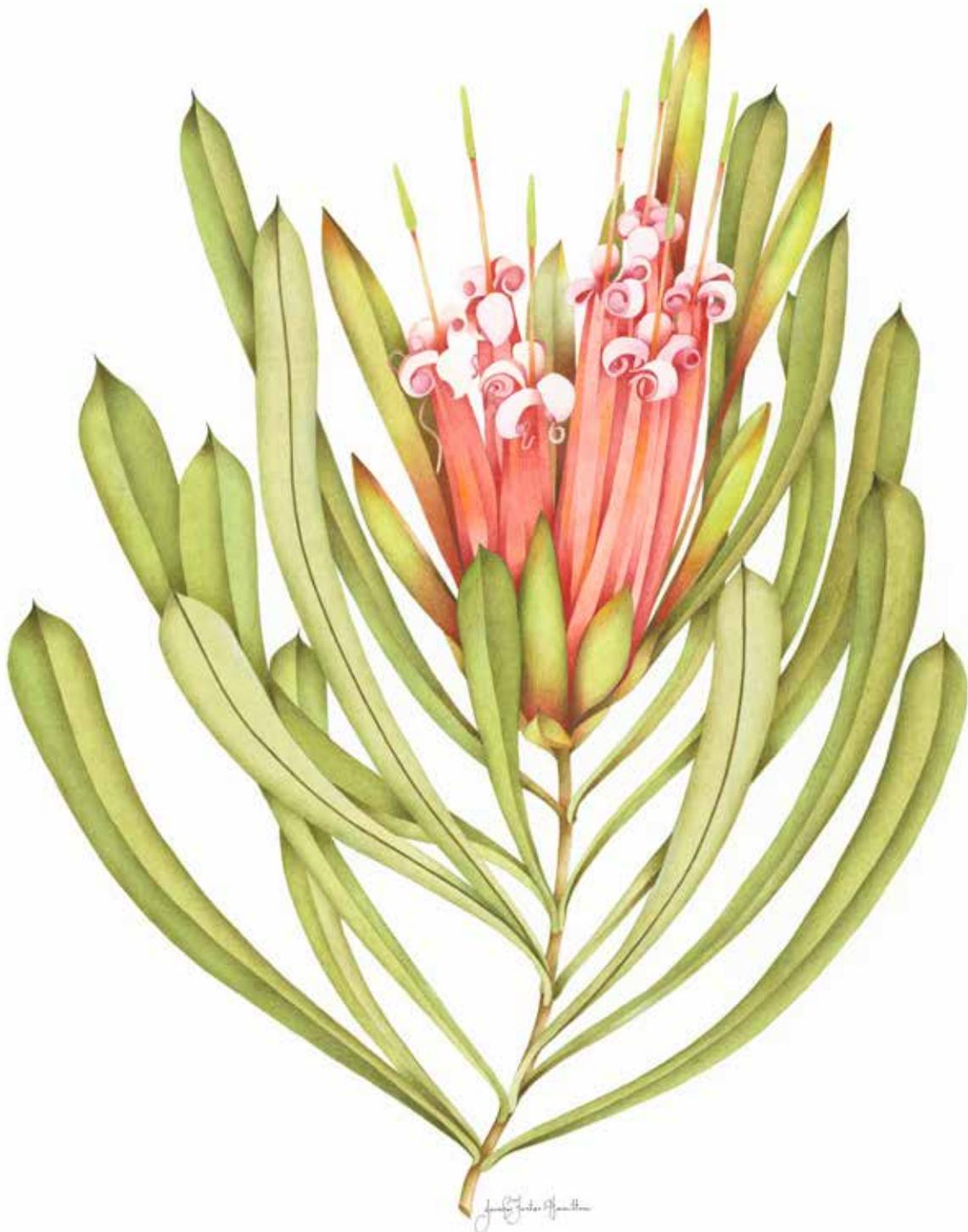


Contemporary  
botanical artists'  
response to the  
legacy of Banks,  
Solander and  
Parkinson

# Artistic Endeavour

Education resource



# Artists

Gillian Alfredson  
Catherin Bull  
Edwin Butler  
Robyn Douglas  
Naomi Florence  
Sandra Ford  
Jennifer Foster-Hamilton  
Maria del Carmen (K-le) Gomez Cabrera  
Julia Hancock  
Anne Hayes  
Cassandra Hodgins  
Tanya Hoolihan  
Beverley J Irwin  
Florence Joly  
Dianne Lois Kelly  
Nita C Lester  
Dorothee Nijgh de Sampayo Garrido  
Minjung Oh  
Ann Phillips  
Colin Price  
Pauline Putland  
Eva Richards  
Beryl Robertson  
Inger Rowe  
Louise Saunders  
Ann Schinkel  
Liz Showniruk  
Marcelle Stirling  
Kay Sullivan  
Ellen Terrell  
Penny Watson  
Lindsay Watts  
Gwenda White



# Artistic Endeavour

## Education resource

### Contents

- 04** Teachers' Notes
- 06** *Curatorial threads*, an essay by exhibition Co-Curator, Beth Jackson
- 13** *Responding and Making* activities
- 23** *Look & Discover* activity sheets
- 41** *Mindful Colouring* activity sheets

The exhibition, *Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson*, traces the extraordinary legacy of plant collections made along the east coast of Australia in 1770 during Captain James Cook's voyage on HMB *Endeavour* (1768–1771). The joint efforts of scientists Sir Joseph Banks and Dr Daniel Solander, and botanical artist Sydney Parkinson, were the first attempt to collect and document the flora along this coastline.

The exhibition of botanical artworks by members of the Botanical Artists' Society of Queensland portrays a selection of those same plants collected and identified in 1770.

The *Artistic Endeavour* exhibition is touring to Australian venues until the end of 2022.

Note: Plants in artwork titles are described by *Scientific name*, common name and, where known, the Indigenous names in Guugu Yimithirr and Yuggara languages.

Museums & Galleries Queensland acknowledges the Traditional Owners of the land on which we work and live, and recognise their continuing connection to land, water and community. We pay respect to Elders past, present and emerging.



# Teachers' notes

## About this education resource

This Education Resource draws upon the botanical artworks featured in *Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson*, a touring exhibition marking the 250th anniversary of the voyage of HMB *Endeavour* during the years 1768–1771. The contemporary artworks on show have been inspired by the work of the botanists and illustrators on board, who gathered and recorded numerous plant specimens from around the world, many of them collected from the east coast of Australia.

Learning opportunities embedded in this resource are aimed at Australian students of Years 5 and 6, but may be appropriate for a much wider age range. The questions are designed to be used as prompts, and the tasks provide for varying levels of engagement in learning.

Artworks in the exhibition have been grouped into eight themes:

- *Artistic Endeavour* – then and now
- Art and science – a dialogue
- Botanical artmaking – media and methods
- From the parts to the whole
- Observation and (in)accuracy
- Life cycles and relationships
- Indigenous peoples and plants
- Australia's astonishing biodiversity

These themes are explored further in the essay by exhibition Co-Curator, Beth Jackson, on pages 6 to 12 of this resource, and in the exhibition catalogue.

An online version of the *Artistic Endeavour* exhibition catalogue can be viewed at <http://magsq.com.au>, the website for Museums & Galleries Queensland. It is highly recommended that teachers access the catalogue for relevant historical background, detailed artwork information and selected images of the artworks in the exhibition. The website also has excellent video resources featuring exhibition artists.

In addition, the Botanical Artists' Society of Queensland – whose members have created the artworks for this exhibition – has the complete list of artworks, with images, available on their website <https://botanicalartqld.com.au/artistic-endeavour-page/>

This resource can be used without physically viewing the exhibition, however those who visit the gallery will be rewarded with a superb collection of contemporary botanical artworks. Attendees will learn about the vital contribution made by botanical illustrators and artists, both past and present, toward the recording of flora found in specific geographical areas of Australia. The contemporary artworks in the exhibition depict a selection of the same plant species collected by botanists Sir Joseph Banks and Dr Daniel Solander aboard HMB *Endeavour* during the Australian leg of its voyage, 1768–1771.

For those with students attending the exhibition, teachers should discuss codes of behaviour and etiquette in gallery spaces to ensure the safety and conservation of important artworks and the safety of the students themselves.

Teachers may wish to use this resource when planning a visit to the *Artistic Endeavour* exhibition or to select tasks for a thematic unit of work. Either way, students will be given the chance to explore, react to, analyse, and interpret artworks as a means of deepening their visual engagement by building skill sets for looking at, interpreting, and articulating their responses to art. The suggested tasks also assist students to understand art through their own making, by providing opportunities to work with similar mediums and materials as the exhibition artists. In addition, students may develop and refine techniques and processes to expand their capacity to represent ideas and subject matter in their own artworks.



# Teachers' notes

## Organisation of this resource

The learning opportunities and experiences on pages 13 to 22 of this resource are organised under the headings, *Responding* and *Making*. Both *Responding* and *Making* involve developing practical and critical understanding of how an artist uses an artwork to engage audiences and to communicate meaning. It is not expected that all tasks be completed. Please note that some learning experiences may rely on knowledge and/or techniques gained from an earlier task.

This resource also contains *Mindful Colouring* activity sheets; and separate *Look & Discover* activity sheets, which contain an exhibition artwork image, questions, and space for students to respond. Answers to these questions are provided on pages 39–40 of the resource. Both the *Mindful Colouring* and *Look & Discover* activity sheets can be photocopied as required.

### It is suggested that teachers:

- peruse this education resource to handpick tasks and questions to suit the student cohort;
- consider how to best implement each learning experience – eg whole class task, group work, individual activity, home project;
- facilitate students to choose some of the tasks from the teacher's selection;
- identify which students may require prior learning opportunities to enable access to specific tasks;
- encourage students to identify and evaluate how their learning through art has helped to broaden or deepen their engagement with environmental issues – a possible culminating activity.



# Curatorial threads

Beth Jackson

## Artistic Endeavour – then and now

**Artistic Endeavour traces the extraordinary legacy of plant collections made along the east coast of Australia in 1770 during Captain James Cook's voyage on HMB Endeavour (1768–1771). The joint efforts of scientists Sir Joseph Banks and Dr Daniel Solander, and botanical artist Sydney Parkinson, were the first attempt to collect and document the flora along this coastline. This exhibition of botanical artworks by members of the Botanical Artists' Society of Queensland portrays a selection of those same plants collected and identified in 1770.**

The *Endeavour* expedition took place in the 'Age of Reason', a time of innovation and scientific discovery in Europe. While the journey's primary purpose was to gain geo-political and commercial advantage for the British Empire<sup>1</sup>, it was as much or perhaps even more for its secondary purpose, 'to study and make collections of all natural materials, beasts, fish and minerals' and the passionate work of the naturalists on board, that the expedition achieved great fame and significance.

This was a crucial period when modern science started to become established and gain widespread social prominence.<sup>2</sup> The young and independently wealthy Joseph Banks successfully lobbied London's Royal Society and through them, the British Admiralty, to be included on the *Endeavour* voyage, self-funding a team of eight staff and extensive library and equipment stores for collecting, studying and preserving natural history specimens. Following the voyage, Banks became President of the Royal Society, establishing an influential, international scientific network, which he presided over for more than forty years. This succeeded in convincing the British government that investing in scientific research was in the nation's and Empire's best interests.

Botanical art is an art practice in the service of science. Sydney Parkinson was the first European artist to draw and paint plants collected from places on the exploratory voyages, greatly influencing the role and rise of botanical art.<sup>3</sup> Parkinson's sketches finally made up 21 large bound volumes. These were supported by often rapidly made notes by Banks and Solander and subsequent fair copies written out by Banks' secretary and Finnish botanist, Dr Herman Spöring Jr. The records all remain an area of active research today and of great scientific importance.

The practice of botanical art has today matured into a recognised and reputable field involving specialist research, observation, techniques and methodologies.

Unlike Sydney Parkinson, the artists featured in *Artistic Endeavour* have had long periods of time to observe, research and know these plants. They have all liaised closely with Dr Nita C Lester, botanist, artist and Society President, who ensured the acceptable accuracy of the artworks for scientific value and purpose. In these intricate renditions, the works also speak to us as art, opening up affective emotional and intellectual responses of wonder and curiosity at Nature's astonishing designs.

During their 70 days along the east coast of Australia, Banks and Solander collected over 1,000 species of plants and animals. Much of what was found was completely new to them and to the Western world, and many species of *Eucalyptus*, *Grevillea*, *Callistemon*, *Dillenia* and *Mimosa* were all eventually formally classified on the basis of the specimens collected on this trip.<sup>4</sup>

This exhibition includes portraits of some of Australia's most iconic plants. Anne Hayes has depicted a single cone of *Banksia serrata* at heroic scale with great impact. Catherin Bull's commanding work captures the smooth white bark of *Eucalyptus platyphylla* with intense details of the distinctive broad leaves. Julia Hancock's lively and sensitive portrait of *Melaleuca citrinus* is flush with new growth and the much-loved, familiar flowers.



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## Art and science – a dialogue

**Botanical illustrators and artists have a diverse range of backgrounds and training. They may enter the field from fine art, graphic design, horticulture, landscape design, botany, or general biology. Some are graduates of one of a small number of tertiary programs in botanical art and scientific illustration, whereas others are self-taught. Many botanical artists learn from their peers, taking workshops and masterclasses with leading botanical artists that are often hosted by botanical artists' groups and societies. The field is keenly cooperative and collaborative, sharing knowledge about both botany and artmaking, with online networks enabling international exchange.**

Some botanical artists are also botanical illustrators. A botanical illustration is governed by stricter conventions and is usually produced to illustrate a botanical, taxonomic text. Typically, the artist works under the direction of a botanist to depict all relevant aspects of the plant, including the life cycle, and even relevant dissections, to enable accurate identification of the species. Over 90% of botanical illustrations are monochrome, drawn in graphite or in pen and ink. Botanical artworks, on the other hand, are always scientifically and botanically correct but not necessarily complete. More emphasis is placed on aesthetic value and the artist's interpretation of the plant. Artworks are frequently in colour, on a plain background.

Botanical illustration and art require an understanding of plant morphology. What is even more foundational is the ability to observe and accurately record the living plant. Botanical artists will research their plant in written texts and also observe the plant growing over time, potentially even in different locations and throughout seasonal cycles, making notes and field sketches and photographic documentation. The artist is then able to take good specimens – ones that are typical of that species or particularly inspiring. This can involve obtaining collection permits and permissions. Artists will work with both live and dried specimens, often dissecting the plant, observing it under a microscope, and taking accurate measurements. Artists will liaise with botanists at various stages in their process to seek advice and support, particularly in regard to which features of the plant should be emphasised. Some botanical artists are also scientists and produce botanical art as an integral part of their practice and research.

Often, the finished illustration or artwork is a composite of many smaller drawings, some showing key plant parts such as seeds, flowers, or fruit in section or whole. The scale of specimen depiction is usually 1:1 or, if magnified or reduced, a scale will be indicated. These detailed observations and depictions can, in some cases, call attention to details of the plant's structure that the scientist has missed. For botanists, botanical illustration and art are an essential aid to plant identification, and regarded as an important scientific tool – one which has not been replaced by photography.

Many of the artworks in *Artistic Endeavour* reveal the lifecycles of native Australian plants in intricate detail. *Hardenbergia violacea* by Cassandra Hodgins lyrically expresses this popular plant's vigorous climbing habit, while depicting leaf, flower and seed formation. Minjung Oh depicts the glorious opening of the *Grevillea pteridifolia* flower, revealing the development of a single flower stalk in acute detail.

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## Botanical artmaking – media and methods

**During the early stages of the *Endeavour* voyage, artist Sydney Parkinson was able to keep pace with Joseph Banks and Daniel Solander's plant collecting, completing his sketches in colour. However later, and particularly while in Australia, he was inundated by the number of new specimens and could only sketch, partially colour and make notations for significant portions of each plant portrait. In addition, his workload increased when topographical draughtsman and landscape artist, Alexander Buchan, died in Tahiti.**

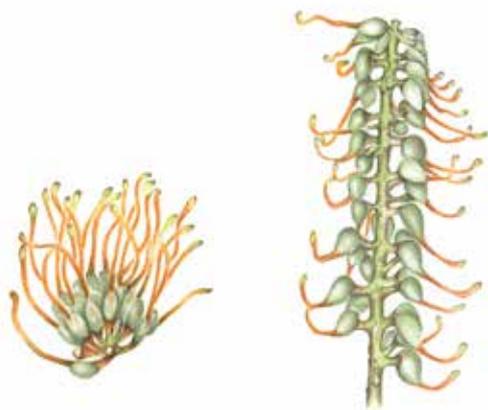
Parkinson lived and worked on board ship in a small cabin surrounded by hundreds of specimens – conditions were cramped and without a level working surface. In Tahiti he was plagued by swarms of flies that ate the paint as he worked! Parkinson worked on paper using watercolour, wash, pen and pencil. Colour pigments were ground up on board ship. Banks and Solander decided which specimens should be drawn on the basis of their being noteworthy or new to science.

Watercolour is a medium often favoured by botanical artists both for its portability and convenience and also for the ability to capture fine detail. It is therefore adaptable for both working quickly in the field and for producing prolonged detailed studies in the studio. Although an accessible and versatile medium,

watercolour requires extraordinary skill and precision in its application to achieve its best effects. The finely ground pigments, bound by gum arabic or other binding medium and afloat in water, resist absorption, coating the paper surface with a jewel-like brilliance and achieving a transparent quality which can be built up in layers.

Vellum (or calf skin) was used as an alternative medium to papyrus or paper for painting and printing since Roman times, and was often a preferred surface for botanical artists for its innate translucency and smoothness. Vellum is newly popular amongst contemporary botanical artists and is particularly favoured by those who are painting in a very precise way – typically working with ‘dry’ watercolour using a stippling technique or very small strokes. Silverpoint, another medium used by the old masters, is also enjoying a revival by artists today. Styluses containing a sharpened silver wire produce delicate pale lines that tarnish over time to golden browns. Drawings have a lovely glow due to thin layers of silver reflecting light. *Ipomoea macrantha* in silverpoint on clayboard and *Castanospermum australe* in watercolour and gouache on vellum by Eva Richards are superb examples of artworks in these mediums.

Contemporary botanical artists employ a diverse range of other media including graphite, pen and ink, gouache, colour pencil, and scraperboard. Artists are also producing works, in whole or in part, through various digital software programs and *Lotus australis* by Penny Watson is a delightful example of this innovative approach. While the choice of media is intrinsically important to the resulting artwork’s aesthetic impact, it is their service to communicating the realism, detail and clarity of the plant subject that distinguishes botanical art.



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## From the parts to the whole

**Botanical art may form part of a project and contribute to a flora or florilegium – records made of plants in a geographical location or garden.**

Sir Joseph Banks intended to publish the natural history records made during the *Endeavour* voyage as a Florilegium. From 1773 to 1784, he employed five watercolourists to complete 595 new artworks based on Parkinson’s unfinished work, and 18 engravers to produce a total of 738 copper printing plates. Botanist Daniel Solander provided ongoing support until his sudden death in 1782. However, the scientific publication never happened and only select proofs were made from the copper plates in Banks’ lifetime.

Banks made the collection records available to other scientists for their research. Of the estimated 3,607 plant species collected over the entire *Endeavour* voyage (represented by over 30,000 collected specimens), about 1,400 species and 110 genera were new to science.

Between 1900 and 1905, the British Museum (Natural History) issued lithographic prints of just 315 of the plant engravings, under the title *Illustrations of Australian Plants*, which included three newly made lithographic images not represented by the copper plate engravings. Much later in 1973, a selection of 30 of the copper plate engravings was printed in black only and published in a bound volume entitled *Captain Cook’s Florilegium*. It was not until the 1980s that the Museum, in association with the publisher Editions Alecto, decided to restore the copper printing plates and print the complete set of images for the first time in colour, using the *à la poupée* method to apply each colour separately to the plate. A limited edition of 100 sets, under the title of *Banks’ Florilegium*, was published between 1984 and 1987.

In the progression from initial drawing to completed painting to published engraving, there is a visual journey, building the plant portrait in completed detail and aesthetic composition. *Artistic Endeavour* includes reproductions of several historical works including initial drawings by Parkinson, finished paintings by John Frederick Miller and Frederick Polydore Nodder, and final engravings. The sequence of *Xylomelum pyriforme* is particularly rich and revealing. Dorothee Nijgh de Sampayo Garrido’s contemporary portrait of *Xylomelum pyriforme* provides a visual companion with a deeply attractive lustrous aura.

Botanical artworks are carefully considered arrangements of the plant's key characteristics, often comprised of component elements that have been observed and depicted over seasonal time. Where, for example, a botanical artwork depicts flowers and fruit appearing on a specimen at the same time, this must be an accurate representation of the plant's behaviour. Otherwise, flowers may appear on the specimen with the fruit depicted separately or vice versa. The same applies to leaf growth and seed formation. Dianne Lois Kelly's *Callicarpa pedunculata* depicts clustering formations of flowers on one branch and fruit on another in a rhythmic and sensitive reflection.

By developing a thorough understanding of each species, and often through discussion with a botanist, the artist determines its key features, which can involve the depiction of roots and bulbs, barks and seed pods, or even key colour changes over time. Sometimes, the artist will focus on only select aspects of the plant, and a finished artwork may contain a single seedpod. Often times, botanical artists will portray the same species many times over, exploring new ways to express the special character of the plant that they have come to know and appreciate in such intricate detail.

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## Observation and (in)accuracy

**In 1770, Banks, Solander and Parkinson were only able to observe plants in their natural habitats very briefly and the collected specimens could only be kept fresh for short periods before being pressed between paper pages into drying books.<sup>5</sup> An excerpt from the BBC and History Channel co-production, *The Ship*, shows contemporary botanical artist Lucy T Smith taking the place of Sydney Parkinson in this historical re-enactment of the *Endeavour* voyage. Lucy demonstrates and describes some of the challenging on-board conditions.**

It is understandable then that some of Parkinson's botanical illustrations have inaccuracies that are only appreciated through greater contemporary knowledge of the plants. One example of this can be seen in the historical depictions of *Melaleuca quinquenervia* and *Melaleuca viminalis* which fail to accurately depict the growing tip and habit of the branches. The historical drawing, painting and print depict the branch upright with a terminal flower. However, as shown in the

contemporary artworks, the branches of this species are weeping and the flowers occur along the branch with a growing tip of new leaf appearing beyond, even before the flowers are finished.

In 1735 in Sweden, Carl Linnaeus published *Systema Naturae*, a binomial classification system for the natural world which he continued to develop, expand and republish widely over the following decades. Daniel Solander studied with Linnaeus and employed the binomial system in identifying the plants, both known and new, collected during the *Endeavour* voyage. Thus, the fame and success of the *Endeavour* expedition helped to consolidate the international adoption of this classification system, which is still in use today.<sup>6</sup>

*Melaleuca* and *Callistemon* are two of the best-known Australian members of the Myrtaceae family. All of the callistemons and many of the melaleucas have flowers arranged in 'bottlebrush' fashion, clustered together in cylindrically shaped spikes. But only callistemons are commonly called bottlebrushes; melaleucas are usually called paperbarks or tea trees. Over the years there have been suggestions that the differences between species of the two genera are not sufficient to warrant them being kept distinct. The well known *Callistemon viminalis* is one that has often been discussed as not easily fitting the accepted definition of *Callistemon*. Some state herbaria, including Queensland, have transferred all species of *Callistemon* into *Melaleuca*, while others have retained them as separate genera.

Botanical art plays a vital role in accurately depicting the plant species as it really is, transcending changing classifications and evolving taxonomies. The much-loved flowers of the *Melaleuca* species present a serious artistic challenge. Several of these contemporary artworks have portrayed the plant at magnified scales.



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## Life cycles and relationships

**The morphology of a plant tells the story of its unique evolution, adaptation and survival. While many plants can be dispersed, grow and survive across different regions, many others can only be found in one isolated location, occupying a highly specific environmental niche. Only a small portion of Australia's 20,000-odd species of vascular plants (ferns, conifers and flowering plants) are in cultivation. To really know and appreciate our natural heritage, we need to go beyond our gardens, even our Botanic Gardens, and encounter plants in their native habitats.**

Botanical artworks may include a record of the plant growing in its natural habitat. *Dischidia nummularia* by Colin Price shows the plant growing on its host tree and with *Dendrobium canaliculatum* – the rich dark details of the bark contrasting with the delicacy of this unusual succulent. Ellen Terrell's portrait of *Cynometra iripa* includes a profile of the various mangrove species that live in the Daintree River's lower reaches. This shows their adaptive relationship to variations in water salinity, extending from the low-growing exposed coastal species to the much taller and more protected inland forms. The shaded portion of the tree profile indicates the region where *Cynometra iripa* thrives.

Botanical artworks may also include other special, dependent and inter-dependent relationships such as pollinating insects. *Acacia holosericea* by artist and botanist Dr Nita C Lester is a portrait in two parts, with one part depicting a special butterfly and ant relationship. *Jalmenus evagoras* is a small, metallic blue butterfly notable for its unique mutualism with ants of the genus *Iridomyrmex*. The ants provide protection for the caterpillars and cues for adult mating behaviour. They are compensated with food secreted from the butterfly larvae. The ants greatly enhance the survival and reproductive success of the butterflies. This butterfly lives and feeds on *Acacia* plants, so populations are localised to areas with preferred species of both host plants and ants.<sup>7</sup>

All botanical artworks seek to capture and express the plant as a living subject. While a plant portrait may reveal millennia of evolutionary adaptation and connect us to deeper cycles of time, it will also capture a sense of the momentary and the fleeting – flushes of new leaf, budding flowers, swelling fruit, germinating seed or shedding bark. Such vivid immediacy connects us to our own living presence and perhaps even a sense of our own mortality.

Many botanical artists include depictions of decay within their plant portraits, evoking the cycles of death as well as life. Liz Showniruk's *Homalanthus novoguineensis* focuses on one mature red and decaying leaf, finding beautiful detail in this single feature and capturing the real and poetic essence of the plant's common name, bleeding heart.

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## Indigenous peoples and plants

In addition to illustrating the collected plant specimens, Sydney Parkinson was also the first European artist to undertake illustrations of the Indigenous peoples of Australia from direct observation.<sup>8</sup> While the ship was under repair on the Endeavour River in far north Queensland, the crew were able to make contact with the Indigenous people of this area – the Guugu Yimithirr. Cook, Banks and Parkinson recorded some of their language – including the word 'Kangooroo: the leaping quadruped' noted and depicted by Parkinson.<sup>9</sup> Guugu Yimithirr remains an active spoken language today<sup>10</sup> and, where possible, plant names in Guugu Yimithirr have been included in the artwork labels of this exhibition. Names in Yuggara, the Brisbane region Aboriginal language, have also been included, where available, to represent those plants found in south eastern Queensland.<sup>11</sup>

Of course, while the collected plants were new to European eyes, they were deeply familiar to Indigenous peoples. What may have appeared to Cook and Banks as a wild landscape supporting a nomadic people that hunted and foraged, can now be better appreciated as an intensively managed and extensively settled landscape by peoples with deeply established and multi-faceted connections to country.<sup>12</sup>

*Castanospermum australe* is a tropical rainforest tree that originates in Cape York but has been found as far south as northern New South Wales. Contemporary research mapping the tree's DNA provides strong evidence that Indigenous peoples carried, shared, and traded the seeds as a valuable food as they travelled along the Great Dividing Range.<sup>13</sup> Edwin Butler's brilliant portrait of this tree is a celebration of fertility.

Indigenous shields, made from the soft wood of *Erythrina vespertilio* in tropical northern Australia, were traded as far south as Lake Eyre in South Australia.<sup>14</sup> The tree's inner bark and leaves have medicinal uses, the tree roots are eaten raw, and the bright red seeds are used as decorations in weaving

and body designs. Robyn Douglas' portrait dances with life in rhythmic flows of curving lines and gentle tonal variations.

Plants are foundational to every aspect of traditional life for Indigenous peoples, providing food and vital materials for shelter and clothing, tools, toys and instruments, medicines and ceremony. Plants, through their flowering, fruiting and other seasonal variations, provide a guide for living on country, indicating, for example, when and where to hunt, to camp or to travel. Many Australian plants have evolved dependencies on Indigenous peoples, such as those plants that are propagated by fire, a dependency created by Indigenous peoples' regular burning of the landscape.<sup>15</sup> Certain plants have great cultural and spiritual significance, particularly trees. Major trees could become place-markers for ceremonial gathering, burial or birthing, and were often planted in groves and carved. Plants, especially trees, feature in the creation stories, songlines and artworks of Indigenous peoples.

Potential benefits in bringing together traditional Indigenous plant knowledge with contemporary scientific research include the development of new foods, medicines and materials, as well as improved land management practices. Botanical art can provide a basis for understanding, sharing and protecting our unique natural heritage, and provide artists and audiences alike with a means for connecting to and caring for country.

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## Australia's astonishing biodiversity

**Today, botanical artists continue to accompany botanists on journeys of discovery, just as Parkinson did with Banks and Solander on Cook's *Endeavour* in 1770. Like Parkinson, contemporary botanical artists undertake vital field work, roaming through national parks and forests, or through local bushland reserves, recording the plant life that they observe and creating artworks that help inform the public about nature's diversity and fragility.**

Australia is home to the highest number of unique plant families in the world – 92% of Australian flowering plants are found nowhere else. Some are plants that reach back to the beginnings of plant life. We have plants that have no living relatives in any other country of the world.

*Australia has more plants than 94 per cent of countries on earth, but we have the highest loss of species (flora and fauna) of anywhere in the world. About 6 per cent of our endemic vascular plants are threatened with extinction – 1,271 plants are on the Environment Protection and Biodiversity Conservation Act list, on a spectrum from critically endangered to vulnerable. These plants might be at risk from diseases such as *Phytophthora*, their populations degraded through weed infestation, erosion or salinity, grazing, feral animals, fire and climate change, but their biggest threat is habitat loss through clearing for housing, agriculture and logging. Just about every region has a local plant that is vulnerable, and it is disturbing to consider that even small declines in species can significantly disrupt the complex web of insect, bird and animal life.<sup>16</sup>*

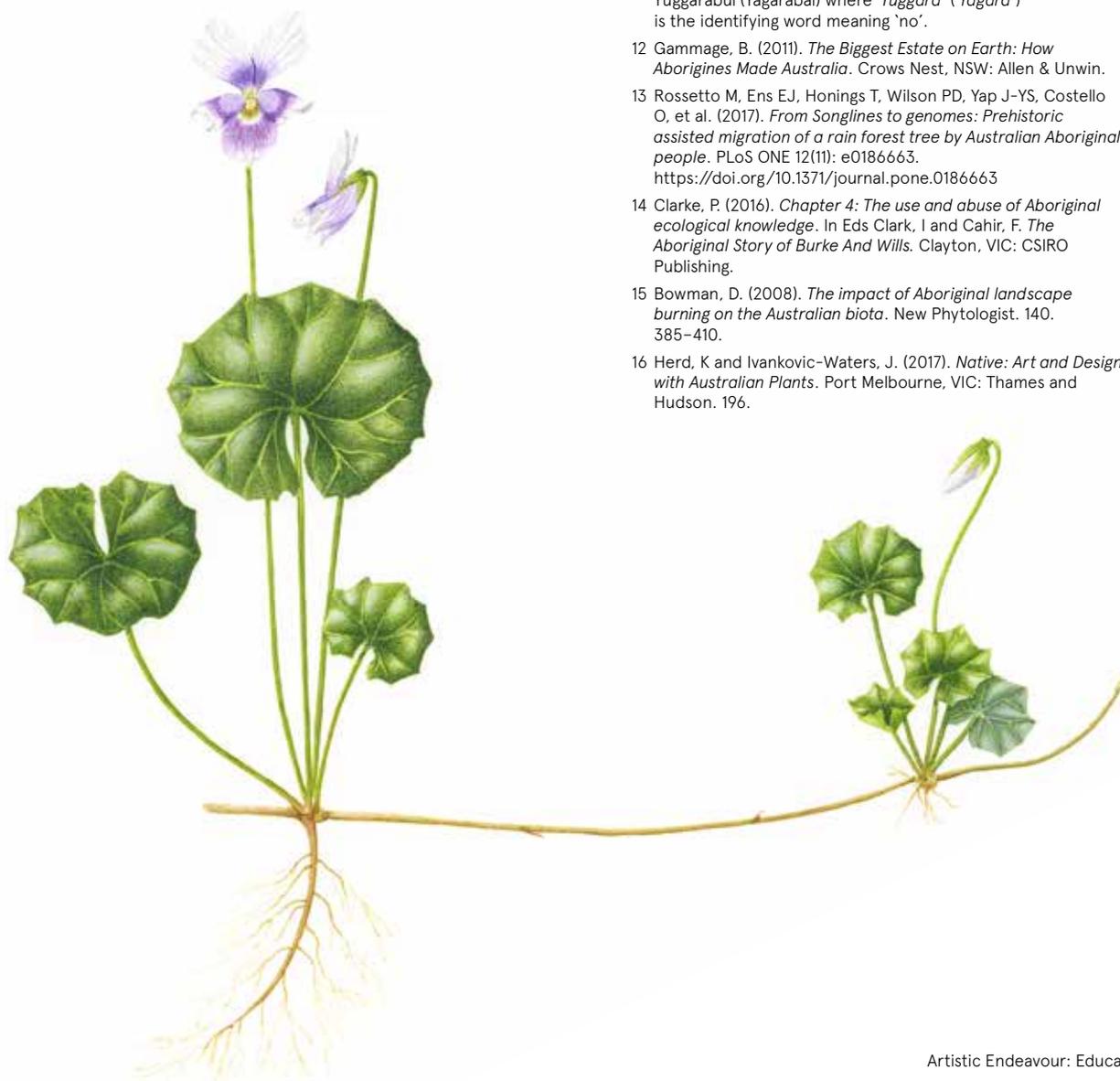
*Artistic Endeavour* is a celebration of Australia's unique flora. The exhibition provides a small snapshot of the biodiversity of Australia's eastern coast. Artworks range from delicately portrayed tiny jewels of forest and heath such as *Bauera capitata* by Ann Schinkel, or *Comesperma ericinum* by Tanya Hoolihan, to spectacular and intriguing native orchids such as *Dendrobium discolor* and *Pterostylis revoluta* by Louise Saunders. They range from showy tropical trees such as *Dillenia alata* by Edwin Butler to unusual herbs such as *Pseuderanthemum variabile* by Beverly J Irwin. Native species from well-known genera such as *Hibiscus meraukensis* by Jennifer Foster-Hamilton and *Hoya australis* by Lindsay Watts are also featured.

The exceptionally dedicated joint efforts of Banks, Solander and Parkinson that resulted in such detailed and extensive records were a seminal moment in the emergence of both botanical art and science. Botanical art practice continued to strengthen, though largely with a Euro-centric focus. Iconic images of English roses and Dutch tulips continue to wield cultural influence. The same can be said for the practice of horticulture and the predominantly imported plantings of our domestic gardens. While there is evidence of early colonial gardens incorporating Australian native plants, it has only been in recent decades that a more widespread and dedicated Australian sensibility has begun to emerge – reflecting deepening understandings of our Australian ecologies and very real shifts in aesthetic taste.

There is a growing appreciation and curiosity for our native plants and an emerging Australian botanical vernacular. It is no coincidence that botanical art is also experiencing new levels of interest and participation. We still have so much to learn about

this incredible continent and much to express through this vivid artform. Jennifer Foster-Hamilton's stunning and stylised portraits of *Lambertia formosa* have an iconic radiance.

Remembering the artistic and scientific efforts of 1770 is, above all else, an opportunity to see our country with that same wonder, awe and curiosity as the artists in this exhibition have certainly demonstrated. In deepening our knowledge and appreciation of this remarkable flora and, in turn sparking our imaginations, we may better protect the landscapes of the future.



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- 11 Plant names in Yuggara language were compiled from early historical records by expert lexicologist, Dr Sylvia Haworth, reviewed and edited by eminent linguist, Dr Margaret Sharpe, in consultation with representatives of the Yugara-Yugarapul Aboriginal Corporation. The language name Yuggara represents various other spellings and names including Yuggarabul (Yagarabal) where 'Yuggara' ('Yagara') is the identifying word meaning 'no'.
- 12 Gammage, B. (2011). *The Biggest Estate on Earth: How Aborigines Made Australia*. Crows Nest, NSW: Allen & Unwin.
- 13 Rossetto M, Ens EJ, Honings T, Wilson PD, Yap J-YS, Costello O, et al. (2017). *From Songlines to genomes: Prehistoric assisted migration of a rain forest tree by Australian Aboriginal people*. PLoS ONE 12(11): e0186663. <https://doi.org/10.1371/journal.pone.0186663>
- 14 Clarke, P. (2016). *Chapter 4: The use and abuse of Aboriginal ecological knowledge*. In Eds Clark, I and Cahir, F. *The Aboriginal Story of Burke And Wills*. Clayton, VIC: CSIRO Publishing.
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# Responding and Making

# Responding and Making

## Responding

- What does “endeavour” mean? Speculate as to why *Artistic Endeavour* is used in the exhibition title.
- [The Endeavour Collections Gallery \(nhm.ac.uk\)](http://www.nhm.ac.uk) This link will take you to the Natural History Museum website (United Kingdom) where you can observe online images of botanical art and illustrations from HMB *Endeavour*'s 1768–1771 voyage of exploration. Share your thoughts about the images with classmates, eg Who created these? Why do I need to know about them? What do you suppose is the main purpose of botanical illustrations? What skills might be needed to be a botanical illustrator? How do these skills differ from those required for botanical art? What does an artist need to know to create botanical art? What do you suppose is the main purpose of botanical art? How were the plant specimens collected? Has the method of collecting plant specimens changed since that voyage? If yes, how? What is the scientific and cultural significance of this collection?
- Why might Captain James Cook's ship have been named *Endeavour*? Discover why his ship had the letters HMB before its name. Incidentally, it has also been known as HMS *Endeavour*.
- Cook's world voyage in HMB *Endeavour* was conceived during an era known as *The Age of Reason*, or *The Enlightenment*. Research to find out how the ideas of 18th century European scholars ultimately benefitted Australian scientists and historians. Discuss your findings with others.
- Your teacher may assign one of these historical figures to you or to your group: Captain James Cook, Sir Joseph Banks, Dr Daniel Solander, or Sydney Parkinson. Gather information about this person, eg Who was he? What connection did he have with Australia and when? Why is his contribution important? Report your new learnings to your classmates.
- Use this link to read [About Sydney Parkinson - BOTANICAL ART & ARTISTS \(botanicalartandartists.com\)](http://www.botanicalartandartists.com). What does this article credit Sydney Parkinson with during his employment on HMB *Endeavour*? Reflect upon the significance of these achievements. What were some of the challenges Parkinson faced when illustrating the plant specimens onboard HMB *Endeavour*?



Use this link [Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson - Museums & Galleries Queensland \(magsq.com.au\)](https://magsq.com.au) to view videos of some of the exhibiting artists speaking about the creation of their artworks.

View the first video "Artistic Endeavour – Eva Richards, Anne Hayes, Nita C Lester" (5:43 minutes). Exhibition artists Eva Richards, Anne Hayes, and Dr Nita C Lester reflect on their botanical art practices.

- What were some of the initial steps taken by Eva Richards when planning an artwork?
- Why might botanical artists prefer to observe their specimens in the environment?
- Reflect upon Dr Nita C Lester's comments regarding being both a botanist and a botanical artist. How might this be an advantage?
- Artist Anne Hayes told of her quest to make her two-dimensional banksia illustrations look three-dimensional. In your opinion, did she succeed? If yes, how did she achieve it?
- Why might it be an honour for an artist to be invited to participate in an exhibition such as *Artistic Endeavour*?
- Identify something you have learned from viewing this video and share with your classmates.

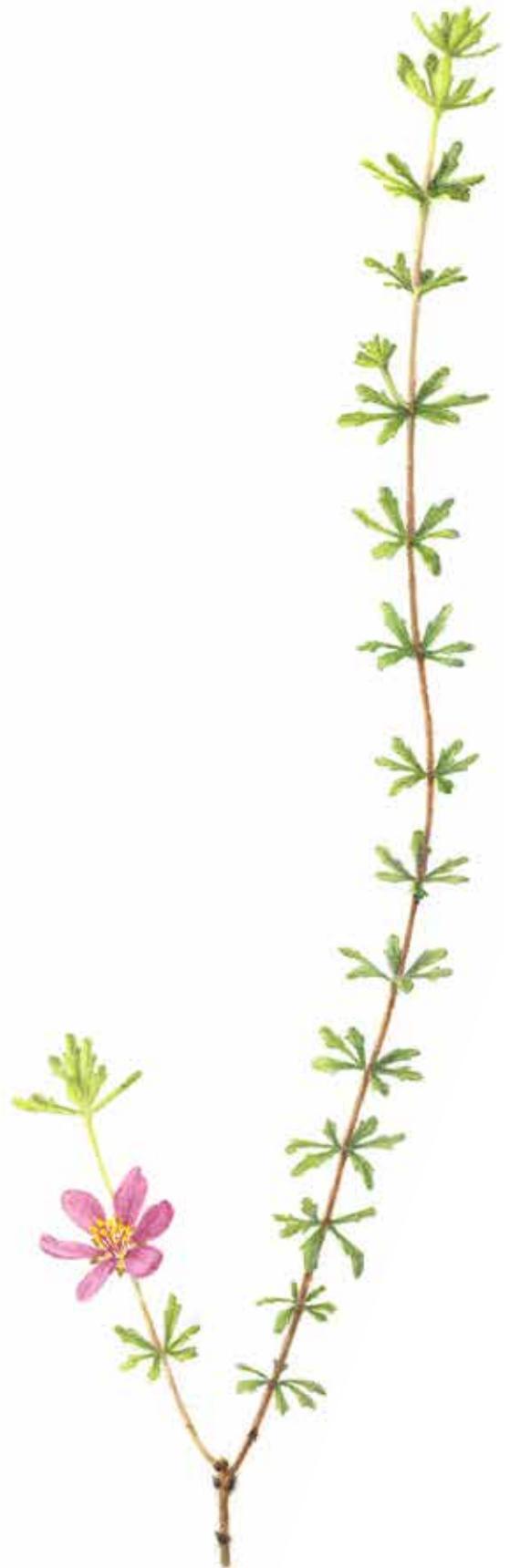
View the next four videos on the Museums & Galleries Queensland website on individual exhibition artists (approximately 2:50 minutes each). Exhibition artists Louise Saunders, Lindsay Watts, Florence Joly, and Catherin Bull share insights into their approach to the artistic challenges of botanical art.

- In the video "Artistic Endeavour – Eva Richards, Anne Hayes, Nita C Lester" (previous activity), you would have heard Anne Hayes remark that she could take time with her artistic representations of the banksias. In the video "Artistic Endeavour – Louise Saunders", Louise mentions that she had to work quickly to capture her specimens. What factors have prompted these two artists to have differing approaches?
- How might natural elements have influence over botanical art?

- Louise Saunders aimed for a balance in the composition of her artworks, as well as a three-dimensional look. Was this accomplished? If yes, how did the artist achieve her aim? If no, how could it have been done?
- Observe then comment on how Louise Saunders uses colour in her artwork.
- In the video "Artistic Endeavour – Lindsay Watts", Lindsay's commentary is peppered with many visual art terms and phrases. Share your interpretation of at least one of the following from her verbal repertoire: *connections, subject, form, detail, lines, complexity of structure, angles, light and shade, underlying colours*. Revisit the video if help is needed with the context or refer to the *Australian Curriculum Visual Arts Glossary*.
- Artist Lindsay Watts attributed both the light and the underlying colours to bringing life to a botanical painting. Discuss this, considering what this statement might mean for artists who prefer to use monochrome in their art.
- In the video "Artistic Endeavour – Eva Richards, Anne Hayes, Nita C Lester" (previous activity), and in the video, "Artistic Endeavour – Florence Joly", Eva Richards and Florence Joly talk about what they do when planning for an artwork. As an artist, how would you approach a new botanical artwork?
- In the video "Artistic Endeavour – Catherin Bull", how is a ruler used in the planning stages of Catherin Bull's artworks?
- How did Catherin Bull approach her plant specimens? What steps did she take to record them?
- Artists Catherin Bull and Louise Saunders each wear a glove when creating artworks. What is the purpose of the glove?

View the sixth video “*Artistic Endeavour – Redcliffe Museum launch*” on the Museums & Galleries Queensland website (approximately 9:00 minutes). In this section, the viewer is given some insight into the planning and preparation for the exhibition launch. It includes comments by artists Cassandra Hodgins and Marcelle Stirling.

- Why might Redcliffe Museum, QLD, have been chosen to host the launch of this exhibition?
- 2020 was a difficult year for an exhibition launch to take place. Why?
- Beth Jackson, Co-Curator of the *Artistic Endeavour* exhibition, can be seen discussing the display of artworks with Redcliffe Museum staff members. Name at least two activities you can see being done in preparation for this exhibition.
- Dr Nita C Lester comments on the importance of “the story of the plant”. What do you think she means by this?
- How did artist Cassandra Hodgins create a focal point for the viewer when illustrating the *false sarsaparilla* specimen?
- Cassandra Hodgins faced a particular challenge when she illustrated the *false sarsaparilla* specimen. What was it?
- Artist Marcelle Stirling commented on the challenge of representing white blossoms. What are some of the other challenges or constraints faced by botanical artists? How might these be overcome?
- Marcelle Stirling demonstrated the use of masking fluid, a technique relating to colour. What is masking fluid? Research to discover more about this material then, if it is available to you, use it in one of your own artworks.



- Compare the materials and techniques used by Sydney Parkinson on HMB *Endeavour* to those used by contemporary artists. Which ones dominated in the past? Are any of these materials/techniques still in use today? Which ones are no longer used? Why?
- Which tools and equipment might a botanical artist use in the planning stage of creating a botanical artwork? Would these be the same or different to those required when the artist is working on the final artwork?
- Look at the *Artistic Endeavour* artworks by Colin Price (*Dischidia nummularia*), Eva Richards (*Ipomoea macrantha* and *Xerochrysum bracteatum*), and Penny Watson (*Lotus australis*). Compare the materials and techniques each artist has used.
- Which materials have been used the most extensively in the exhibited artworks? In what way/s does the use of materials reflect changes in society or the world? Consider environmental factors and changes in manufacturing and/or technology.
- Which artwork has made the greatest impression upon you? Note the artist's name and the title of the artwork. What is this artwork about? How has the artist represented their subject matter? How might you have portrayed the same subject matter?
- Which plant do you like best in the exhibition artworks? Has the artist's depiction influenced your choice? If yes, consider how this was achieved.
- Observe the artwork *Banksia serrata*/old man banksia/gabiir (Guugu Yimithirr) by Anne Hayes. What do you believe to be the artist's intention here? What did Anne Hayes want us to see, think, and feel?
- Look at *Melaleuca quinquenervia*/broad leafed paperbark/ngujur (group name, Yuggara). What do you believe to be Tanya Hoolihan's intention with this artwork? What might she want her audience to know?
- How does Tanya Hoolihan's depiction of *Melaleuca quinquenervia* differ from the other artworks in the exhibition? You would be correct if you noticed that the artist has included a 'legend'. Legends are often added to scientific drawings, diagrams, and maps to explain important features. Use the artist's legend to see what has been allocated to the letters 'a' and 'f' in this artwork. Investigate the botanical difference between these two features. Speculate as to why Tanya Hoolihan might have chosen to attach a legend to this artwork. Reflecting upon your earlier investigations, does this artwork agree more with your idea of botanical art or of botanical illustration? Explain your answer.
- Botanical artists and botanical scientists approach the same subject matter in different ways, and yet they each contribute to our knowledge and appreciation of plants. Discuss how this strengthens our connection to the natural environment.
- Focus on the composition of the artwork, *Barringtonia calyptata*/mango pine. What do you think artist Dorothee Nijgh de Sampayo Garrido wants us to discover? Does this artwork reflect how she feels about the plants and its environment?



- By the time Europeans first came into contact with Aboriginal and Torres Strait Islander peoples, a wealth of knowledge of local plants already existed. Brainstorm how plants might have been used in the daily lives of Australian Indigenous peoples, as well as on special cultural occasions. Why is it important to maintain this knowledge and these practices?
- Brainstorm other ways that people, past and present, might use plants to meet their daily needs, eg health, shelter, food, clothing, manufacturing.
- Consider the Herbarium specimens collected by Sir Joseph Banks and Dr Daniel Solander in 1770. How did they record the plant specimens?
- How did Australia's Indigenous peoples record plant species for future generations? Discuss with your classmates.
- Why does the *Artistic Endeavour* exhibition include information about the plants from a First Nations' perspective and plant names in the languages of the Guugu Yimithirr and Yuggara peoples?
- The *Lomandra* plant appears more than once amongst the exhibition artworks. Can you locate each one?
- Did you find a reproduction of the *Lomandra* specimen collected in 1770 by Sir Joseph Banks and Dr Daniel Solander? Think about the people who were living in this country at the time of the HMB *Endeavour's* voyage. Australia's Indigenous peoples have a long history of using plants, particularly *Lomandra*. Research the varied uses for different parts of *Lomandra*.
- Plants are often depicted in artworks but how else might an artist use a plant or part of a plant? You may wish to consider tools and techniques.
- Find artworks in the exhibition which successfully depict texture. How have the artists achieved this?
- Look for an artwork that has been created on something other than paper. What has been used instead?
- What is vellum? Use this link to learn about this alternative to paper: [Vellum - BOTANICAL ART & ARTISTS \(botanicalartandartists.com\)](http://botanicalartandartists.com). Suggest why artist Eva Richards may have chosen vellum for her artwork. What challenges might she have faced by opting to use vellum instead of paper?
- Artists will often try to draw their audience's attention to a particular point in their artwork. This is known as the focal point because that is where the artist wants you to focus first. Look for examples of focal points in the artworks.
- The *Artistic Endeavour* exhibition includes Liz Showniruk's depiction of *Homalanthus novoguineensis*/bleeding heart. How has the artist achieved both soft focus and crisp focus in the same artwork?
- Speculate as to why most artworks have used the medium of watercolour in the exhibition.
- Some of the artists have included 'minibeasts' in their artworks. Other artists have included just the evidence of small creatures. Can you find any? Why do you think they are there?



- Nature often displays incredible beauty in its design of individual plants. Which of the design principles – unity, balance hierarchy, scale, proportion, emphasis, similarity, contrast – can be seen in these images?



[https://commons.wikimedia.org/wiki/File:Banksia\\_menzies\\_inflorescence\\_with\\_seed\\_separator.jpg](https://commons.wikimedia.org/wiki/File:Banksia_menzies_inflorescence_with_seed_separator.jpg)



Photo by Trevar Chilver on Unsplash



Photo by Jannet Serhan on Unsplash



Photo by Arunodhai Vinod on Pexels



Photo by Karolina Grabowska on Pexels



Photo by Karolina Grabowska on Pexels



Photo by Eva Elijas on Pexels



Photo by Sonny Sixteen on Pexels



Photo by Noel Nesme on Pexels

- Find evidence of these design principles in the exhibition artworks. Discuss what you have found with your classmates. Does everyone agree? If not, why not?
- What is the Fibonacci spiral? Why is it significant to mathematicians? How does the concept transfer to botanical science? (eg you might make close observations of a Banksia cone or of a tree fern crozier before it unfurls). Research online if you would like to know more.
- If you are visiting the *Artistic Endeavour* exhibition, observe how the Co-Curators and the gallery have presented the artworks. Have they been displayed in a single room or is there a flow into other rooms, other levels? How are the artworks hung? Are they grouped in a particular way? How is lighting used to enhance the artworks? Perhaps the gallery staff might be available to discuss the considerations made when preparing for this exhibition.
- Share your answers from the *Look & Discover* worksheets (in the next section of this resource). Did your responses match those of your classmates? Why might there have been more than one 'correct' answer to some of the questions?
- Consider what you have learned from this exhibition of botanical artworks. How might this new knowledge assist you beyond your life at school?



# Responding and Making

## Making

- Use this link [@The Arts Unit Creative Classes – Fun with flowers \(google.com\)](#) to explore a visual arts, music and poetry writing resource. This site includes video clips to help you to learn more about botanical illustrators. You will even get to create your own botanical artwork and practise colouring skills to bring your drawing to life! You may want to write a cinquain poem and/or compose a piece of percussion music, each inspired by botanical art. NOTE: This link has both *Making* and *Responding* activities.
- If you are lucky enough to have a real flower press, you might want to collect and store some plant specimens like a botanical artist. Even if you don't have a flower press, it's very easy to press plants that you collect. Firstly, sandwich your specimen between at least two sheets of absorbent paper. Blotting paper is most absorbent but it's a little expensive, so you could try using paper towels or several layers of facial tissues. Next, sandwich all of that between some heavy books. The idea is to press out the moisture from the plant, which is then absorbed by the paper, leaving the plant to slowly dry out. This method will provide a dried specimen in just a few weeks.
- Collect a handful of seeds, pods, leaves or flowers from your local environment. Make up to 5 pencil drawings of these specimens, with as much detail as possible. Also include the use of scale to indicate size and proportion.
- Reproduce an image of a plant using graphite or lead pencil on paper. Aim to achieve texture, contrast with light and shade, and three-dimensional form.
- Artist Louise Saunders has achieved an illusion of depth, or dimension, in her artwork *Melaleuca viminalis*/weeping bottlebrush/garra (group name, Yuggara). Observe how she has done this and try the technique for yourself.
- Interpret one of the exhibition's artworks in sketch form. Write marginal notes regarding the artist's choice of colours, medium/s and technique/s.
- Your teacher will select a cut flower for your group to observe. Each individual in a group will create a colour palette for the same specimen. Compare your palette with the rest of your group. Why do you suppose differences occur? Discuss.
- Try a fun science experiment in changing flower colours. You will need: 4 glass jars or clear drinking glasses, 4 white flowers (daisies or carnations), bottles of food colouring in 4 different colours, and water. Fill each jar half-way with fresh water. Make each jar of water a different colour by adding 3–4 drops of food colouring to each one. Carefully trim the end of each flower's stem and place one flower into each of the jars. Observe and document what happens to the flowers' petals. You may wish to take a picture and create a photo journal to record your observations. You might try doing the experiment with flowers of different colours to compare results.
- Complete the colouring activity provided by your teacher. Be sure to consider how to create texture with your colours and pencil strokes. Also, think about how to add shade and light to your artwork.
- Identify a botanical artwork you particularly like and recreate it in your own style. Present the finished piece to your classmates, along with a brief explanation of what appealed to you about that artwork and why you chose the materials and techniques you used.
- Robyn Douglas' botanical depiction of *Erythrina vespertilio*/batwing coral tree/gundan (Yuggara) is suggestive of movement. Do you agree or disagree? Why? Enlist help from a group of friends to choreograph a "Batwing Coral Tree Dance". Be sure to record it for later viewing!
- Sketch or paint each stage of a plant's life cycle on separate pieces of paper. Cut around each sketch. Lay the pieces out to create an aesthetically pleasing design. Take a photograph. Then rearrange the pieces to achieve asymmetry. Take a photograph. Finally, rearrange the sketches to demonstrate emphasis. Take a photograph. Review your photographs and select the composition which you wish to display. What was the basis for your final choice?
- Observe the colour hues in Jennifer Foster-Hamilton's artwork *Lambertia formosa*/mountain devil. Try mixing watercolours or paints to match the colour palette she has used.

- Dr Nita C Lester's *Acacia holosericea*/strap wattle/yaarunh (group name, Guugu Yimithirr) highlights the relationship between two insect species and their plant host. Create a botanical artwork to show the relationship between an animal and its host plant. There are numerous examples of insect species pollinating Australian flowers. Common pollinators include most types of native bees, many flies – especially hoverflies, butterflies, moths and beetles. The Australian Museum website has examples (<https://australian.museum/learn/animals/insects/pollination/>). You might like to investigate one of these for your subject matter. In addition, there are birds and animals who disperse the seeds which results in new plants growing some distance from the original plant. If you'd like to learn more, search for information on cassowaries and the cassowary plum, white-tailed rats and candlenuts, Boyd's Forest Dragon and rainforest fruit.
- Can you identify the Fibonacci spiral in any of the *Artistic Endeavour* artworks? Use the Fibonacci spiral as a starting point for your own composition.
- Complete the colouring activity provided by your teacher using a combination of materials, eg watercolours with graphite, charcoal stick with ink.
- Find examples of plants (real or images) that each reflect one of the elements of design – shape, line, colour, texture, space, form. Use a different technique to record each specimen, eg make a print, take a photograph, draw, sculpt, paint, make an impression in soft clay.
- Look at some of the less familiar materials used to create the *Artistic Endeavour* artworks such as black scraperboard, pen and ink on clayboard, silverpoint. Make your own scraperboard artwork for a classroom display, using the following instructions:
  - Use thick paper or card.
  - Colour the card all over with crayons. Use different colours and patterns if you wish.
  - In a container, mix equal parts of black acrylic paint and dishwashing liquid, then coat the entire board, and let dry.
  - Apply a second coat and let dry.
  - Once it's dry, use a toothpick or bamboo skewer to draw your image into the scraperboard.



# Look & Discover

## Activity sheets

Use the questions to **look** at the artwork and write your response. Go to pages 39–40 to **discover** the answers.

Photocopy as required.

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



Can you see where the seeds are shown in three different places in this artwork?

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These seeds are poisonous. Animals will not eat them. Indigenous peoples found out how to make them safe to eat. It's a bit complicated. Can you guess how it's done?

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**Edwin Butler**  
*Castanospermum australe*  
black bean tree  
guumu (Guugu Yimithirr)  
mai (Yuggara)

2019  
watercolour on paper  
68 x 53.5 cm

Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



 Look carefully at the artwork. What is the meaning of 'X 6' at the bottom of the artwork? How and why do you think the artist created this view?

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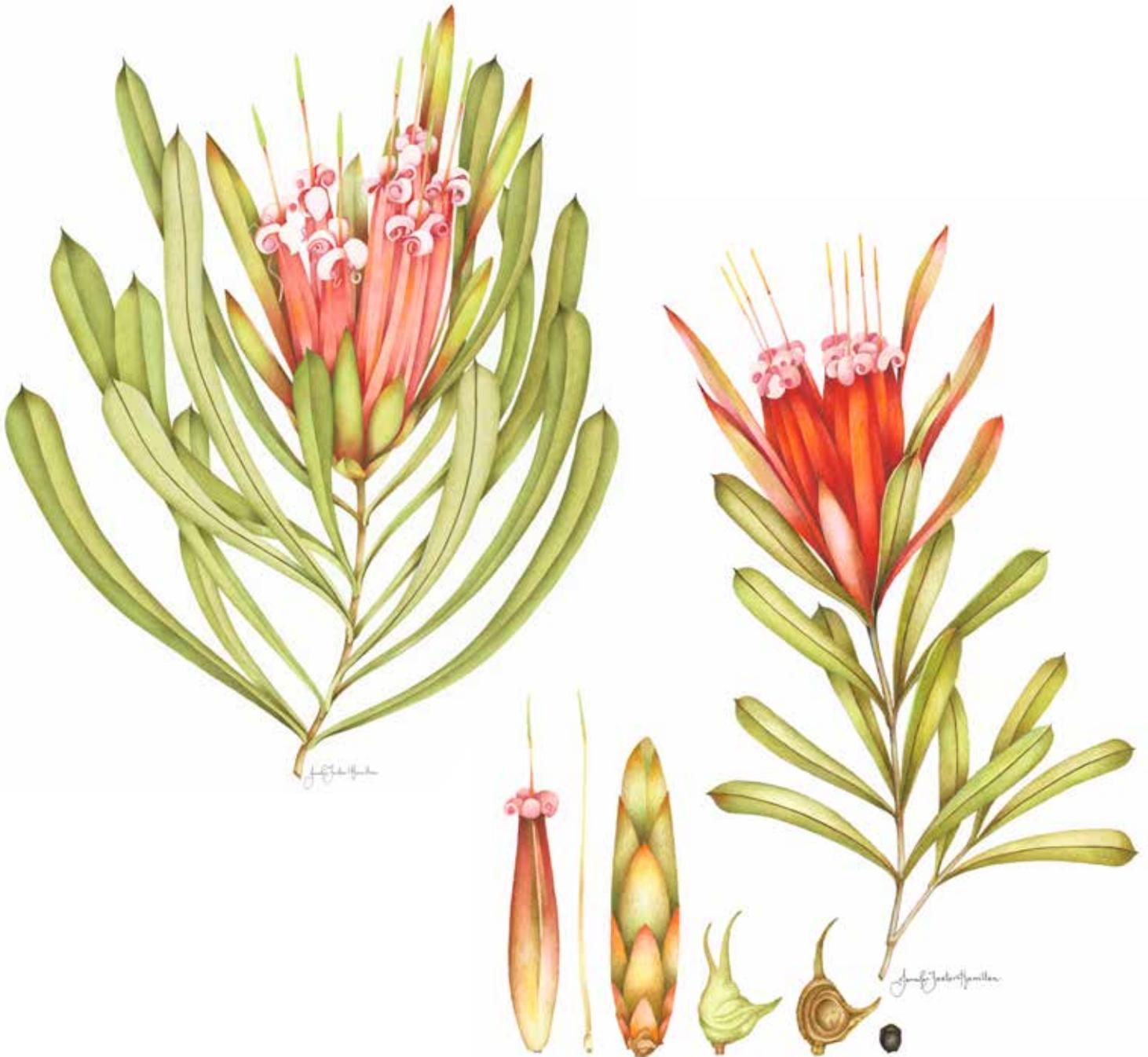
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**Edwin Butler**  
*Melaleuca thymifolia*  
thyme honey myrtle  
2019  
watercolour on paper  
39 x 26 cm  
Collected 1770: Botany Bay

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



Look at all the different plant parts that the artist has painted. Can you see why this plant is called mountain devil?

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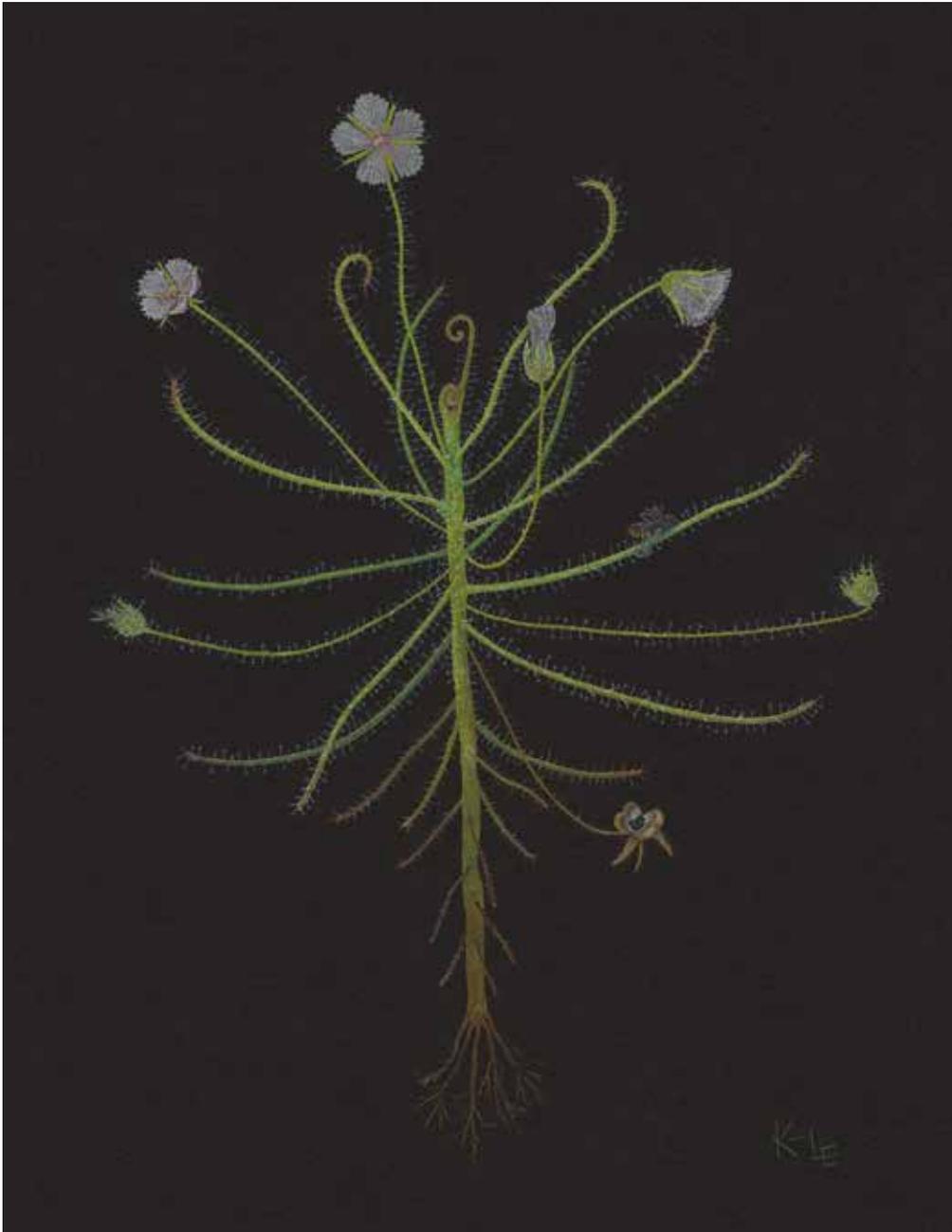
**Jennifer Foster-Hamilton**  
*Lambertia formosa*  
mountain devil

2019  
watercolour on paper  
42.5 x 34 cm (left)  
35 x 26.5 (right)

Collected 1770: Botany Bay

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



 Did you know that plants can have traps to catch and eat insects? Can you see the trapped insect? Why can't the fly escape?

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**K-le Gomez Cabrera**

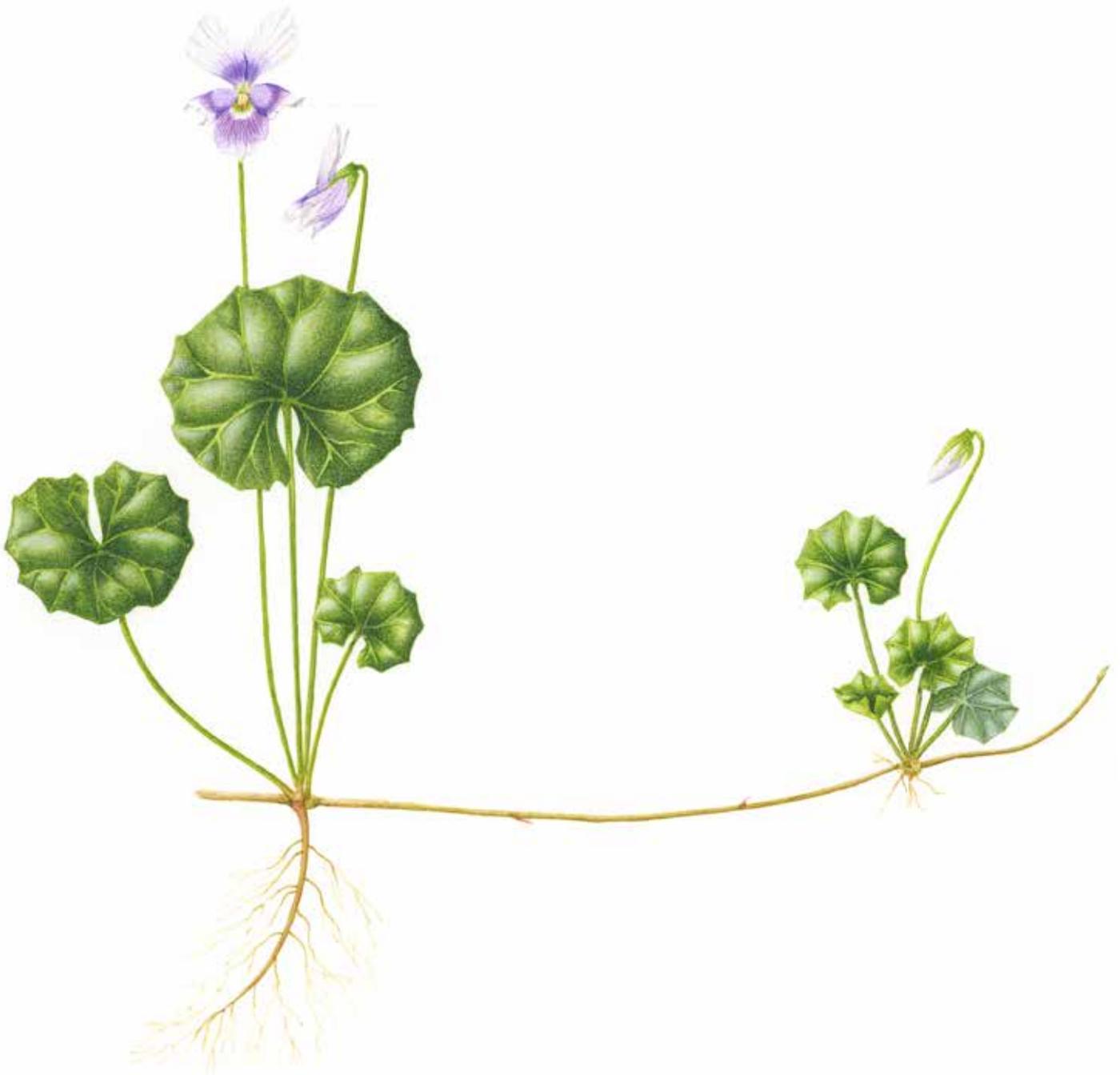
*Byblis liniflora*  
rainbow plant

2019  
colour pencil on paper  
26 x 18.5 cm

Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



 How has the artist shown that this little plant can form a beautiful carpet?

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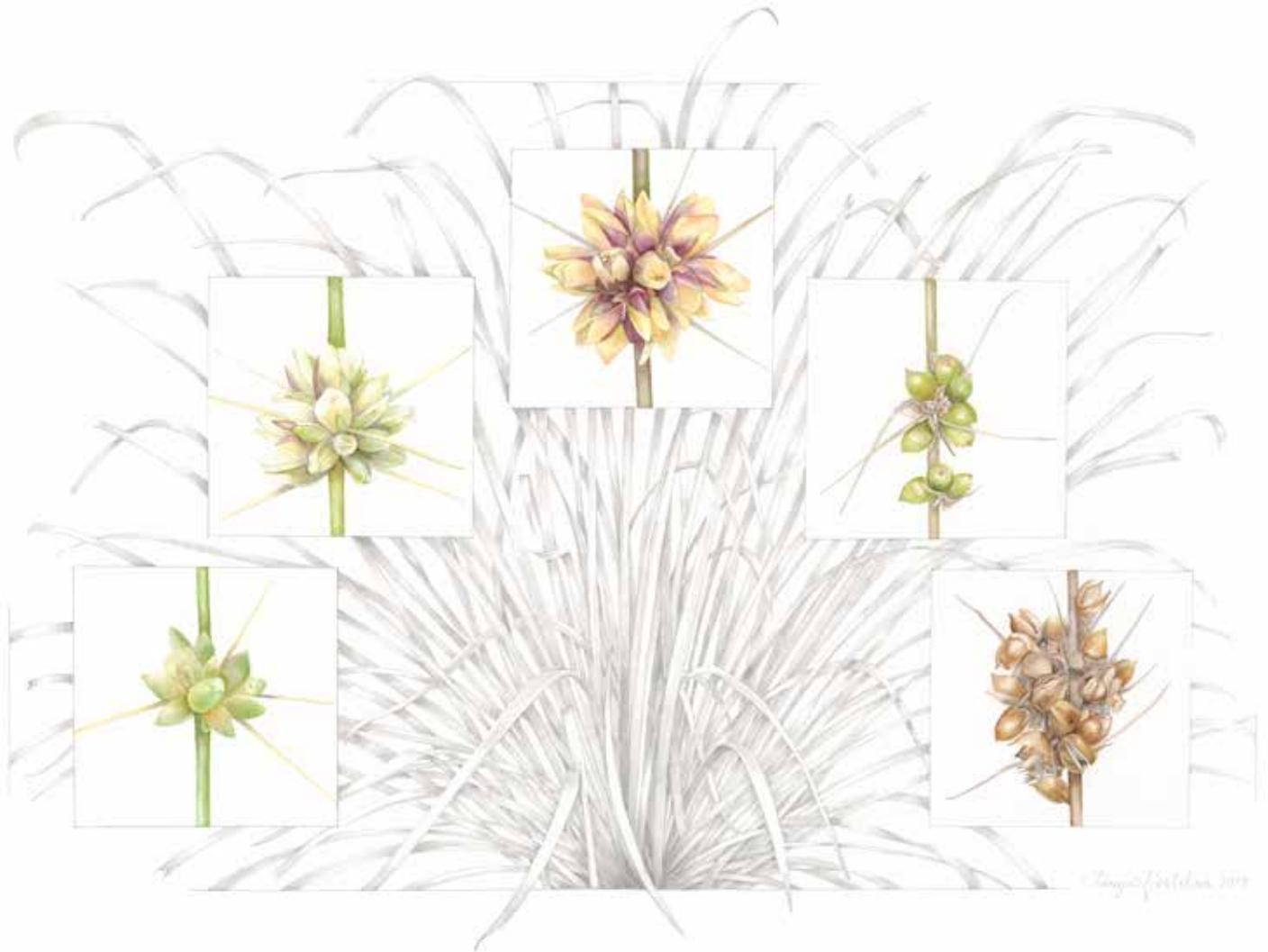
**Cassandra Hodgins**  
*Viola hederacea*  
native violet

2019  
watercolour, colour pencil  
on paper  
19 x 20 cm

Collected 1770: Botany Bay

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



**Why has the artist shown details of the plant in this particular order? Which parts of this plant do you think are a traditional food for Indigenous peoples, and what do you think they might taste like? What do you think Indigenous peoples use the long, tough straplike leaves for?**

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**Tanya Hoolihan**  
*Lomandra longifolia*  
subsp. *longifolia*  
spiky head matrush  
dili (Yuggara)

2019  
watercolour, graphite on paper  
29 x 38.5 cm

Collected 1770: Botany Bay

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 39 to **discover** the answers.



 Do you know why these butterflies have chosen to lay their eggs on this particular bush? Why do you think the artist has shown an ant with a caterpillar?

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**Nita C Lester**

*Acacia holosericea*  
strap wattle  
yaarunh (group name, Guugu  
Yimithirr)

*Jalmenus evagoras* subsp.  
*evagoras*  
imperial hairstreak butterfly

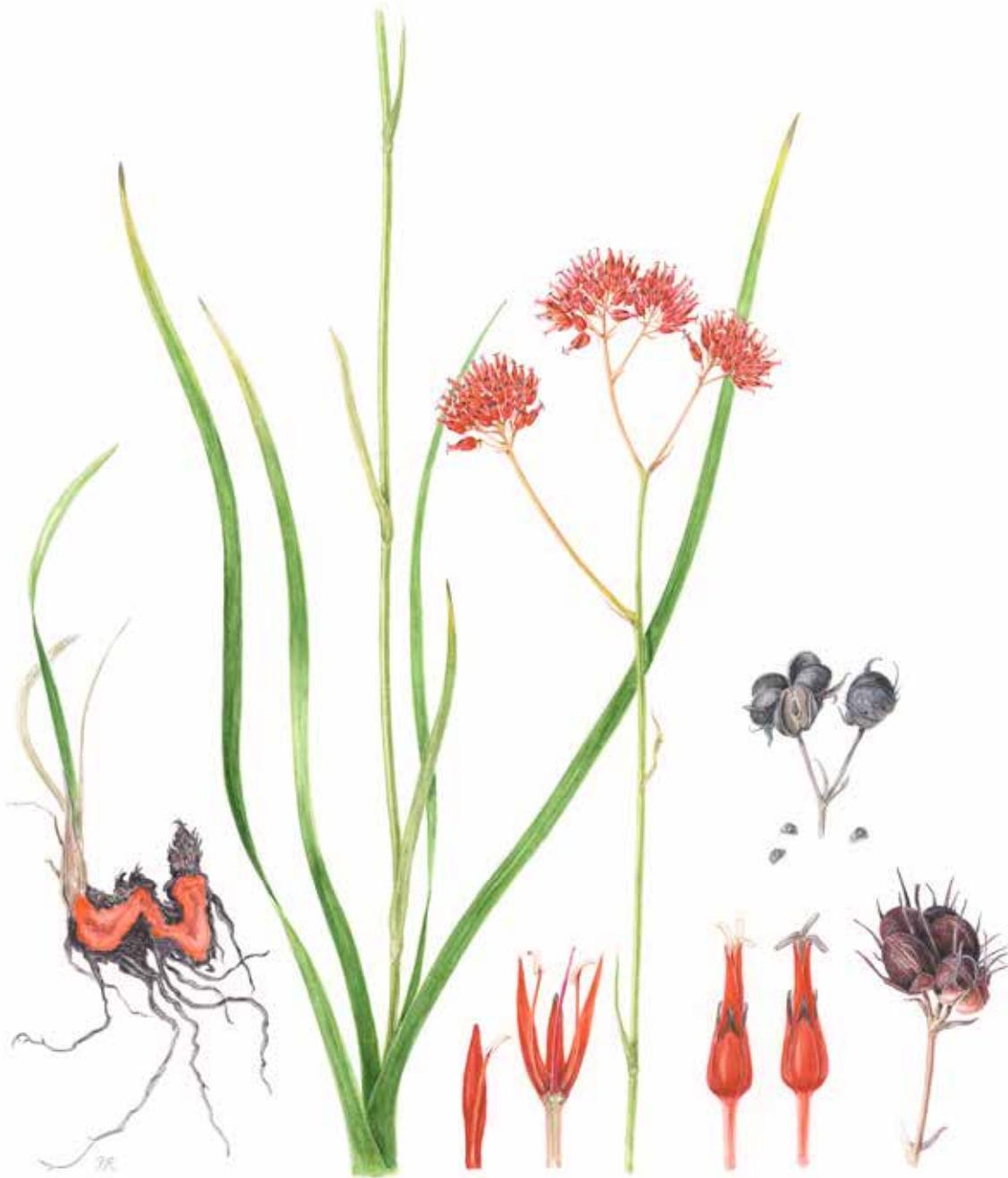
*Iridomyrmex* sp.  
attendant ant

2019  
colour pencil on paper  
17 x 21cm; 27 x 22 cm

Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



 Why do you think the artist has shown the root of this plant cut open? Can you guess what Indigenous peoples use these roots for?

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**Dorothee Nijgh de Sampayo Garrido**

*Haemodorum coccineum*  
scarlet bloodroot  
baajjin (Guugu Yimithirr)

2019  
watercolour on paper

Collected 1770: Point Lookout;  
Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



Look closely at the unusual fruit of this tropical tree. Do you think it would be good to eat? Can you imagine what it might smell, taste and feel like? Can you guess which animal finds this fruit delicious?

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**Dorothee Nijgh de Sampayo Garrido**

*Morinda citrifolia*  
Indian mulberry  
dugun (Guugu Yimithirr)

2019  
watercolour on paper  
42 x 31.5 cm

Collected 1770: Endeavour River;  
Point Lookout

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



 Do you think the leaves of this plant look soft and velvety? Would you like to touch them? Would you like to taste the little fruits that look a bit like raspberries? Well watch out! Even a tiny touch of this plant is super painful!

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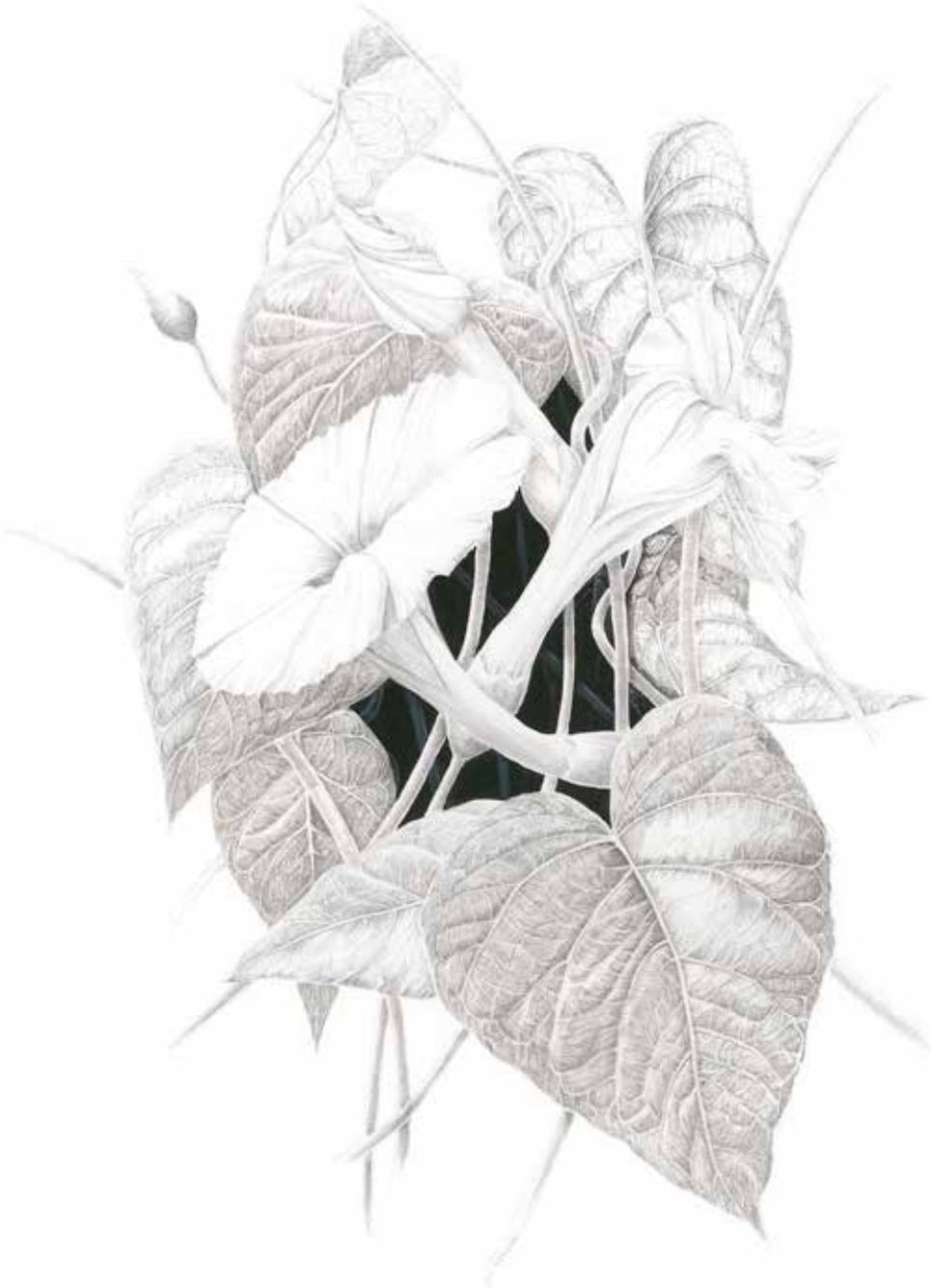
**Colin Price**  
*Dendrocnide moroides*  
stinging brush  
mili (Guugu Yimithirr)  
barrjany (Yuggara)

2019  
watercolour on paper  
30 x 43 cm

Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



 Can you guess why the artist has given the artwork a dark centre? Why do you think the medium of silverpoint might have special meaning to this work?

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**Eva Richards**

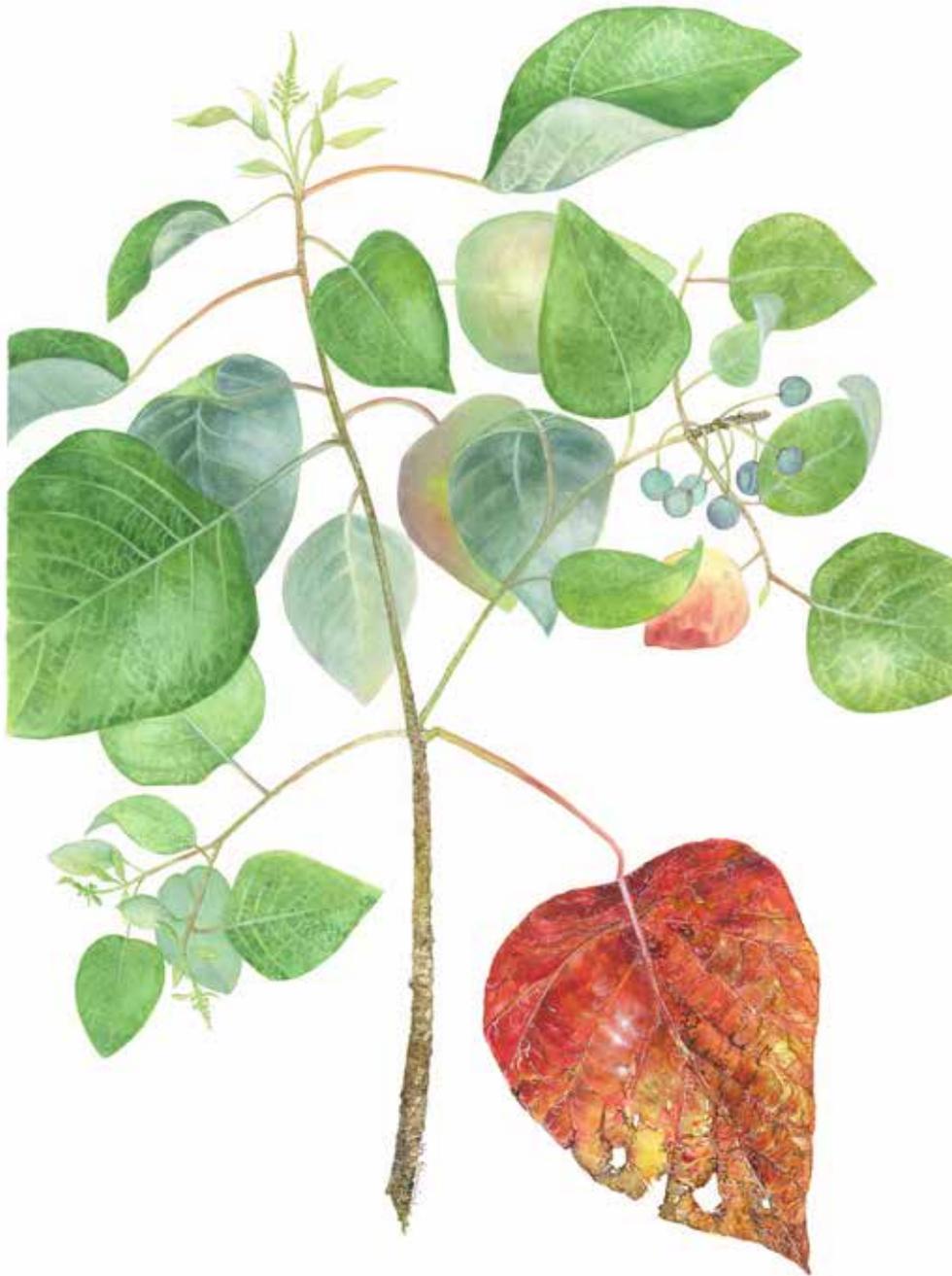
*Ipomoea macrantha*  
beach moonflower

2017  
silverpoint (silver and 24kt gold)  
on clayboard  
34 x 26 cm

Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



Can you guess why this tree's common name is bleeding heart? Why do you think the artist has spent so much time showing the details of a dying leaf?

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**Liz Showniruk**  
*Homalanthus novoguineensis*  
bleeding heart  
2019  
watercolour on paper  
57 x 38.5 cm  
Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



 This artwork is made using scraperboard – a layer of black ink is scratched with a fine tool to reveal the white surface beneath. Why do you think an artist might use this medium?

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**Kay Sullivan**  
*Mallotus philippensis*  
kamala tree

2019  
scraperboard, watercolour  
43 x 27 cm

Collected 1770: Endeavour River

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



 The common name for this plant is snake vine. Can you guess why?

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**Gwenda White**

*Hibbertia scandens*  
snake vine

2002–2005  
watercolour on paper  
46 x 33 cm

Collected 1770: Botany Bay

# Look & Discover

Use the questions below to **look** at the artwork and write your response. Go to page 40 to **discover** the answers.



 Have you ever made toys from pieces of plants? Maybe you've made little boats from seed pods or used a blade of grass to make a whistle. Can you guess what the artist made these flowers into when she was a little girl?

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## **Gwenda White**

*Planchonia careya*  
cocky apple  
gurraar (Guugu Yimithirr)

2002–2005  
watercolour on paper  
27.5 x 23.5 cm

Collected 1770: Cape Grafton

# Look & Discover

## Answers



### Page 24

The seeds are inside the green seed pod that's still on the tree branch. They are in the brown, open seed pod; this is a mature pod. There is one that has sprouted and turned into a seedling.

The seeds are finely sliced, soaked in running water for up to ten days, roasted and then ground to a flour and cooked as a damper.



### Page 25

'X 6' means the artist's work is six times bigger than life size. The artist used a magnifying glass to see small details of the plant. He took careful measurements of all the plant parts to create his drawing.

Botanical art is usually life size. The artist decided to make a magnified view so we can see how amazing these little flowers are. He thinks that if we learn to pay close attention to the details of the natural world, we can find hidden treasures like these.



### Page 26

The 'horns' on the seed pod give the plant its name. Like a little devil, these pods like fire – it makes them release their seeds!



### Page 27

It's because the plant is covered with sticky hairs. The plant makes a sticky glue to hold the insects, and oozes juices to digest them!



### Page 28

By including the roots in her painting, the artist shows how the plant grows with underground runners, putting down roots and growing stems and leaves at 'nodes' along the way. The little bunches are close together and form a pretty carpet.



### Page 29

The details show the growth cycle through time, from bud to flower to green fruit to mature seed pod. The flowers and the tender white leaf bases are eaten, both tasting like fresh green peas. The leaves are used for making string which is woven into bags and baskets.



### Page 30

These butterflies choose a particular acacia not just because the caterpillars love to eat the leaves. The butterflies are also looking for acacias with a particular kind of ant. The ants protect the caterpillars and the caterpillars feed the ants with a secretion from their bodies. It's a win win!



# Look & Discover

## Answers



### Page 31

The red centre of the root is a special feature of this plant and so the artist shows it as a way of identifying the plant. Indigenous peoples boil the roots to make a red brown dye for colouring plant fibres that are used to make baskets and mats.



### Page 32

The fruit is edible but it's really stinky! Fruit bats love this fruit and they disperse the seeds in their droppings for new seedlings to grow.



### Page 33

The leaves, stems and fruit are all covered with fine hairs that stick into your skin and release capsules of poison. The pain can last for hours, days, months or even years!



Amazingly, the red-legged pademelon can eat this plant, no problem!



### Page 34

The flowers of this plant open at night. This silverpoint drawing is done with silver and gold wire. The metallic lines can shimmer faintly in the light. For this artwork, it helps to create the effects of moonlight in the evening.



### Page 35

The name bleeding heart refers to the heart shaped leaves that change colour to a deep red before they fall. Botanical artists are fascinated not only with how plants grow, flower and fruit, but also how they age, wither and die. Life is amazing and precious.



### Page 36

Artists choose scraperboard for highly detailed, precise and evenly textured artwork. It's great for drawing leaves with their wonderful patterns of veins. Tiny, hairy flowers can be seen clearly.



### Page 37

The growing tips of the vine look like hovering snakes with flickering tongues.



### Page 38

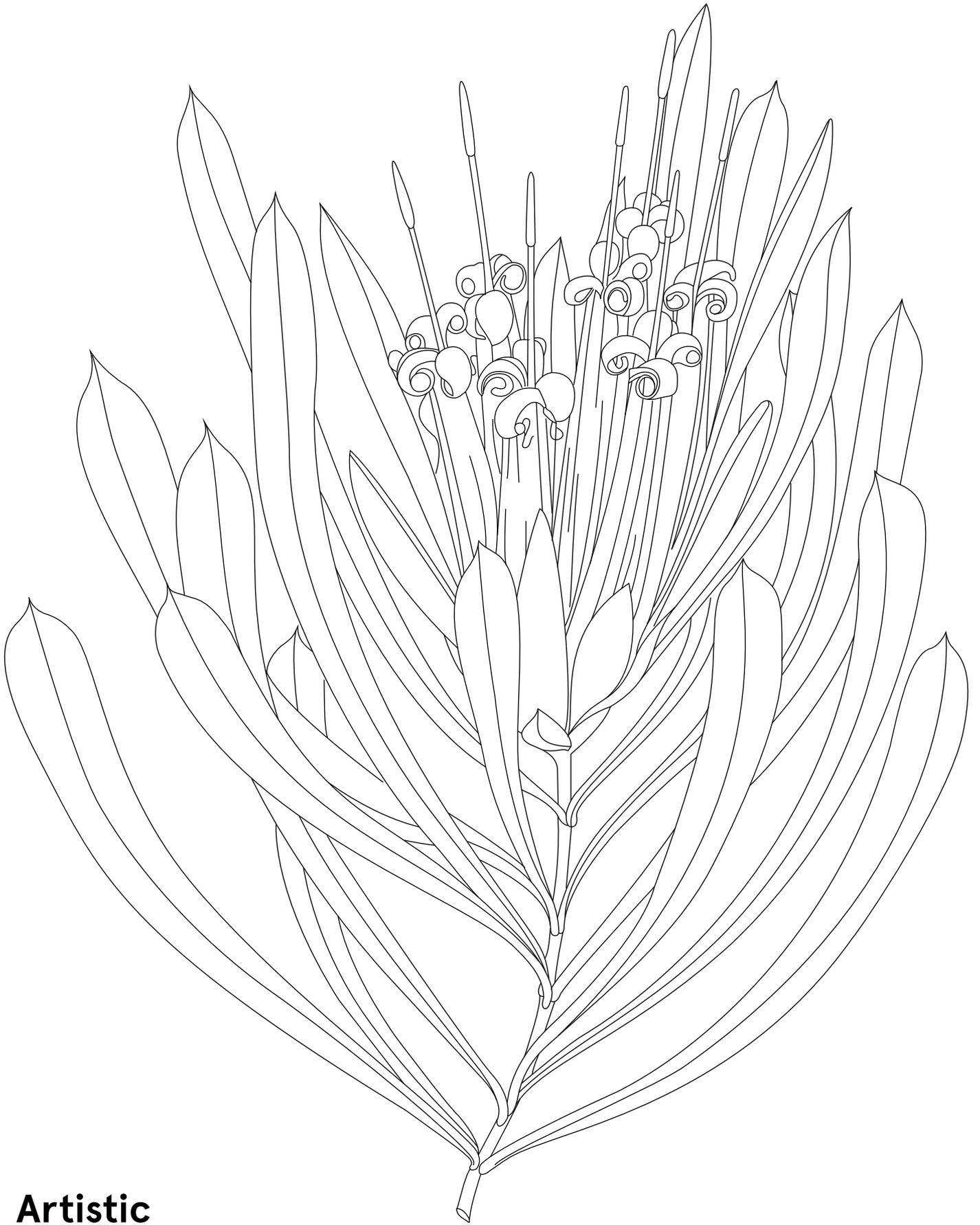
The artist turned the flowers into 'fairy skirts' for her dolls.



# Mindful Colouring

## Activity sheets

Photocopy as required.



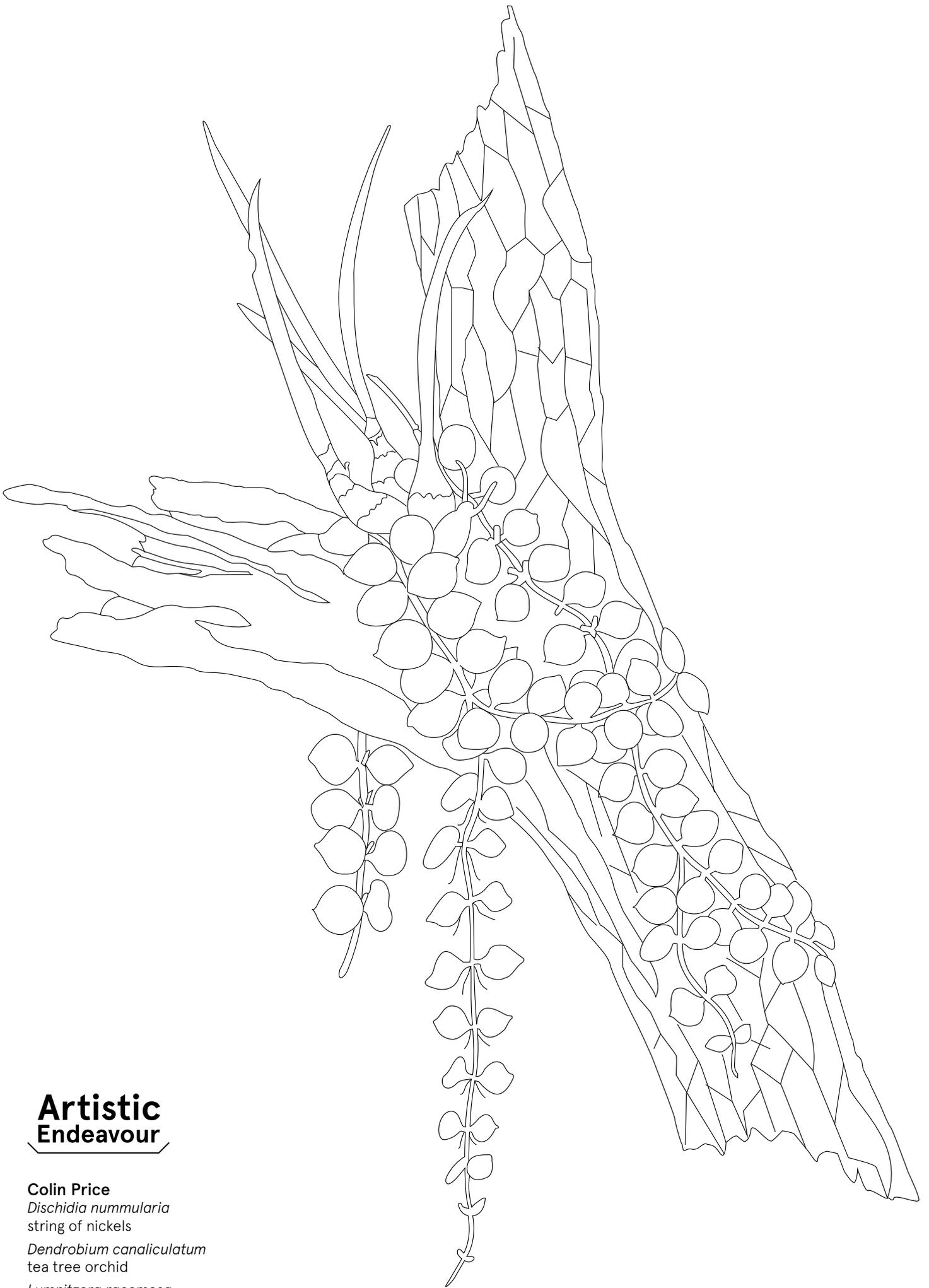
**Artistic  
Endeavour**

Jennifer Foster-Hamilton  
*Lambertia formosa*  
mountain devil



**Artistic  
Endeavour**

Dorothee Nijgh de  
Sampayo Garrido  
*Barringtonia calyptrata*  
mango pine



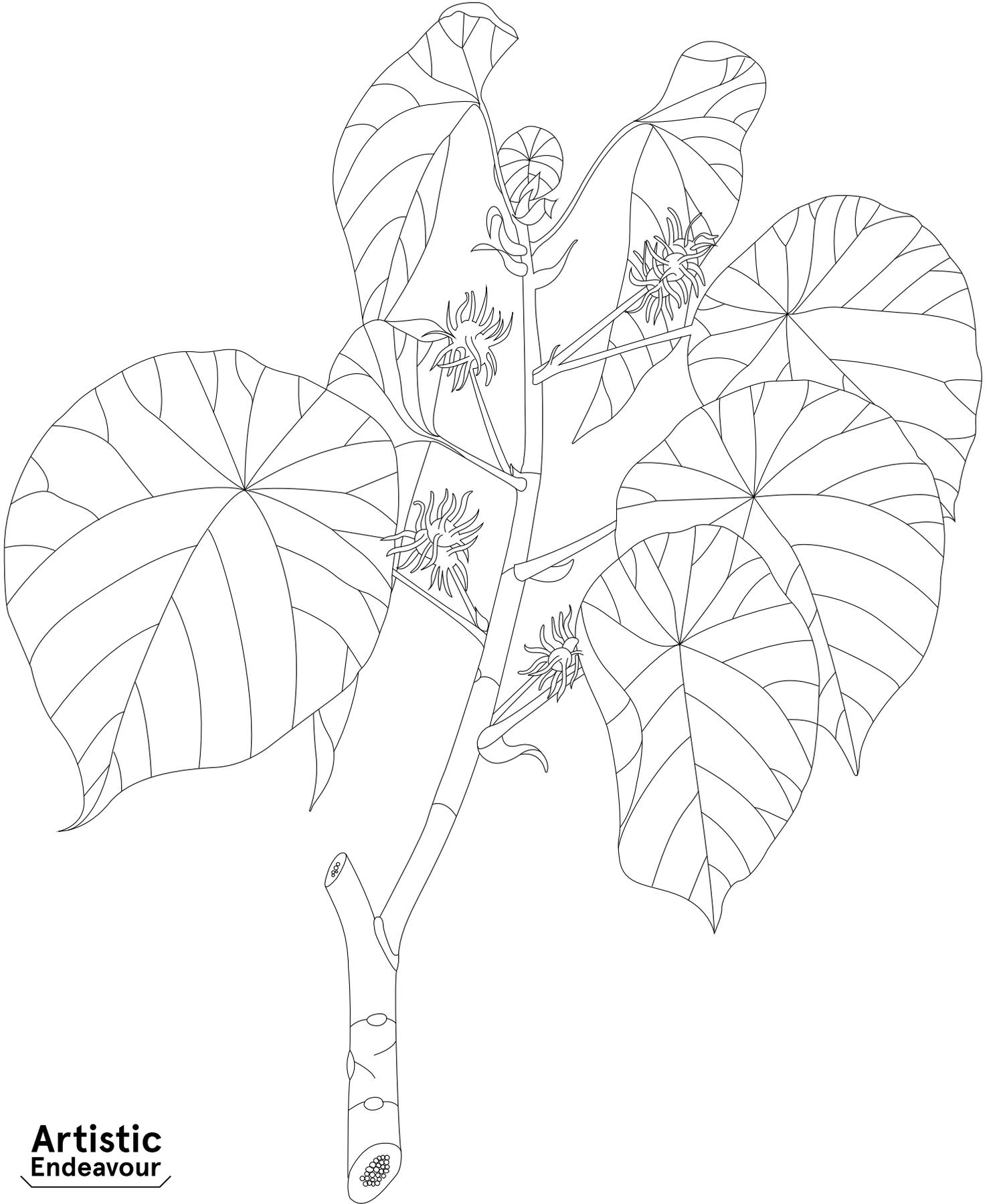
## Artistic Endeavour

**Colin Price**

*Dischidia nummularia*  
string of nickels

*Dendrobium canaliculatum*  
tea tree orchid

*Lumnitzera racemosa*  
white flowered black mangrove



**Artistic  
Endeavour**

**Ann Phillips**  
*Macaranga tanarius*  
bullock's heart  
damgalam (Yuggara)

# Acknowledgements

Front cover

**Jennifer Foster-Hamilton**, *Lambertia formosa*, mountain devil, 2019, watercolour on paper, 42.5 x 34 cm

Page 2, Page 5, Page 14

**Florence Joly**, *Melaleuca viminalis* (details), weeping bottlebrush, garra (group name, Yuggara), 2019, graphite, colour pencil on paper, 33 x 66 cm

Page 3

**Minjung Oh**, *Pleiogynium timorense* (detail), Burdekin plum, 2018, watercolour on paper, 59 x 46 cm

Page 4, Page 16

**Ann Schinkel**, *Bauera capitata* (details), dog rose, 2019, watercolour on paper, 26 x 15 cm

Page 6

**Edwin Butler**, *Castanospermum australe* (detail), black bean tree, guumu (Guugu Yimithirr), mai (Yuggara), 2019, watercolour on paper, 68 x 53.5 cm

Page 8

**Minjung Oh**, *Grevillea pteridifolia* (detail), fern leaved grevillea, wanarr (Guugu Yimithirr), 2018, watercolour on paper, 36 x 28 cm

Page 9

**Dorothee Nijgh de Sampayo Garrido**, *Haemodorum coccineum* (detail), scarlet bloodroot, baayjin (Guugu Yimithirr), 2019, watercolour on paper, 34.5 x 31 cm

Page 28

**Cassandra Hodgins**, *Viola hederacea*, native violet, 2019, watercolour, colour pencil on paper, 19 x 20 cm

Page 17

**Gwenda White**, *Planchonia careya* (detail), cocky apple, gurraar (Guugu Yimithirr), 2002–2005, watercolour on paper, 27.5 x 23.5 cm

Page 18

**Minjung Oh**, *Goodenia ovata* (detail), hop goodenia, 2018, watercolour on paper, 30.5 x 48 cm

Page 20

**Cassandra Hodgins**, *Hardenbergia violacea*, false sarsaparilla, 2019, watercolour, colour pencil on paper, 24.5 x 37.2 cm

Page 22

**Dorothee Nijgh de Sampayo Garrido**, *Dendrobium discolor*, golden orchid, 2019, watercolour on paper, 46 x 34 cm

## Mindful Colouring activity sheets:

**Jennifer Foster-Hamilton**, *Lambertia formosa*, 2019, mountain devil, watercolour on paper, 42.5 x 34 cm

**Dorothee Nijgh de Sampayo Garrido**, *Barringtonia calyptata*, 2019, mango pine, watercolour and graphite on paper, 47 x 34 cm

**Ann Phillips**, *Macaranga tanarius*, 2019, bullock's heart, damgalam (Yuggara), graphite on paper, 31.5 x 25.5 cm

**Colin Price**, *Dischidia nummularia*, string of nickels; *Dendrobium canaliculatum*, tea tree orchid; *Lumnitzera racemosa*, white flowered black mangrove; 2019, watercolour on paper, 33 x 23 cm

# Acknowledgements

Teachers' Notes and Responding and Making activities developed by Kerry-Anne Reeves

Look & Discover activity sheets developed by Beth Jackson

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**BASQ website**

<https://botanicalartqld.com.au/artistic-endeavour-page/>

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