

Tendrils

Australian Botanic Artists Regional Network (ABARN)



Beautiful colours of *Hovea elliptica* (Tree Hovea) blooming in Mount Frankland National Park, Western Australia

News from Regional Groups

NSW

BDAS Botanic Artists

Our group is finalizing organisation for the second 'For the Love of Plants' event to be held in Bowral Gallery from 17 to 30 October 2018. Once again there will be workshops on the two weekends, Saturday-Sunday 20-21 and Saturday-Sunday October 27-28.

The workshops will be held by leading botanic artists. Helen Fitzgerald, Susannah Blaxill and Barbara Duckworth will be three of the tutors, with more details to follow shortly.

This year, to avoid disruption to the classes, we will hold the official opening on Saturday October 20 at 4.30pm after the workshops finish.

Invitations and entry forms for the exhibition and the workshops will follow later this year.

A special section in the exhibition will focus on rare and endangered plants of the Southern Highlands. If you would like to put work in this

section, or have any other general enquiries about the event, please contact Rosie Wade at: bdasbotanicartists17@gmail.com

Tasmania

Leonie Norton Workshop in Hobart a Huge Success. By Jean Henley



Leonie critiques some of the artwork

Botaniko, a Hobart-based botanical art group, hosted a botanical illustration workshop at Fern Tree, in the foothills of Mt Wellington, from 10-13 February led by Leonie Norton, one of

Australia's renowned and prominent botanical artists.

The 12 local and interstate participants worked on a range of specimens offering a variety of artworks at the end of the 4-day workshop. Although the subject was the participant's choice, Leonie's tuition resulted in some varied techniques to achieve a completed artwork.

It was a very enjoyable workshop and we welcome a return visit from Leonie.



Nasturtiums by Chantale Delrue

Queensland

Botanical Artists' Society of Queensland

For more details on the information shown here, please go to the BASQ website:

www.botanicalartqld.com.au

During April there are several courses, workshops and events.

Momentum Day: Sun. 8 April 9.30 to 4.30. Bring your own lunch for a day of free painting in the Gardens with others.

Observing and understanding the Structure and Biology of Australian Native Plants, with Tanya Scharaschkin. Sat. 14 April 9.30 to 4.30

Sunshine Coast. Art and Botany. Second and third Wednesdays every month — 9am to 1.30pm. Email Dr Nita C Lester for details.

Banks and Solander 2020: BASQ is planning a big exhibition in 2020 of plants collected by

Joseph Banks and Daniel Solander, due to commence on 20 May. Images are to be selected from a species list sent to members. Enquiries to:

<https://basqbs.wordpress.com>

or a special email:

bankssolander2020@gmail.com

World Botanical Art Day. Fri. 18 May. BASQ have been given a one-day exhibition booking in the Richard Randall Art Studio at Brisbane Botanic Gardens Mt Coot-tha (9am to 4pm).

BASQ has many other courses on offer through to December 2018. Check out the website for details.

South Australia

Thanks to Jenni Elmes from Mount Gambier, who has drawn our attention to an exhibition to be held at the Art Gallery of Ballarat, called *Beckler's Botanical Bounty: A celebration of the flora of Menindee*. See our Exhibitions section in this newsletter for more details.

ACT

Our colleagues in Canberra will again be participating in *Art in the Gardens with Friends*. Details in our Exhibitions section.

Botanical Art Society of Australia (BASA)

See the Botanical Art Society of Australia's latest newsletter from Summer 2017 for details of upcoming exhibitions, courses and events. Always a valuable resource for botanic artists, the BASA website address is:

www.botanicalartsocietyaustralia.com

Exhibitions

Current and Future Exhibitions

Australian National Botanic Gardens Visitor Centre. The Friends Botanic Art Groups – 11th Annual Exhibition. From 17 March to 15 April 2018, daily from 9.30am to 4.30pm.

This year the exhibition will feature numerous threatened and endangered species, and highlight the diverse nature of Australia's flora.

Art Gallery of Ballarat. Beckler's Botanical Bounty: The Flora of Menindee. From 24 February to 27 May.

This exhibition by 20 Melbourne-based botanical artists was inspired by the 150th anniversary of the Victorian Exploring Expedition (VEE) better known as the Burke and Wills expedition and the work of pioneer botanical collector Dr Hermann Beckler.

Beckler was in charge of the VEE Supply Party, which remained in the outback area of Menindee on the Darling River in the south-west NSW for three months. During this time, Beckler collected 120 plant species in the Menindee region. His original plant collection is now a national treasure housed at the National Herbarium Victoria.

Over 8 consecutive years, 26 artists have visited Beckler's collecting grounds around Menindee to locate, collect, preserve and illustrate the same 120 plants species that Beckler collected in 1860-61. (source Art Gallery of Ballarat website)



This promises to be a most exciting and historically important exhibition to see.

Flora of Australia: A Botanical Art Worldwide Exhibition. Ainslie Art Centre, 30 Elouera Street Braddon ACT. From Friday 18 May to Sunday 27 May. 10am to 4pm.

Margaret Flockton Award 2018. From April 21 to May 6 at the Joseph Maiden Theatre, Royal Botanic Gardens Sydney.

Botanica 2018. Symbiosis. From April 21 to May 6, 10am to 4pm daily. At the Lion Gate Lodge, Royal Botanic Gardens Sydney.

Hamilton Gallery, Hamilton Victoria. March 15 to May 20 . Celia Rosser The Banksias: Three Volumes

Celia Rosser has with *The Banksias* produced the first ever pictorial survey of an entire genus of this magnitude. These original watercolour paintings for the three large volumes of *The Banksias*, Rosser's magnum opus, took over 25 years of meticulous artistry to complete. These three volumes have only ever been displayed together once previously, in 2001 at the National Library of Australia, so this is a rare and remarkable opportunity to view them in their entirety. For more details go to:

www.hamiltongallery.org



Banksia robur (Swamp Banksia) 1973 by Celia Rosser

BASA Exhibition at Melbourne International Flower and Garden Show. From 21-25 March Exhibition Building Carlton, Melbourne.

National Trust Retford Park, Bowral NSW. Plant Motifs. March 30 & 31, and April 1 & 2. Open 10am to 4pm.

Plant Motifs is an exhibition of prints by key mid to late 20th century Australian Printmakers who have been inspired by the natural world. It is being held at the National Trust Retford Park Open Garden event. Address for Retford Park is 1325 Old South Road Bowral. NSW. Open Garden entry fees: Adults \$14, Concession \$10, children \$5, National trust members free. Tickets at gate.

Robertson CTC Gallery. *Glimpses in a Rainforest.* Paintings, drawings and printmaking by Cathryn Coutts. Gallery is at 56-60 Hoddle St (Illawarra Hwy) Robertson NSW. From April 21 to May 19. Thu-Fri. 10am to 4pm.; Sat. 10am to 1pm.; Sun 10am to 2pm.

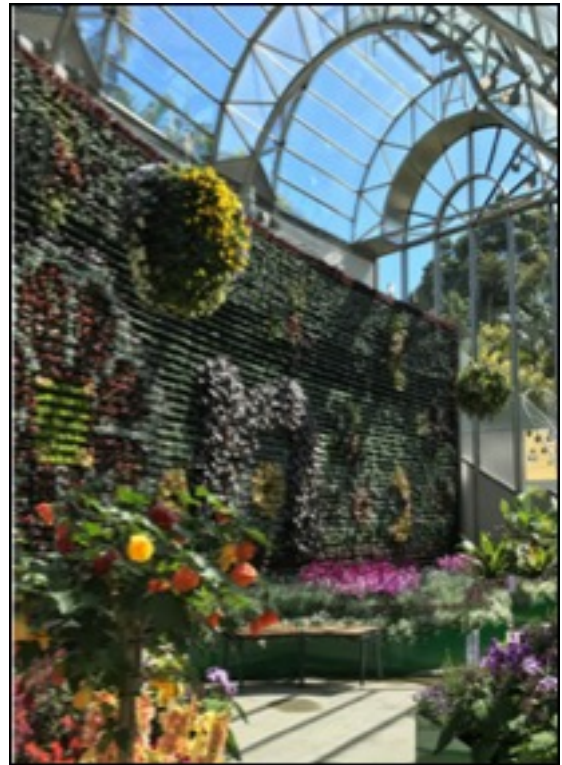
The purpose of this exhibition is to support the local community and raise awareness of the rainforests growing in the Robertson area. The artworks aim to show the beauty of our native plants and emphasize the importance of protecting our endangered natural flora.

The exhibition will be officially opened on Saturday April 21 by Susannah Blaxill. All are welcome.



The Calyx, Royal Botanic Gardens Sydney. *Pollination.* On now until 29 July, 10am to 4pm daily.

Pollination is the cornerstone of the food we eat and the air we breathe. In this exhibit the focus is only on biotic pollination, in which the pollen is transferred by animals. This method is required by 90 percent of all plant species.



The display is divided into zones based on flower colour, as this is a strong indicator of pollinator preference. White and cream flowers are mainly pollinated at night by bats and moths. Brightly coloured flowers in red, yellow and orange are the preferred colour of birds and butterflies, while flowers in blue, purple and lavender tones are the preference for bees.

The Calyx exhibitions are always fascinating and highly informative. A must see for gardeners and botanic artists alike.

Exhibition Reviews

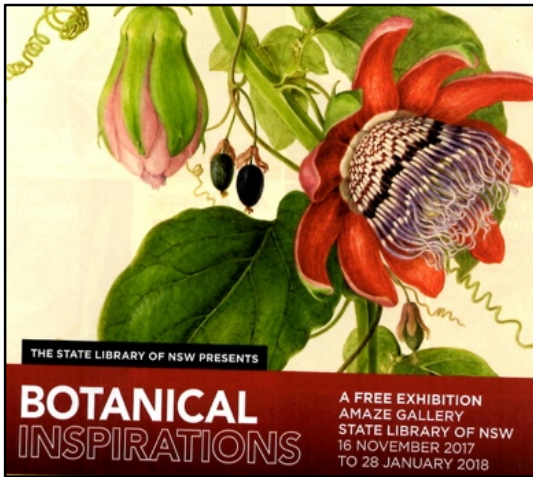
State Library of NSW *Botanical Inspirations.*

This exhibition featured a selection of botanical drawings, maps and rare books related to the work of Ferdinand Bauer, the renowned artist who travelled with Matthew Flinders on the circumnavigation of Australia starting in 1801.

The work of Ferdinand Bauer always stands in a class of its own, and in my opinion singles him out as one of the best botanic artists of all time.

We modern botanic artists have it very easy, compared to these pioneers. It's important to remember the conditions under which Bauer produced the sketches and preparatory drawings

which later were used in his exquisite paintings and engravings.



I tried to draw on a moving train last year while travelling to Perth on the Indian Pacific. That was very challenging, but nothing like working on a moving ship or sitting on a rock somewhere in the bush. The challenges of keeping specimens in good condition on board ship are also not to be taken lightly.

Bauer's colour numbering system is brought to life beautifully in this exhibition. There is much more detail about it in the book by David Mabberley *Painting by Numbers*, now available in the State Library bookshop in Sydney.

Looking Back and Looking Forward

For this issue, I have chosen to focus on plant collectors, both past and present, for without the efforts of these dedicated people we may never know about many plants.

The process of plant hunting, collecting and recording goes on today, with many species still to be recorded. Here I have highlighted the work of two important collections.

Looking back, we learn that one such collector, based in China, was John Reeves, a 19th century amateur naturalist. He did not do the paintings himself but commissioned local artists to do them for him.

In *Chinese art and the Reeves Collection: Images of Nature*, author Judith Magee shows some of these works, which constitute some of the finest examples of Chinese natural history in

the London Natural History Museum's collection. Many have never been seen before.

The works were commissioned and collected during the early 19th century when John Reeves, a tea inspector for the East India Company and a keen amateur naturalist, was sent to China in 1812. He commissioned from local artists hundreds of scientific drawings, which were then sent to Britain.



Nephelium lappaceum, Rambutan, Watercolour c.1819-1831

Despite being highly stylized, the images helped to further European knowledge of Chinese natural history during a time when access to the country was severely restricted. European traders in Canton for example were stationed outside the city walls in factories or warehouses on the banks of the River Pearl. Amongst the many commodities sold in the markets there were plants, animals and birds. An important source of plants for Europeans was the Fa-tee nurseries.

In Europe, there was a growing thirst for scientific knowledge of plants and animals to be found in new and unexplored lands. Sir Joseph Banks was one leading figure who promoted the collection of plants and seed in China. The flow of specimens and scientific data was reliant on trader naturalists such as Reeves, who through the long established Chinese nurseries was able to procure and supply specimens to Europe.

Reeves' own scientific education was limited and he never aspired to being an expert, but he nevertheless made an important contribution to science by supplying specimens, data, and above

all, natural history drawings for people back in Britain to study.

The transportation of specimens back to Europe was not reliable at the best of times. Many specimens did not survive the journey. It was through his commissioning of artwork from local artists that Reeves made his greatest contribution.

Although plants had been visually recorded and studied in China for centuries, the Europeans did not have access to that information.

Families of artisans in China regularly produced an assembly line form of art work for the mass Western market, called 'stock' paintings.

Reeves was able to recruit artists from the family workshops. Very few put their names to the work. He supplied them with European cartridge paper, watercolour and pencils and gave instructions in natural history drawing as well as providing specimens for them to observe and work from.

In 1831, Reeves was joined by his son, John Russell, who continued the work until he retired in 1857. His father's collection was presented to the Natural History Museum by his widow.

Looking forward brings us much closer to home and Queensland botanical artist Jenny Mace, who has completed nearly 500 watercolour paintings to record the flora of a fragile bioregion in Queensland, the Desert Uplands. It covers around eight million hectares, about the size of Tasmania.



Botanical Artist Jenny Mace

Recognised as a national biodiversity hotspot, the area has about 2500 plant species recorded,

22 rare or threatened animals and 14 endangered regional ecosystems. Jenny has described the area as very diverse and very beautiful. It touches Charters Towers in the north, out to Hughenden and south to Tambo, and it straddles the Great Dividing Range.

In discussing her 'obsession' to record and paint the plants, she says, "I had a little army of flower gatherers, people who live in the bush or whose work takes them out there, and they bring the specimens in to me." Once painted the specimens are then pressed and sent to the Queensland Herbarium for identification.



One of Jenny Mace's paintings

The paintings were exhibited in 2017 in Barcaldine at an exhibition entitled *Desert Uplands Botanica*. The Desert Uplands Committee, a community group working to address environmental, economic and social issues in the bioregion, commissioned Jenny Mace's work.

The collection is being digitally recorded for future generations, while the original paintings stay with the artist.

A beautiful book of the paintings, *Flowers in the Dust*, by Jenny Mace can be ordered via the Barcaldine Regional Council website:

www.barcaldinerc.qld.gov.au

Collections of paintings as significant as the two discussed here can only be achieved through the passion, dedication and plain hard work of teams of people.

The efforts of hunters, collectors and the artists who record plants are to be celebrated. They enable the rest of us to enjoy and learn about our natural environment.

Talking about Botanic Art

Do we shape our paintings or do they shape us?

By Cathryn Coutts

Is this just playing with words, or is there something more in the question to think about?

I certainly haven't thought about it much at all over the years I've been making botanic art, but recently I had to do so. Three key things occurred to make this happen.

First, I purchased a wooden panel to paint on, because I've been experimenting with oil painting and wondering about what challenges I would encounter doing finely detailed botanic paintings in oils. Being as I am, a lover of the Dutch school of still life painting, I figured that there are plenty of examples of plant images in oils to inspire me, and a great deal to learn about the techniques.

But in this instance, my wooden panel was SQUARE! At first I was excited by the thought of painting on a square panel, but as I started to draw up the image I just couldn't get it to look right, no matter how often I re-shaped or re-arranged things. I was really stumped trying to figure out why it was so hard.

This led me to the second thing that raised my awareness of these challenges. I recently bought Rita Parkinson's excellent book - *The Botanical Art Files Composition: The Design Guide for Botanical Artists* - and recommend it to you. There's no space here for the sort of detailed review that this book deserves, but it is very comprehensive, extremely helpful and well worth reading.

Along with the book I was interested in Rita's article 'The Nature of Squares' in the Summer

2017 issue of the BASA newsletter, where she talks about composing in a square and how it can change the way our paintings look. Rita says: 'In the preferred formats, portrait and landscape, the position of the contents will naturally orientate along the longest edge or axis. The square having no long side axis denies us this easy solution, and this fact can help us to venture out of our comfort zone and to produce something unexpected.' She gives some beautiful examples of images in square formats and I found it interesting to look at how the space was divided within those squares. Thanks Rita, for a great article!

The third thing that made me think about the shapes of our paintings was when I read a basic but very helpful book about how to paint in oils: *Step By Step Art School: Oils* by Patricia Seligman. In the section called 'Composing Your Picture' (pp 16-17) she states: "another aspect to take into consideration is the shape of the canvas, board, paper or whatever you are painting on. It is usual to paint on rectangular shaped supports, either vertical (called portrait) or horizontal (called landscape). Some subjects commend themselves to a particular shape. ...But supports of all shapes and sizes are used now, including square canvasses, which were traditionally regarded as too symmetrical, and specially constructed asymmetrical supports."

This author said something so obvious, so *taken for granted*, but so important, that the realisation really hit me. We are habituated, conditioned, trained or what you will, to paint botanic art in the portrait format. Sometimes we go to a landscape format but more often it's portrait. It's *expected*, it's where we are comfortable. More importantly, it's the shape that dictates our *learning* about botanical composition. We learn to think through the composition process, plan and design our work within that shape. Without realizing it, in every way, it shapes our work!

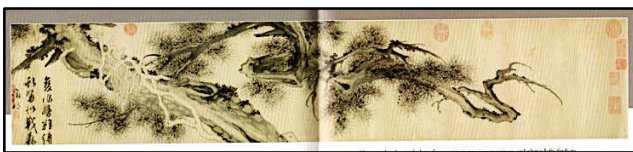
When we buy boards or paper to paint on our compositions are instantly governed by the SHAPE of the support on which we paint. It is so obvious as to have become, to all intents and purposes, an unconscious and invisible process of composing in that shaped space.

In all the courses and workshops that I have attended, no one has suggested spending time thinking about the *shape* of the picture space. There's no conspiracy here, I'm not suggesting that for a moment. Rather there are so many other challenges to meet, and techniques to learn about drawing the plant and applying the paint that they tend to occupy all our attention.

Besides we are *comfortable* with our conventional shaped backgrounds. I know I am, and it's because all my art education and practice have taught me certain rules of composition, like the famous 'rule of thirds' (nothing wrong with it either, it works very well). Those old rules are tried and tested and they do work, so there I was in the comfort zone - until I was faced with a SQUARE!

The portrait format suits the printing and publishing industry and has done so for centuries, as Rita Parkinson points out in her article. But is this predominantly in Western countries? What about elsewhere? Here are some examples of works in other shapes that I hope you will find interesting.

Imagine if you will for a moment the challenge of producing an art work in a long horizontal format, like the two works I have shown here. Why are they this shape? Does the function of the art work yet again dictate the shape and format?



Old Pine Tree, c. 1530-40 by Wen Zhengming

This painting is a page from *The Illustrated Tao Te Ching*, by Lao Tzu. The work is a Chinese classic of ancient wisdom and commentaries on the self and our relation to society. My version has text in both Chinese and English, accompanied by exquisite illustrations like this one.

Unlike other Chinese paintings it is not a scroll, or a screen, but still is presented in this elongated shape, complimented so beautifully by the old twisted pine tree which is its subject matter. It suggests to me a dynamic relationship between

the subject matter and the *shape* of the space the painting is located within.



Native Violets by Edith Cowlshaw Etching

Edith Cowlshaw is an Australian printmaker whose work has been shown in *Tendrils* before, revealing my own liking for the printmaking medium. Her etchings focus on the Australian bush and native plants as the subject matter. Looking at them, I get a sense of space, expansiveness and yet at the same time an intimate glimpse of minute detail. Would this work look the same in a traditional shape?

Sakai Hoitsu's work, dating from 1817 is a page from a Japanese printed design book, through which designs could be selected for things such as kimonos, textiles, furniture and personal items.

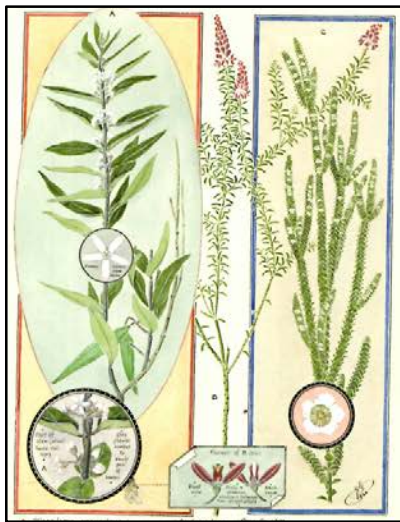


Oson gafu 1817, by Sakai Hoitsu,

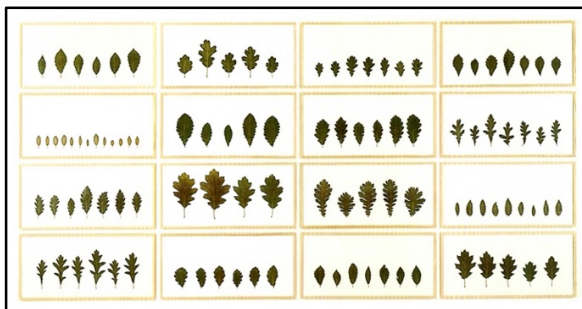
As the picture illustrates, the work is still rectangular, but occupies two picture spaces. Cover one half and look at it, and then the other, and think about what you see. Would your perception of the work be different if it were all in one space?

Ebenezer Gostelow was an Australian naturalist and painter of plants and birds. He worked in the first half of the 20th century. He uses a highly individual approach to composition in his pictures, for although the shape is still the

portrait format, his organization of shapes *within* that space is anything but traditional. Each work is slightly different - he does not stick to a formula. Using circles, ovals, squares and rectangles within rectangles, he has what I can only describe as a quirky and most unusual approach to composition. While he uses overlapping forms, coloured borders that appear and disappear, he never loses focus on the plant and its significant details. We are never left wondering what plant it is or what it looks like.



Marsdenia suaveolens, Comesperma ericinum, Baeckea imbricata, 1922 by E. E. Gostelow



Quercus, 1992, by Herman de Vries

Quercus, by contemporary Dutch artist Herman de Vries, uses a different approach, by means of *repetition of the same shape*, in his sixteen panels each representing a different species of oak. It is a collage made of real leaves.

Although the sections of the collage are laid out in a grid, they are not ordered by leaf size or alphabetically by species. No hierarchy is imposed. In spite of the grid organization, as viewers we are surprised by the randomness within the work. The underlying rhythm of

repetition, however, gives this work a subtle energy and power.

Australian artist Katrina Syme's work *Russula persanguinea* uses an approach to the picture shape that is reminiscent of the vignettes popular in the Victorian era, suggested by the curved top of the picture. Making the top this shape also repeats the shape of the mushrooms, establishing a relationship between the picture shape and the forms it contains.



Russula persanguinea, 1994 by Katrina Syme

She adds a hint of playfulness by allowing little pieces of the picture to poke out the sides, thereby giving our perceptions some work to do, figuring out where the picture space begins and ends.



MCEscher Singapore by Jacque Donovan

No discussion of the shape of pictures would be complete without mentioning the circle. BDAS Botanic Artists member, Jacque Donovan is a talented artist, who is never afraid to venture bravely where others may fear to go. In this

beautiful work, she has tackled the challenges boldly, while always maintaining a harmonious relationship between the forms in the picture and the shape that contains them.

I hope that this discussion has given you some things to think about and try in your own work. Be brave and venture outside the comfort zone. Its challenging, but new ideas and unexpected results will emerge to enrich your paintings.

I would welcome your feedback on the ideas raised here, so that we can continue the conversation in future issues of Tendrils.

Artist's Profile

Helen Thomas

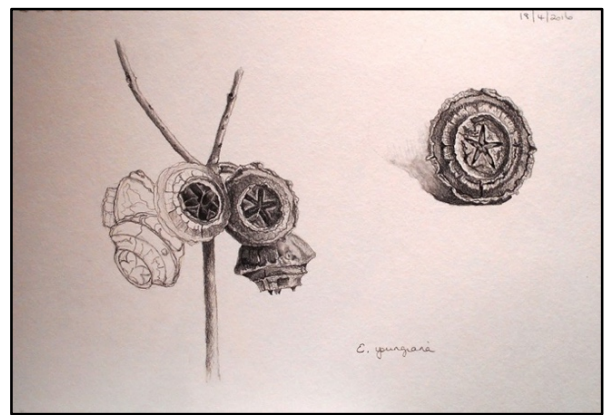


I grew up in Brisbane and took art class all through school. After school, work and life got in the way and I used dressmaking as my artistic expression. So drawing and painting fell by the wayside for a long time. I loved gardening and the plants in Queensland but missed having four seasons so I was very happy when I moved to Canberra and could grow bulbs and cold climate plants, as well as roses.



Poppies

I came back to painting about 10 years ago and joined evening classes as I wanted to learn watercolour techniques. I found some excellent teachers, especially Noel Ford as his beginner class went right back to basics which is what I looking for. Finding teachers can be tricky as I want teachers who can show me something new. Ray Barnett was a very good teacher, as his paintings are so full of light and movement and his demonstrations were easy to follow. I also really enjoyed a summer school workshop with John Lovett who showed a completely different style from my natural inclination and was challenging for me. I tend to be very controlled it's good to try something new that I would not usually do.



E Youngiana

I think I always had in the back of my mind that I wanted to paint plants so I could combine art with my gardening, and I found my way to Helen Fitzgerald's botanical group at Bungendore. I started with the 5-day botanical workshop and stayed. Helen and the group there are very encouraging and I like the 'cross-pollination' in sharing ideas and plants. I find it fascinating that people painting similar subjects can have such a variety of styles, and that we focus on such different things.

For me, painting and drawing botanical subjects is a good opportunity to look closely at plants. I drew a Platycodon and found that the flowers can have 4 or 5 petals on the same plant. I drew a lily bud as it was unfurling and discovered the fascinating way the petals curl up together as it develops.

I am currently working on a painting of a Sempervivum from my garden. I had been going

to compost the lot for a while, but now that I have watched it over a season I have had to search out some succulent nursery's so that I can get more varieties to paint. I also now know the difference between *Sempervivums* and *Escheveria*.



Sempervivum – work in progress

I went to Botanical Gardens in Sydney recently for the 'Finding your Inner Flockton' weekend class. This teaches about scientific botanical illustration and I enjoyed it because it focused on really looking at the features of the plant and accurately recording it in a clear way. It was very challenging as the illustrator can't get creative with what they see in the specimen, but looking at the entries in the Flockton awards each year the artists can still work within the parameters allowed to produce beautiful artistic works.

For myself, I have discovered that I like drawing more than painting as I tend to start a quick reference drawing in my sketchbook and end up working it into a very detailed piece, but I have to be really, really honest and say that botanical art gives me an excuse to visit art supply stores and buy lots of kit and paints of every colour of the rainbow (even though I mostly only use the twelve or so in my palette), and to visit nurseries and gardens to find lovely new plants.

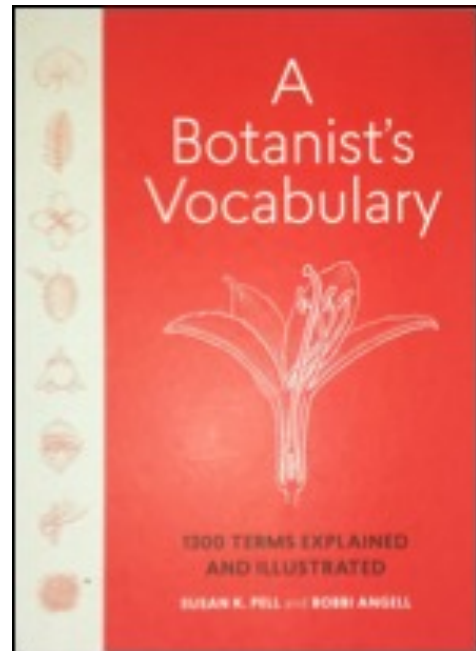
Book Review

By Rosie Wade

***A Botanist's Vocabulary: 1300 Terms Explained and Illustrated.* By Pell, Susan K. and Angell, Bobbi. Timber Press, 2016**

So, you're painting away, getting something ready for an exhibition. It needs to be botanically

accurate, scientifically accurate, as well as beautifully painted. You check the details on Plantnet, from the Royal Botanical Gardens in Sydney, and read that the particular leptospermum you want to feature is "glabrescent". Huh?? That's where this really useful book from Bobbi Angell and Susan Pell comes in. "Glabrescent" means that the plant is becoming hairless, as with some leaves as they mature. Useful tip.



That one is fairly easy to deal with, but what if you want to be absolutely certain what a "petiole" is? This book offers not only definitions, but illustrations, so that the visual learners among us can see what it means (it's the leaf stalk that connects the blade to the stem – and it's the kind of detail that botanists, judging our work, really focus on). You might want, instead, to paint an acacia, and want to check the difference between a leaf and a phyllode. A phyllode is a "leaf-like structure formed from a laterally expanded petiole without a blade or with a very reduced blade" – and there's an illustration for that, too.

There is so much to learn with botanical art and I've found this a really handy extra reference, so that the details don't get in the way of creating something with visual appeal.

Traveler’s Tales

By Cathryn Coutts

Hamilton Gardens, New Zealand

On my recent trip to the North Island of New Zealand I was overjoyed to take the time, while in the city of Hamilton, to visit the famous Hamilton Gardens. These are not botanical gardens in the strict sense, but still offer visitors a beautiful collection of plants to enjoy, including plants native to New Zealand.

The Gardens’ brochure tells visitors that “forty years ago Hamilton Gardens was a bleak landscape. It was the site of a sand quarry, a former Victorian rifle range and the city’s rubbish dump. It was covered in weeds, mud and household rubbish.”

In the time since the gardens began, a truly wonderful transformation of the site has occurred. It sits alongside the Waikato River, which runs through the city, with a river cruise available to enrich your visit.

The Paradise Garden Collection is a series of six small enclosed gardens, each based on a different culture’s garden design traditions. My favourite was the Japanese garden with its use of stones, rocks, plants and water to create a tranquil place of peace and contemplation. I also found the Indian Char Bagh garden interesting, with its pavilion overlooking the river.



Japanese Garden, Hamilton Gardens New Zealand

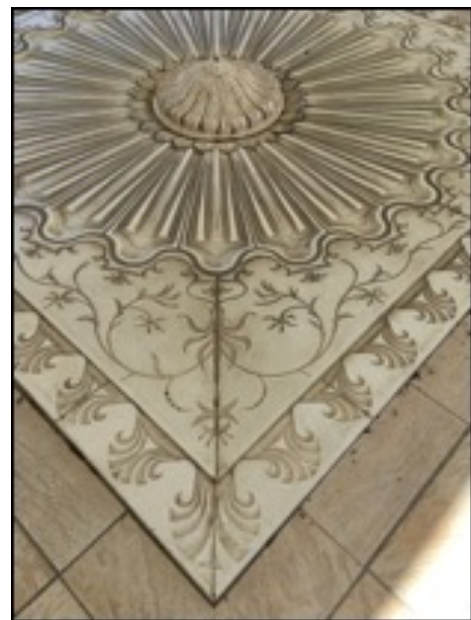
Other garden areas to see include the Fantasy, Cultivar, Landscape and Productive collections.

I found the Te Parapara Garden, in the Productive collection, most interesting because it demonstrated traditional Maori horticulture, with particular reference to Waikato region.



Te Parapara Garden, Hamilton Gardens New Zealand

Plants as an inspiration for design, are always with us, as this lovely floor tile design from the Indian Char Bagh Pavilion illustrates.



Floor of the Pavilion in the Indian Char Bagh garden.

This is a lovely place to see if you are travelling to Hamilton, which is itself a most attractive city in New Zealand to visit.

For more information go to:

www.hamiltongardens.co.nz

Workshops and Events

Helen Fitzgerald

Helen has several courses and weekend workshops on offer again this year, to be held at the Bungendore School of Arts.

Botanical Illustration, 5-day workshop 23-27 April.

Painting Birds, 5-day workshop 1-5 October.

There are weekend workshops in Exploring Watercolour, Holiday Sketchbook and Landscape Painting, with dates to be advised. For more information contact Helen on:

<http://helenfitzgerald.com/courses>

Phone +61 (02) 62972697, or post to

PO Box 125, Queanbeyan, NSW 2620 Australia.

For the Love of Plants

This event will be held for the second time, during October this year.

The exhibition will run from 17 to 30 October, at the Bowral Gallery. Official opening is on Saturday October 20 at 4.30pm.

The workshops will be on two weekends, Saturday-Sunday 20-21 October, and Saturday-Sunday 27-28 October.

Details to follow in the next issue of *Tendrils*. In the meantime, please contact Rosie Wade for information on:

bdasbotanicartists17@gmail.com

Websites

Two sites from Korea that are interesting to visit are the Botanical Artist Society of Korea and the Korea Botanical Arts Cooperative.

It's interesting to see the work of botanical artists from another culture, and realise that we share our passion for the art form with many people in other countries.

Some of the information on these sites is in English, but where this is not so, the images are nevertheless lovely to see.

To find Botanical Artist Society of Korea, just do a Google search on that name, as the web address is in Korean.

To find Korea Botanical Arts Cooperative go to:

www.botanicalartandartists.com/news/korea-botanical-arts-cooperative



One of the beautiful paintings on the Botanical Artist Society of Korea website.

BDAS Botanic Artists Meetings in 2018

Term 1: February 12, March 12, April 16

Term 2: May 21, June 18

Term 3: July 16, August 20, September 17

Term 4: October 22, November 19, December 3

Publication Deadlines & Contact Details

This newsletter was prepared by Cathryn Coutts. Next issue to be published in June 2018.

Contributions are most welcome. They should be received by May 25, 2018.

Please send text unformatted. An email is fine. Images need to be jpegs that are easily emailed.

There is no charge for advertising in this newsletter.

Newsletter enquiries and contributions to:

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