea level	
Habitat:	in Forest esp. margins	
Vegetation:	Tree up to 12m tall.	
Notes on Specimen:	Fruit a berry, edible. dark purplish-red. Bark, light brown, flaking thin.	
Collector:	I. F. W.	Date: 11-11-80

78717E—3,000/476CTK



ONAGRACEAE *Fuchsia excorticata* (Fuchsia Kotukutuku)

One of my interests is in tubular flowers, and they come in all sizes and colours. I very quickly made my choice of plant from the herbarium – *Fuchsia excorticata*. Given the size of the *Fuchsia* trees in relation to their small little ‘flower beauties’ I thought it would be good to highlight these small flowers and their different features, often not seen by a passerby unless very close to the tree.

The Herbarium card of the Tree Fuchsia shows the tubular flowers and both sides of the leaves and small branches. The samples remind me of the many fallen flowers on the ground and surrounding plants at the end of the flowering period, and hint at the flaking or peeling bark too, which is a strong identifying feature of the tree.

While preparing for this exhibition I have learnt that the flower colour changes from blue/green to pink/crimson with maturity, but also relates to successful pollination, or not, by birds such as the Tui and Silvereye (Delph & Lively 1985). Unpollinated flowers are green/blue and this colour signals to the birds that a visit might be worthwhile as nectar will still be present. This means the birds can conserve their energy on those flowers which are not pollinated, and visit flowers are more efficient. It is a fascinating process.

I have shown two types of tree fuchsia flowers in my art - female and hermaphrodite flowers, which differ in form and size and can be found occasionally on the same tree. Both types can be seen in the Catlins. I found them in the Matai Falls Walk and, on the roadside, nearby.

I have shown another native *Fuchsia* species in my art not in the herbarium, with unusual and contrasting flowers – *Fuchsia procumbens*.

The Collection by Janette West is a real treasure and was a meaningful starting point for my work to be exhibited and a link to the past.

*Scale 1.25 x dissections (lower right).



KATE WATTS

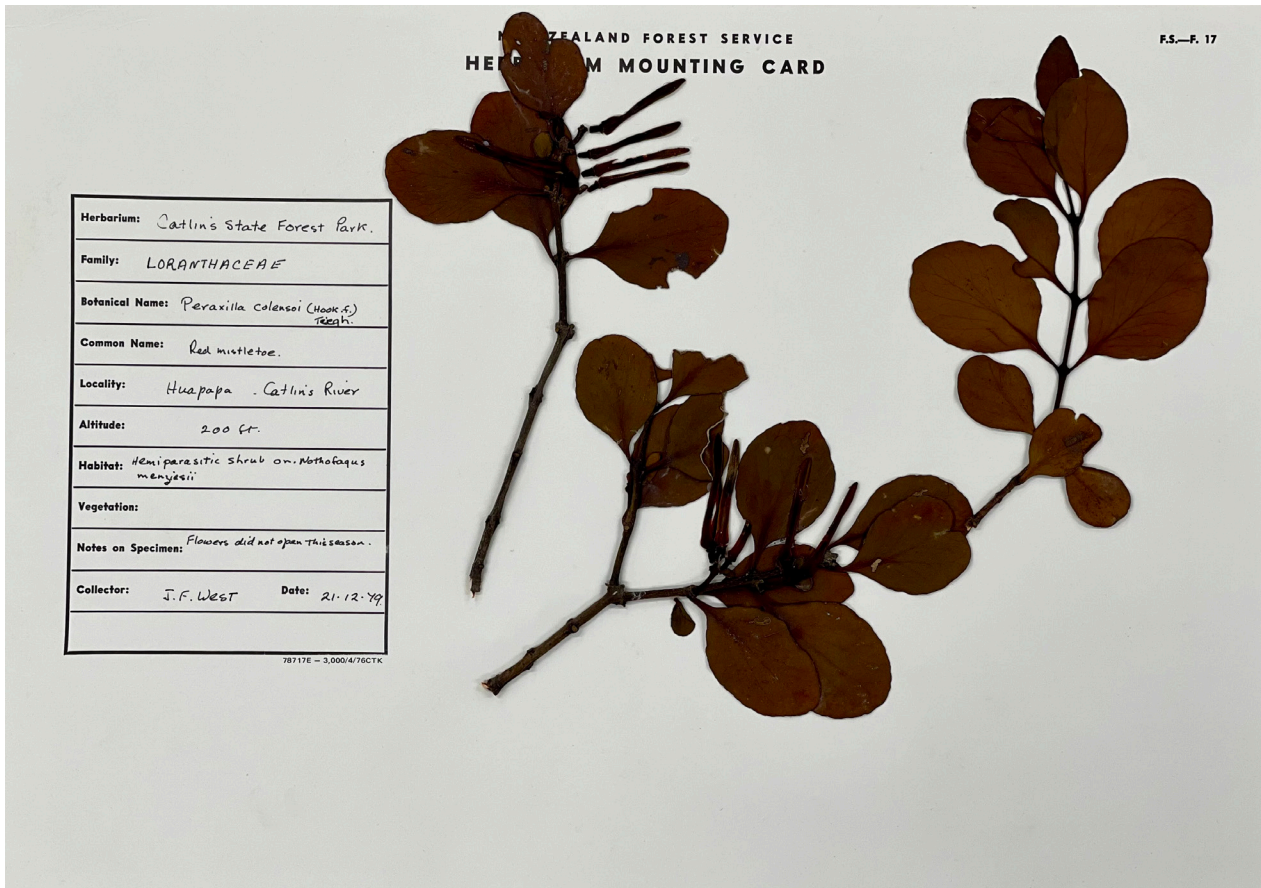
I am an artist and Designer living in Otepoti Dunedin.

I have completed a Bachelor of Design (Craft) degree at CPIT Christchurch in 2001, and an MVA in Textiles at Otago Polytechnic in 2019.

I work in the medium of textiles, with a passion for both small scale pieces involving dye, stitch, and screen printing, and larger scale installation works.

My work is largely inspired by natural history museums and their surrounding botanical gardens.

IG: @among_the_sparrows



LORANTHACEAE *Peraxilla colensoi* (Red mistletoe)

I was inspired to work with the native red mistletoe herbarium card.

Until I saw the luminescent golden berries hanging from the Rhododendron tree in our garden a couple of years ago I didn't realise we had a native mistletoe! I have enjoyed learning more about this beautiful family of plants, and all of the different species around New Zealand.



KATHARINE ALLARD

BFA (Otago, 2001) MFA (Massey, 2004)

After 20 years of art practise including photography, public art, teaching, curating and art management, I have fallen in love with metalpoint drawing. This delicate medium - using a silver wire (or other metal) to draw on specially prepared paper - was often used by 15th century artists, but was largely superseded by the invention of the pencil.

My work is informed by historic and new art materials, traditional and contemporary botanical drawing, experiments in her home studio and current scientific research.

IG: @kat.allard.art



CYPERACEAE *Desmoschoenus spiralis* (Pingao, Pīkao)

The work Pīkao is based on a herbarium specimen of *Ficinia spiralis* (prev. *Desmoschoenus spiralis*) collected from Tahakopa beach in the Catlins in 1979. Known as pīkao in the south, pīngao more widely, and also as golden sand sedge, this native sand-binder was once found on most beaches across Aotearoa.

Sadly, pīkao has been almost obliterated and replaced with introduced marram grass, altering the shape of sand dune systems, making them steep, static and prone to erosion. While under threat from marram grass and other adversaries, there are still nationally important populations of pīkao remaining in the Catlins. Thankfully, collaborative replanting efforts are gaining momentum across the Otago coast, recognising the ecological and cultural value of this special plant.



NOELYN BUISMAN-HUNG

With Dutch heritage, I have enjoyed and informally studied visual art from an early age, but pandemic lockdowns provided an opportunity to develop personal painting skills through Wayne Everson's botanical art instruction in Dunedin and the UK Society of Botanical Art Diploma Course.

I enjoy watercolours or graphite on paper or Kelmscott vellum and have recently been exploring ink and watercolour on Chinese silk.

E. noelyn.hung@otago.ac.nz

Herbarium:	Catlins State Forest	
Family:	ORCHIDACEAE	
Botanical Name:	<i>Earina autumnalis</i> (Forst. f.) Hook. f.	
Common Name:		
Locality:	Cobberkiah	
Altitude:	500 ft	
Habitat:	Epiphytic	
Vegetation:		
Notes on Specimen:	Epiphytic on Kanaki tree. or rock. Flowers strongly scented - white	
Collector:	J. R. West.	Date: 9. 8. 80

78117E - 3,000/4/76CTK



ORCHIDACEAE *Earina autumnalis* (Raupeka, Easter Orchid)

Aotearoa New Zealand has over 100 native orchid species, most of which are neglected, unrecognised, and unloved by the community at large. Trips to Orokonui Ecosanctuary (orokonui.nz) during Easter and a trip with New Zealand Native Orchid Group (nativeorchids.co.nz) enthusiasts around the Catlins, started a lingering obsession with these natives for me. Flowering at Easter with a memorable perfume (detected long before the orchid is in sight), Orokonui has a specimen of *Earina Autumnnalis* (Easter Orchid, Raupeka) that covers an entire large rock.

This inspired the two works currently on display, but it is difficult to truly capture the beauty of the entire plant with masses of small, perfectly formed white orchid flowers with yellow-based labella. Raupeka is still common, and found in deep shade on branches, shrubs, terrestrial or rock habitats throughout Aotearoa's Islands.



PAM HOLLOWS

I have been interested in art creation since I attended Dunedin Technical College classes when I was 13 years old.

I completed my teacher training, then received another year studentship to become an adviser to teachers in art and craft education for the Department of Education. Some of my adviser contemporaries are well known artists such as Para Matchitt, Clive Arlidge, Cliff Whiting, Ralph Hotere, and Marilyn Webb.

I worked with teachers demonstrating the art curriculum for a number of years until I met my husband, as you would expect at a school and married. After 45 years teaching in a number of schools, I retired from the role of 2nd.Deputy Principal at Tahuna Normal Intermediate in Dunedin.

During my teaching time, art was always a feature in my classrooms along of course, with the other usual curriculum subjects.

Specifically, my interest in botanical art started after I retired from teaching, and attended a week long course in Wanaka. Since then, I have attended a number of courses in botanical art presented by international tutors. With this art form, there is a process used to help achieve the detail necessary. Each picture involved involves a detailed pencil drawing of the plant to show growth patters, before the final image is attempted. I enjoy the research into the plant's history, description, lifestyle, distribution methods, general uses plus pre-European food or medical usage by Maori. This has always proved very enlightening.

I have been a member of the New Zealand Art Society since 2005 attending workshops and contributing to exhibitions. My work was included in the 2014 BASNZ Canterbury Plains Florilegium Exhibition of indigenous plants. My exhibit was chosen for an invitation promotion during the travelling exhibition, while others have been included in exhibitions and private collections throughout New Zealand.

E. lenandpamh@gmail.com

Herbarium:	Catlin's State Forest Park.
Family:	PTERIDACEAE
Botanical Name:	<i>Pteridium esculentum</i> (L) Kuhn
Common Name:	Bracken fern.
Locality:	Slopedown
Altitude:	700 ft
Habitat:	Open areas
Vegetation:	
Notes on Specimen:	often very aggressive after destruction of bush + shrub areas.
Collector:	J. F. West
Date:	21.1.81.



78717E - 3,000/476CTR

PTERIDACEAE *Pteridium esculentum* (Bracken fern)

Found on all continents except Antarctica, and in all environments except deserts, the genus probably has the widest distribution of any fern in the world.

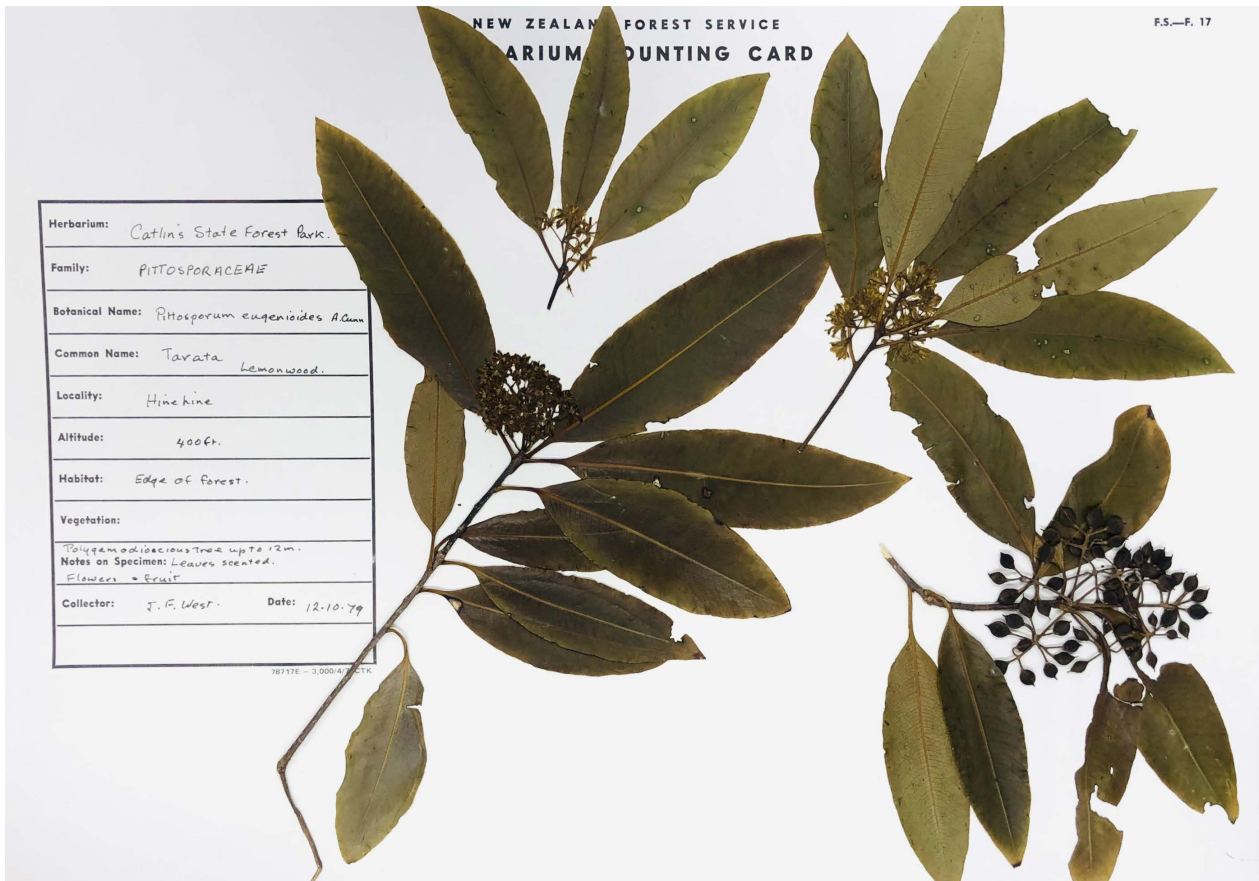
It is one of the oldest and most successful ferns with fossil records of over 55 million years, and that was the reason I chose this fern to paint. After 55,000,000 years on earth, how privileged I am to be recording, in a very small way, a plant of such longevity. *Esculentum* means edible.

As bracken is a true fern, it does not produce flowers or seeds, but produces minute spores in bodies called "sori" on the underside of the fronds. Bracken is a perennial fern, but the fronds grow in the Spring, and die off in the Autumn, with the spores produced in late Summer to Autumn. It has an extensive spreading root system with rhizomes or underground stems that produce new shoots. The root stems can be several meters long, while the fronds may grow up to 2 meters or longer.

Bracken fiddleheads (the immature, tightly curled emerging fronds) are used throughout the world as food consumed fresh or cooked but not recommended as it contains carcinogens linked with esophageal and stomach cancer. It is toxic to cattle and other animals which only eat bracken if nothing else is available.

Maori used the rhizome starch as a staple food. The rhizomes were air-dried to store, heated briefly, softened by pounding, and sucked from the fibers. Pre- European Maori consumed rhizomes of *Pteridium esculentum* as food with little or no recorded consequences to health. There are very few plants that have survived 55 million years, so it has earned its time in the exhibition.

Information: Faculty of Science University of Auckland/Google
<http://web.auckland.ac.nz/uoa/science/about/department/sbs/newzealandplants/ferns/>
<http://en.wikipedia.org/wiki/Bracken>



PITTOSPORACEAE *Pittosporum eugenioides* (Lemonwood Tarata)

Hawea was our holiday, fishing, and later permanent home for a number of years, so the bush areas and the native plants that grew there became familiar. When viewing the herbarium specimens at the Owaka Museum and finding the Lemonwood in the collection it was an easy choice for me to spend time painting it.

I had often thought this plant must have been used by the pre-European Maori in some way, but never followed up with research. A good deal of time as botanical artists is spent getting to know the plant in as much detail as possible, so the following is a little of what I learnt using Google and the two main reference books:

Native Trees of New Zealand - J.T. Shaw

Nature Guide to the New Zealand Forest. - Dawson-Lucas

The Lemonwood can grow into a twelve meter tall tree, has undulating leaf margins and clusters of flowers each of which is 1-1.5cm across with 5 petals. It produces a small egg shaped two to three valved capsuled fruit that opens a year later to reveal black seeds immersed in a very sticky fluid.

If the leaf is crushed it has a very strong lemonlike smell. Maori mixed the flowers, which have a sweet heavy honey-like smell with bird fat for a body lotion and the sap for a scent. The bark and leaves were used to treat stomach irritations, cough and colds and the wood was used for making tools and utensils. The finely chopped leaves enhanced the lemon taste in their food.

As you can gather, this was another plant in your collection, that has really earned its place in this collection.

Herbarium:	Catlin's State Forest Park.
Family:	ASPLENIACEAE
Botanical Name:	<i>Asplenium bulbiferum</i> Forst. f.
Common Name:	Spleenwort
Locality:	Papatowai
Altitude:	15 ft.
Habitat:	Forest floor
Vegetation:	
Notes on Specimen:	Fronde up to 120 cm long Bulbils on veinlets on upper surface of frond.
Collector:	J. F. West
Date:	30.8.79.



ASPLENIACEAE *Asplenium Bulbiferum* (Spleenwort, Hen and chicken fern, Pikopiko)

This fern makes a wonderful house plant. Ours shifted with us for over 30 years. While I was teaching, I used its unique qualities as biological teaching points.

This fern is found throughout New Zealand in most lowland forests and has four ways of reproducing which is rather clever. It can drop the fronds to the ground which take root to form a new plant—has spores or sori that float—sends out new shoots when producing new fronds, and the fourth method, extra clever, has baby plantlets that grow on the upper surface of the frond which, when ready, drop off and form a new plant.

Often the children, having watched the plant grow, took the plantlets home to keep the process going.

The immature uncoiled fronds are eaten as cooked vegetables in contemporary indigenous food, and an infusion of the roots was used as a wash for cutaneous complaints and a wash for sore eyes.

Quite a clever little plant, well worth spending time painting.



SIGURD WILBANKS

Originally from California, I have lived on the Otago Peninsula since the last millennium. I'm struck by the plants common to my native and adoptive homes, and fascinated by the differences.

I started my training in botanical art with Wayne Everson of the *Garden School of Art*.

Botanical illustration is a happy intersection of my exploration of painting with my other life as a biochemist interested in plant physiology.

I work on paper, in watercolour and graphite pencil. I am interested not only in the realism used by manual illustration to capture detail, but also the conventions and abstractions that are used to portray those details.

E. sigurdwilbanks@gmail.com

Herbarium:	Catlin's State Forest Park	
Family:	COMPOSITAE	
Botanical Name:	<i>Celmisia lindsayi</i> Hook. f.	
Common Name:	Coastal daisy	
Locality:	Hina hira	
Altitude:	400 ft.	
Habitat:	Coastal cliffs.	
Vegetation:		
Notes on Specimen:	Robust subshrub growing in patches, leaves viscid.	
Collector:	J. F. West	Date: 4.9.79

78717E - 3,000/476CTK



COMPOSITAE *Celmisia lindsayi* (Coastal daisy, Tupere)

Daisies are among the plants showing what many of us view as a single flower, but that botanists call a 'capitulum inflorescence' and recognise as a collection of tiny flowers, or florets, grouped in the bright yellow disk. The petals of these florets fuse to form a tiny tube, perhaps a millimetre across and a few millimetres long. The prominent, surrounding white petals are each part of an additional, much larger flower, specialised for its role in this encircling position.

The composite nature of flower gives its name to the family Compositae. The family includes many ornamental plants as well as the daisies, from chrysanthemums to zinnias and crops from artichokes to lettuce. The New Zealand and Australian daisies comprise their own group within Compositae, the genus *Celmisia*, found nowhere else in the wild. The exceptionally large leaves of the tikumu (mountain daisy or *C. semicordata* and *C. spectabilis*) were used to weave rain cloaks.

Studying the daisies, or any species new to them, European botanists pressed them flat on paper and dried them to create herbarium specimens. These could be used for reference and shipped around the globe to botanists and botanical illustrators in Europe. The botanical artist attempts to imbue them with fresh colour and life, pulling them back into the third dimension to create a botanical illustration. This painting plays with the idea of the daisy not just rising off the paper, but bursting through it.

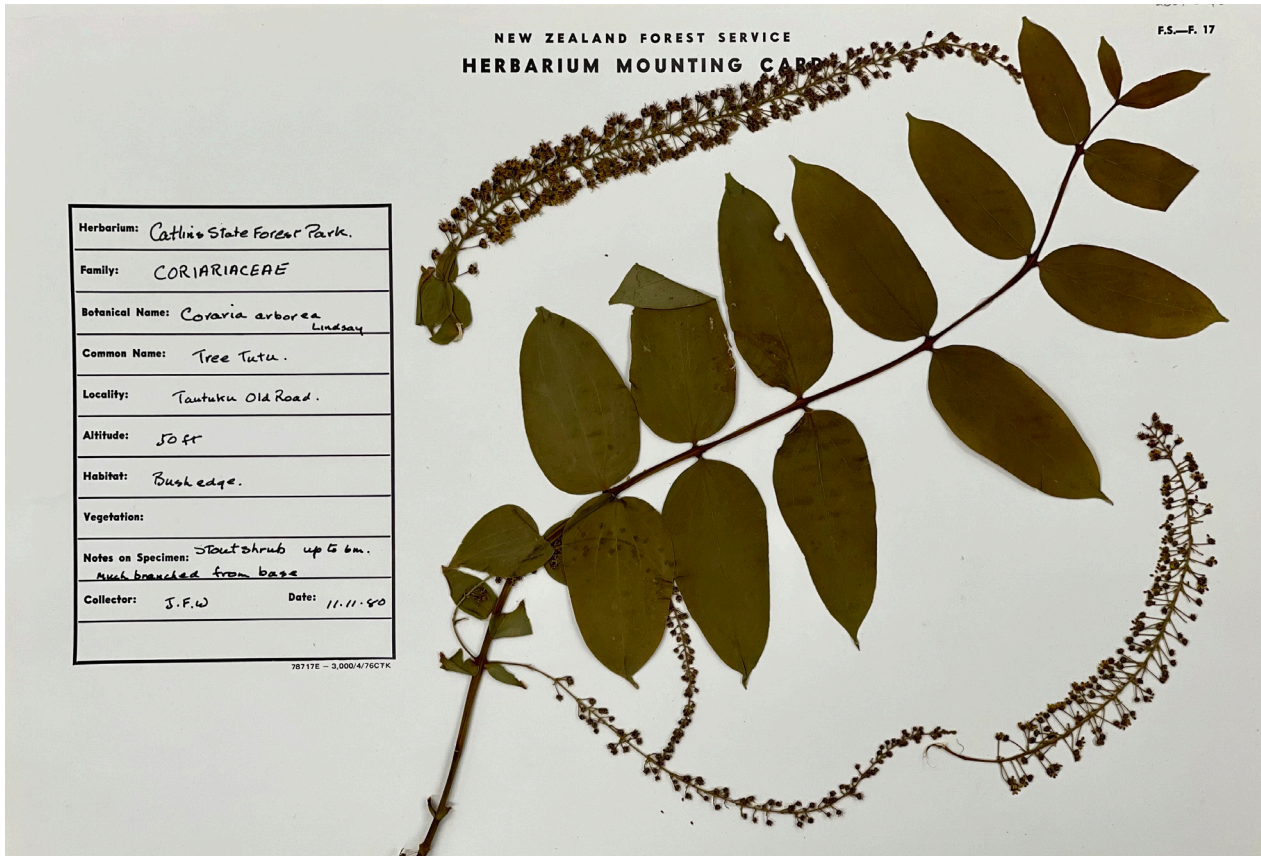


ZANTEDESCHIA ROBINI

Grounded in the fundamentals of traditional silversmithing, my work emerges from a conceptual base, a fascination with form and a love of adornment.

I use curves, textures and simple geometric shapes to create modernist jewellery.

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CORIARIACEAE *Coraria arborea* (Tree Tutu, Tutu, Toot)

I was immediately inspired by the necklace like elements of the flowers from the Tree Tutu.

Some pieces want to be made and come to life almost transcendently. Movement and texture are a strong focus in this collection of jewellery, lending itself to multifarious adornments.

A friend commented that the individual elements of the works in abstract form - resemble bones. A subconscious nod to the toxicity of the plant.

Farmers commonly refer to the *Coraria arborea* as Toot. Its seductive berries claiming many curious livestock and, in its wake, also humans in times gone by.

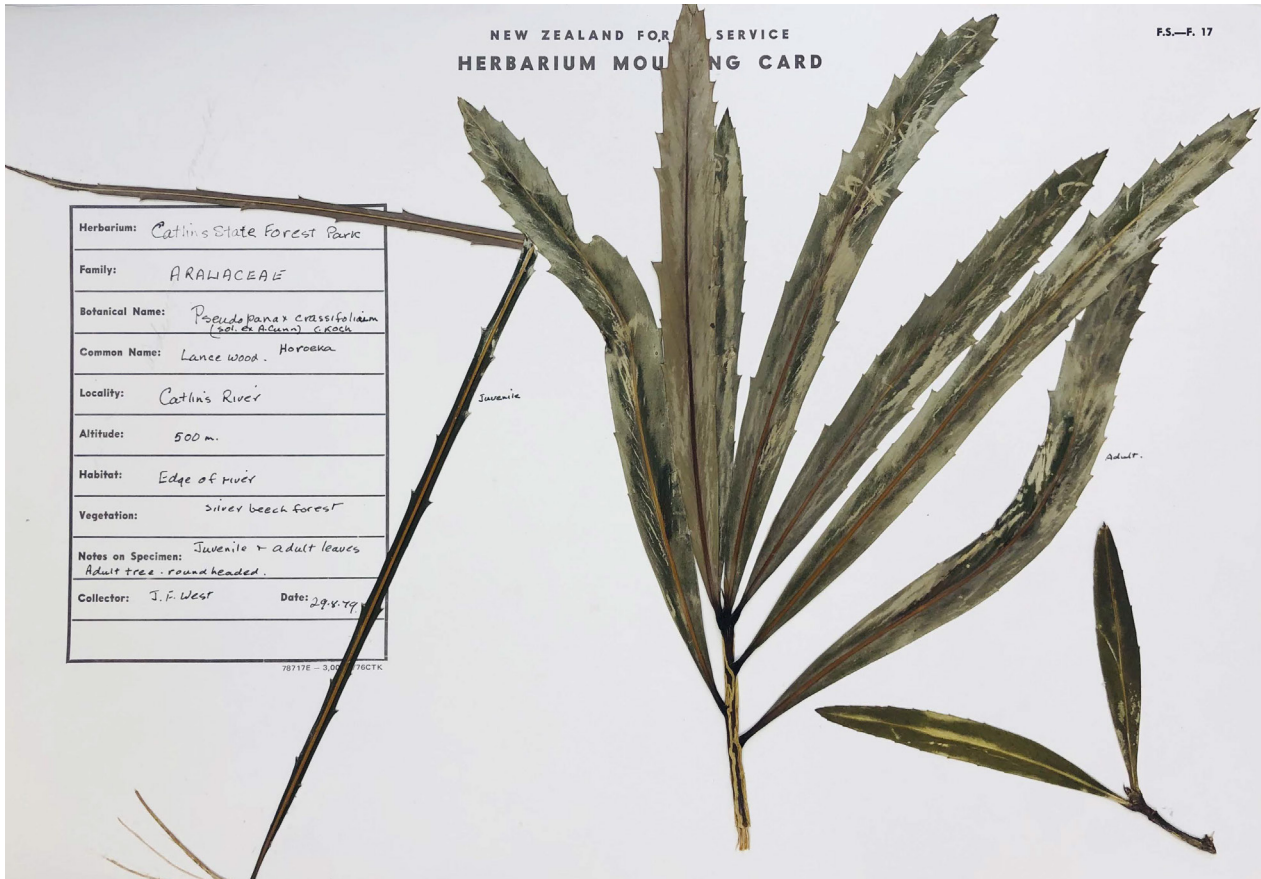


YVONNE VANNOORT

My sister Noelyn and I were blessed to have a grandmother who was an artist. She encouraged the us to paint at a young age, and set foundations for us to hold a lifelong interest in botanical art.

My chosen profession as a dentist recognises the importance of attention to detail and aesthetics. Recent partial retirement has allowed time to return to my artwork, with the intention of capturing the beauty and wonder of the natural world through the medium of watercolour.

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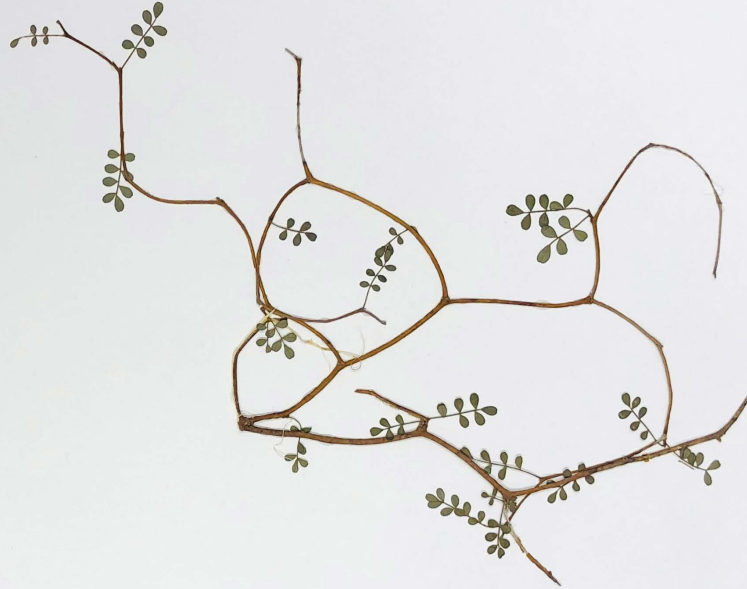
ARALIACEAE *Pseudopanax crassifolium* (Lancewood)

This native tree has an unusual appearance that contrasts most plants growing in its vicinity. The leathery leaves change as the plant matures from long and thin with spikes, to broad and short with smooth edges as the tree reaches up to 15m into the forest canopy.

Historically, the Maori used the young trunk for spears with which to hunt birds, or as tools and weapons. The yellow or orange central rib of the juvenile leaves was used by settlers as a fibre for bootlaces and bridles.

Gandolf from Lord of the Rings was familiar with this plant, as his staff made from lancewood.

Herbarium:	Catlins State Forest Park	
Family:	PAPILIONACEAE	
Botanical Name:	<i>Sophora microphylla</i> Ait.	
Common Name:	Kowhai	
Locality:	Catlins River Gorge Track.	
Altitude:	400ft.	
Habitat:	River side - bank	
Vegetation:	Beech forest	
Notes on Specimen:	Juvenile - divaricating form.	
Collector:	J.F. West	Date: 29.8.79



ARALIACEAE *Pseudopanax crassifolium* (Lancewood)

Kowhai, one of our favourite national trees, the name of which means yellow after the stunning display of yellow flowers in springtime. Māori hold this tree in high esteem, valuing the durability of its hard wood and its many medicinal properties. According to Maori legend, the kowhai tree is a symbol of courage and bravery.

All species of kōwhai produce pods with abundant hard-coated yellow to yellow-brown seeds. We are all encouraged to propagate this tree using these seeds, as our native birds, the tui, bellbird and wood pigeon rely on the flower nectar as an important source of seasonal food.

