

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

Artistic Endeavour





Artistic Endeavour

- 02 Curatorial threads, Beth Jackson
- 10 A continuum of connectedness, Carol McGregor
- 16 Botanical art: embracing beauty and science, Nita C Lester
- 20 Botanical endeavours, Rod Fensham
-
- 22 *Artistic Endeavour* – then and now
- 26 Art and science – a dialogue
- 31 Botanical artmaking – media and methods
- 36 From the parts to the whole
- 41 Observation and (in)accuracy
- 45 Life cycles and relationships
- 52 Indigenous peoples and plants
- 58 Australia’s astonishing biodiversity
-
- 64 Biographies
- 69 List of works
- 72 Acknowledgements

The *Artistic Endeavour* exhibition is touring to Australian venues from 2020 to 2022.

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

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 Empire¹, 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.² 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.³ 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.⁴

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.

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.



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.

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.

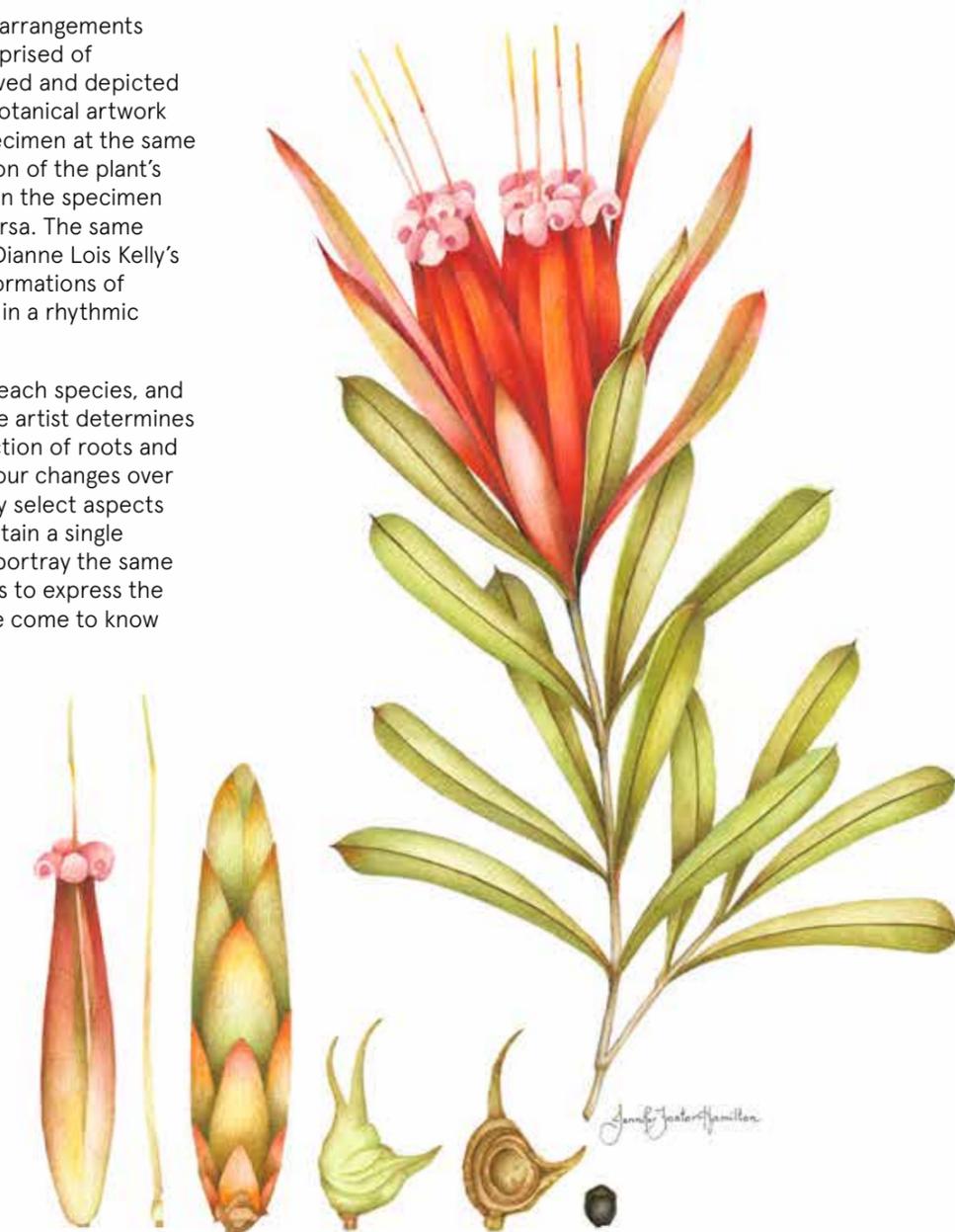
Between 1900 and 1905, the British Museum (Natural History) issued lithographic prints of just 315 of the plant engravings, under the title *Illustrations of Australian Plants*, which included three newly made lithographic images not represented by the copper plate engravings. Much later in 1973, a selection 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.



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.⁵ 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.⁶

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.

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.⁷

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.

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.⁸ 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.⁹ Guugu Yimithirr remains an active spoken language today¹⁰ 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.¹¹

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.¹²

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.¹³ 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.¹⁴ 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.¹⁵ 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.



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.*¹⁶

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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A continuum of connectedness

Carol McGregor

‘Kangaroos were fat when the fern leaf wattle was in flower; opossums when the *nukur* (apple tree) was in bloom. The carpet snake was ready for eating when a fruit called *mu:rum* (wild passionfruit) was ripe. Waterlily flowers indicated that the river mussels or *buk:owar* were at their best.’

Gaiarbau (Grandfather Willy McKenzie), Jinibara People¹

Connection to sky, waters, land and all living things has been the underlying spiritual heart for Australian Aboriginal people for tens of thousands of years. Gaiarbau’s description above offers a glimpse into the observed relationality that underlines Aboriginal biocultural knowledge.

As an oral-based culture, guardianship of Country was taught and performed through ceremony, dance, art and stories with this connection being sung across generations, mapping out songlines across all of the Australian continent.² Totemic family systems meant every living thing was carefully and logically cared for, ensuring the health of Country and the community. There was no wilderness. It was an ecological philosophy enforced by lore and people lived to ensure this. These deep time relationships are ongoing, taught by Elders and acknowledged today by Aboriginal people as our way of knowing, being and doing.

Reflecting on our kinship to these biocultural systems, I look to the unassuming plant as a cultural metaphor and as a lens to Aboriginal philosophy. *Lomandra longifolia*, the spiny-headed mat-rush, or significantly *dili* in local Yuggara language, is an abundant strappy-leaved perennial that provided food, medicine and material for weaving.³

The family Lomandraceae are xerophytes – generally drought hardy, frost tolerant and can grow in the sun or shade. 54 species of *Lomandra* are found in Australia, located throughout the eastern coast from the top of Queensland down to Tasmania. Although local language

names are dissimilar, the *Lomandra*’s extensive distribution connects many Australian Aboriginal nations that used and still use this rush as an important resource.

Learning about this plant, I was taught by a cultural Elder that *Lomandra* will freely surrender for good eating when it is ready. If you tug on a leaf and it is released, you are rewarded with a decent length of the white base and a sweet, fresh pea tasting mouthful with the satisfying crunchy texture of celery. If you have to tug too hard and the plant is not giving you the leaf, it is not ready – the taste will be bitter. Seeds harvested from the prickly inflorescences are ground for flour, pressed and roasted into nutritious cakes. You are never allowed to take all of the plant, just enough for your needs. Elders know that they can tell the knowledge but, with demonstration, Country teaches you.

Lomandra longifolia’s strappy leaves also make an excellent strong fibre for spinning into string and for weaving into baskets, nets and mats. When I gather, process and weave with *Lomandra* I think of the belonging to place. *Dili* is also the language name here for the basket I weave, denoting the direct correlation between plant, the making hand and the artifact.⁴ Language names of flora and fauna frequently signalled symbiotic relationships to local biological cycles, where basket and plant or animal and plant names are often spoken as the same, denoting their relationship. Not necessarily dependent relationships, but more often organic indicators for relational understandings. Continuing our connection through our making and the languages that are sung to Country are essential ongoing cultural reclaiming practices.

Grasses and grass-like plants like the *Lomandra* also played a key part in Aboriginal land management. Aboriginal firestick farming technology had significant impact on Australia’s environment before colonisation. Burning cleansed Country by removing dead wood, dense or weedy scrub and created clearings, renewing vegetation. Aboriginal Elder, researcher and writer, Bruce Pascoe says “we are terrified of fire. But it wasn’t always like this”.⁵ Palynologists such as A.P. Kershaw have evidence which they suggest supports the fact that Aboriginal Australians began using fire as a tool over 120,000 years ago.⁶ In the world’s oldest culture, knowledge of this environmental management tool continues today.

Indigenous land management expert Victor Steffensen, in *Fire Country* (2020), describes how his Poppy taught him to read the landscape. “Relational indicators are a very important part of reading the land and knowing when things are ready to burn and when they are not”.⁷ You learnt to take notice all the time. He was taught that when we burn Country, the only thing intended to burn is grass. Aboriginal lore is

not to burn the sacred tree canopy, rather let it bathe in the medicine smoke which helps flowering and seed production.⁸ When grass feels cool to touch it is not ready to burn; when warm and dry the seeds have fallen, it is the season for burning. When burnt at the right time, no other system will burn because they are too green. For best lush regrowth, timing is critical “as everything that depends on that country would find hardship as a result of unfavourable burning, or not burning at all”.⁹ The fresh new grass shoots or ‘pick’ produces nourishing feeding zones and therefore traditionally good hunting grounds for animals like kangaroo and wallaby.

Historian Bill Gammage, in *The Biggest Estate on Earth, How Aborigines Made Australia* (2012), describes the systems of cool burning before colonisation as highly controlled, creating distinct vegetation patterns that covered the landscape. These mosaics were not random but established templates to make resources not merely sustainable, but abundant, convenient and predictable, making life comfortable. People “generally had plenty to eat, few hours of work a day, and much time for religion and recreation”.¹⁰ The environment was so well managed that the risk of uncontrolled fire was eliminated. Few Europeans recognised this and thought the park-like landscape natural.

In 1770 when navigating the *Endeavour* up the east coast of Australia, Lieutenant James Cook and crew would have encountered many Aboriginal fires from either camps, firestick farming, or the signal fires that Indigenous oral histories recount were lit along the coast, warning of the strange visitors. In northern Queensland, after colliding with the coral reef, the *Endeavour* beached for repairs at Gungahdie (renamed Cooktown) on the Waalumbaal Birri (Endeavour River). Here botanical scientists Joseph Banks and Daniel Solander had a seven-week opportunity to gather many new specimens of plants including *Lomandra decomposita*.¹¹ It would have been unknown how important a resource this unfamiliar modest rush was to the traditional guardians of this Country, the Guugu Yimithirr people. Sydney Parkinson, Banks’ draughtsman, drew the scene with the *Endeavour*’s camp surrounded by a patchwork of grassy hills and lines of trees which “quite free from underwood appeared like a gentleman’s park”.¹² Cook also diarised, observing Guugu Yimithirr using fire on dry grass “with great facility, and spread it in a wonderful manner”.¹³ Even though these observations were made, the link between the collected, stored and labelled specimens and the immense relational biocultural knowledges and responsibility by people that managed the Australian landscape were ignored. The land was *terra nullius*.

After 1788, as Europeans displaced Australia’s Indigenous people and traditional fire regimes were no longer able to

be undertaken, the fragile environment quickly collapsed; the countryside changed from a fertile estate to be far less diverse and productive.

An Indigenous way of thinking sees all life entangled rather than separated – Country is alive with gifts from your Ancestors. Nature is not divided from culture or studied and sorted from afar. You live *in* the system and have a responsibility as guardians to sustainably manage your environment into the future. This brings to mind the words of Uncle Bob Anderson (Quandamooka, Ngugi Elder) when he relayed to me in conversation, “always walk softly when you walk on Aboriginal land”.¹⁴

1 Gaiarbau, Winterbotham, L. Langevad, G. and Queensland Department of Aboriginal and Islanders Advancement, Archaeology Branch (1982). ‘The Aboriginal Perspective’, *Some Original Views around Kilcoy*, Brisbane: Government Printer. 42.

2 ‘Country’ is a term used by Australian Indigenous people to refer to a specific place within Australia, and not Australia itself. There are more than 260 Aboriginal and Torres Strait Islander Countries and language groups across Australia. Country refers to the land belonging to the traditional language group of that area.

3 For *dili*, see Petrie C. C. (1904). *Tom Petrie’s Reminiscences of Early Queensland*, Brisbane: Watson Ferguson & Co. 107. For Yuggara, the Yugara-Yugarapul Aboriginal Corporation also provided this explanatory note: The language name Yuggara represents various other spellings and names including Yuggarabul (Yagarabal) where “Yuggara” (“Yagara”) is the identifying word meaning “no”. The diversity of language groups across Australia means it is problematic to use one Aboriginal name for the whole continent. Using local language names is best practice.

4 Petrie, C.C. (1904). 106.

5 Pascoe, B. (2014). *Dark Emu: Black Seeds: Agriculture or Accident?*, Perth: Magabala Books. 161.

6 Kershaw, P. (1976). ‘A Quaternary History of North-eastern Queensland from Pollen Analysis’, *Quaternary Australasia*, vol. 10, no. 3.

7 Steffensen, V. (2020). *Fire Country*, Sydney: Hardie Grant Publishing, 33.

8 Steffensen, V. (2020). 61–63.

9 Steffensen, V. (2020). 35.

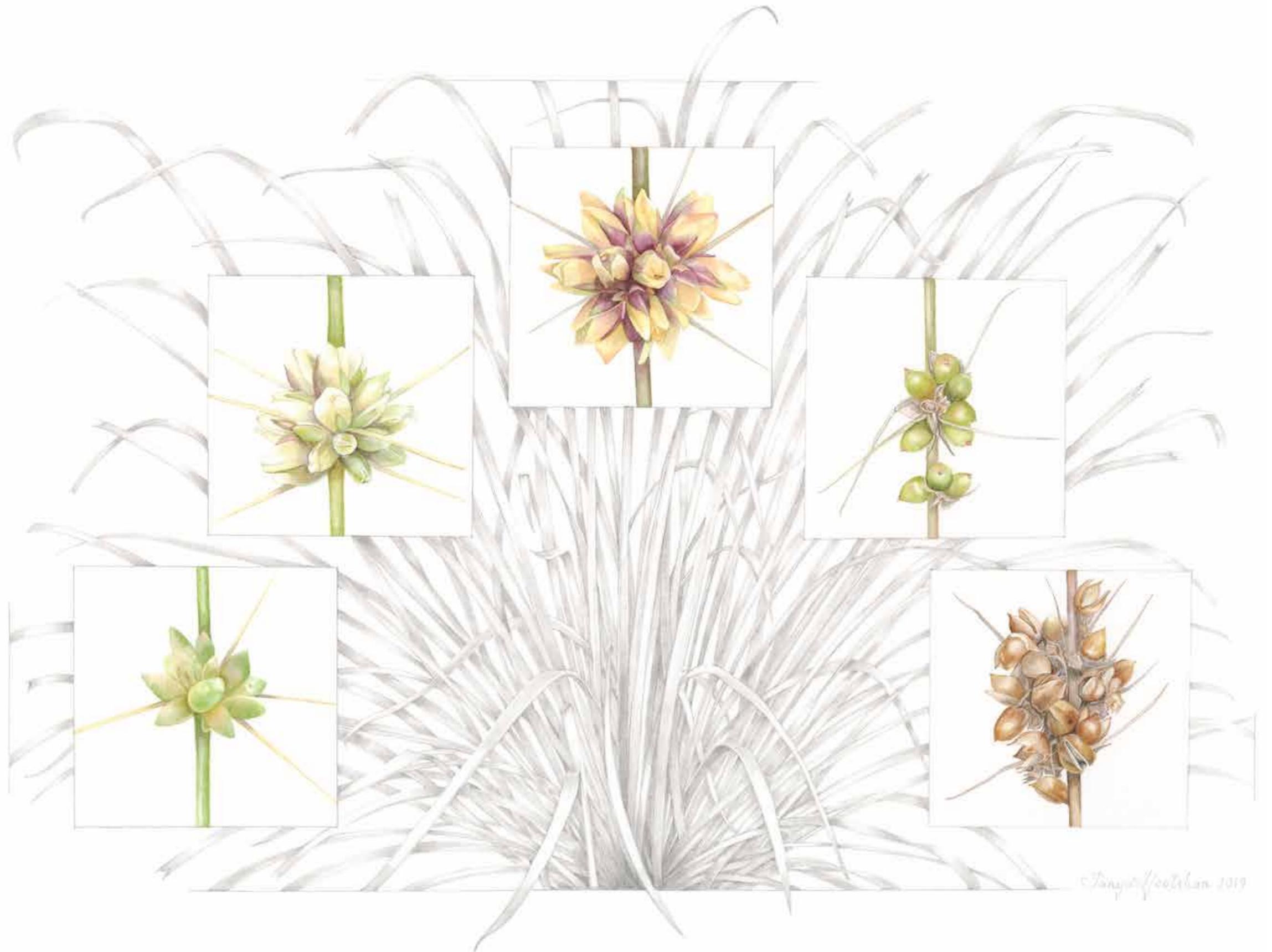
10 Gammage, B. (2011). *The Biggest Estate on Earth, How Aborigines Made Australia*, Sydney: Allen & Unwin. 4.

11 This historically significant specimen is now housed in the Queensland Herbarium.

12 Gammage, B. (2011). 35.

13 Gammage, B. (2011). 36.

14 Uncle Bob Anderson, personal communication with author, 20 July 2018.



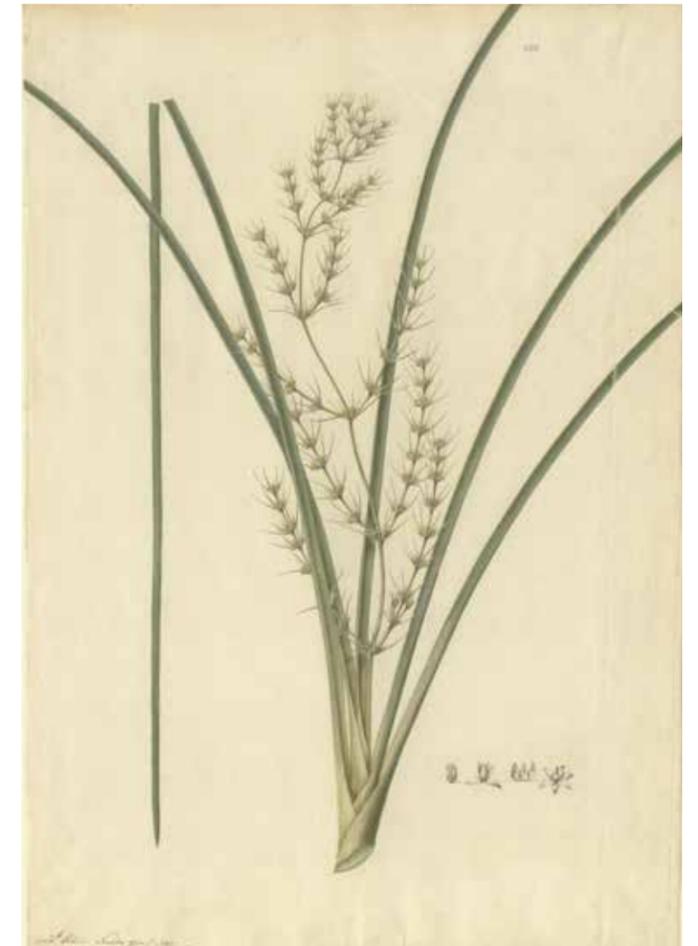
Tanya Hoolihan
Lomandra longifolia subsp.
longifolia
spiky head matrush
dili (Yuggara)



Joseph Banks and Daniel Solander
Lomandra decomposita
 collected 1770
 Courtesy of Queensland Herbarium Collection.



Sydney Parkinson
Lomandra longifolia var.
longifolia 1770
 graphite and watercolour
 on paper
 © The Trustees of the Natural History Museum, London.



Frederick Polydore Nodder
Lomandra longifolia var.
longifolia 1781
 watercolour on paper
 © The Trustees of the Natural History Museum, London.

Botanical art: embracing beauty and science

Nita C Lester

A botanical illustration is not primarily judged on its artistic beauty, but on its scientific accuracy.

It must portray a plant with enough precision and detail for it to be recognised and distinguished from another species. The beauty of the drawing or painting is secondary to its scientific accuracy but, in the hands of a talented botanical artist, the artwork goes beyond the scientific requirements.

From its inception, botanical art has been a fundamental means of communication for science and its dissemination. While still being a scientific tool, it has simultaneously starred in the curious phenomenon of becoming a popular artistic medium, provoking an unusual dichotomy in the world of arts and sciences.

There's something compelling about building a relationship with a plant. Botanical artists have a passion for plants. Unless the artist knows the plant in all its moods, in all the stages of its development, there will be something lacking in the artwork. Through their work, botanical artists can fulfil many roles: explorer, discoverer, educator, scientific collaborator and creator of beauty. The qualities of artistic appeal and technical accuracy are the defining characteristics of the best botanical art. This documentation of plant life is not only for art, but also for science and environmental research.

The rigour applied by the *Artistic Endeavour* exhibition artists demonstrates this to a 'T'. The *Artistic Endeavour* support team of botanists and acclaimed botanical artists shared an emphasis on careful observation and accurate interpretation of the botanical subjects so that the resulting images were clearly 'readable' by the viewer.

The botanists provided the *Artistic Endeavour* artists with advice on a range of species collected by Joseph Banks and Daniel Solander in 1770 that were potentially growing within the artists' localities, enabling real life observation in the field. This professional partnership provided research and investigation to determine which morphological details should be drawn to render a scientifically accurate work. This research and informed conversations during the development of the artworks enabled artists to observe details closely and record them. Revealing accurate morphological structure such as the arrangement of reproductive parts, leaves, and

stems, with a three-dimensional quality, can only be achieved through such a partnership.

The action of drawing the observed, forces the artist to pay attention to every characteristic of the specimen. While enjoying the artworks on the pages of this catalogue, take time to observe the detail. These artworks are more than stand-in representations; they carry scientific ideas and explanations and become models that can teach the viewer more than they might readily see with a specimen in hand.

Observation is more than simply noticing something. Observation uses the senses to become aware of details and recognise the subject's significance. This is a perceptual process, so that to observe is to look at, listen to, touch, taste or smell something, attending to details of the resulting experience. Botanical artists frequently use magnifying glasses or microscopes to see things that are too small to see with the naked eye.

Although botanical artists record information in the form of working sketches, measurements, number of flower parts and so on, some data might be recorded as sensations: the roughness of a leaf; the sound of the leaves in the wind; how a flower perfume engages childhood memories.

Aiming for scientific accuracy does not mean that all botanical artworks look the same or that artists do not infuse imagination and creativity into their work. Artists have control over their media but also over the format of presentation. Presentation of botanical artworks is generally either instructional (plant illustrations) and/or aesthetic (plant portraits).

Instructional plant illustration dates back to ancient and medieval Herbals; the books used by healers and apothecaries containing information about plants' medicinal properties, and describing how they should be prepared for medicinal use. Accompanying the text were plant illustrations which needed to be instructional enough for a reader to identify the plant in nature, including an accurate representation of the plant's proportions, characteristics of the plant, and the colours of the foliage and any flowers or fruit. For healers and herbalists, the stakes were high; the wrong plant or preparation could result in death.

Plant portraits not only instruct but are works of beauty. The arc of woody stems, the gentle curl of a leaf, or the way sunlight penetrates flower petals to reveal unexpected colours are visually captivating and intellectually instructive. The botanical artist's objective is to bring the beauty of the plant into that drawing and painting. Artists consider every drawing a challenge because each time they put pen to paper

or stylus to screen, they determine where lines and shadows or dots or colours should go to best portray the species. In the best botanical portraits, beauty is not sacrificed for truth of form.

Artistic Endeavour artists recorded not only morphology, they also researched the significance of the species under examination. Throughout human history, plants have been the object of pervasive, and at times dominant, artistic and intellectual debate. Plants have been important subjects since the earliest study of life processes and were central to scientific study in the nineteenth and early twentieth centuries. Modern civilisation is built upon successful, sustained plant cultivation and on the wise use of the biological and physical resources on which their cultivation depends. Our knowledge about the world around us is incomplete if we do not include plants in our discoveries, and it is distorted if we do not place sufficient emphasis on plant life. Several of the *Artistic Endeavour* artworks depict the plant in its natural surroundings, or portray a group of plants in a particular setting, reflecting the importance placed upon a specimen in context.

Additionally, some artworks include representations of pollinators as well as the plant itself. Lengthy research and conversations with museum and university staff enabled the artists to render a 'story' of the significant relationships between flora and fauna. Until the last species of plant and animal on the planet is described, the botanical artists' importance remains. The rigour applied by a number of the *Artistic Endeavour* artists who included fauna in their artworks is exceptional.

This exhibition, *Artistic Endeavour*, is part of a significant movement of scientific yet aesthetically interesting works; but at the same time is innovative, with artists developing their own style. Without losing the rigour of strict scientific norms, they show the species in a new and original way, moving their work from the laboratory to the museum or gallery. Although artists draw from the sciences and must depict their subjects from a scientific viewpoint, they nevertheless have to lay things out so that they look balanced. What will catch the eye of the audience and make the plant species come alive?

To achieve this delicate balance of science and the 'wow', the botanical artist heads outdoors. But the great outdoors conspires against the artist with rain, bugs, wind, dirt and inconsistent light, to name but a few of the difficulties. Most artists make sketches, take notes, photographs, and make colour matching records before selecting a few plant samples and heading back to the studio to create further drawings and colour codes to settle on the final layout. The research

conducted before the field work informs artists where to look for the plant species, what to observe, what to record and how to record. Confidence builds over time as the plant becomes one with the artist.

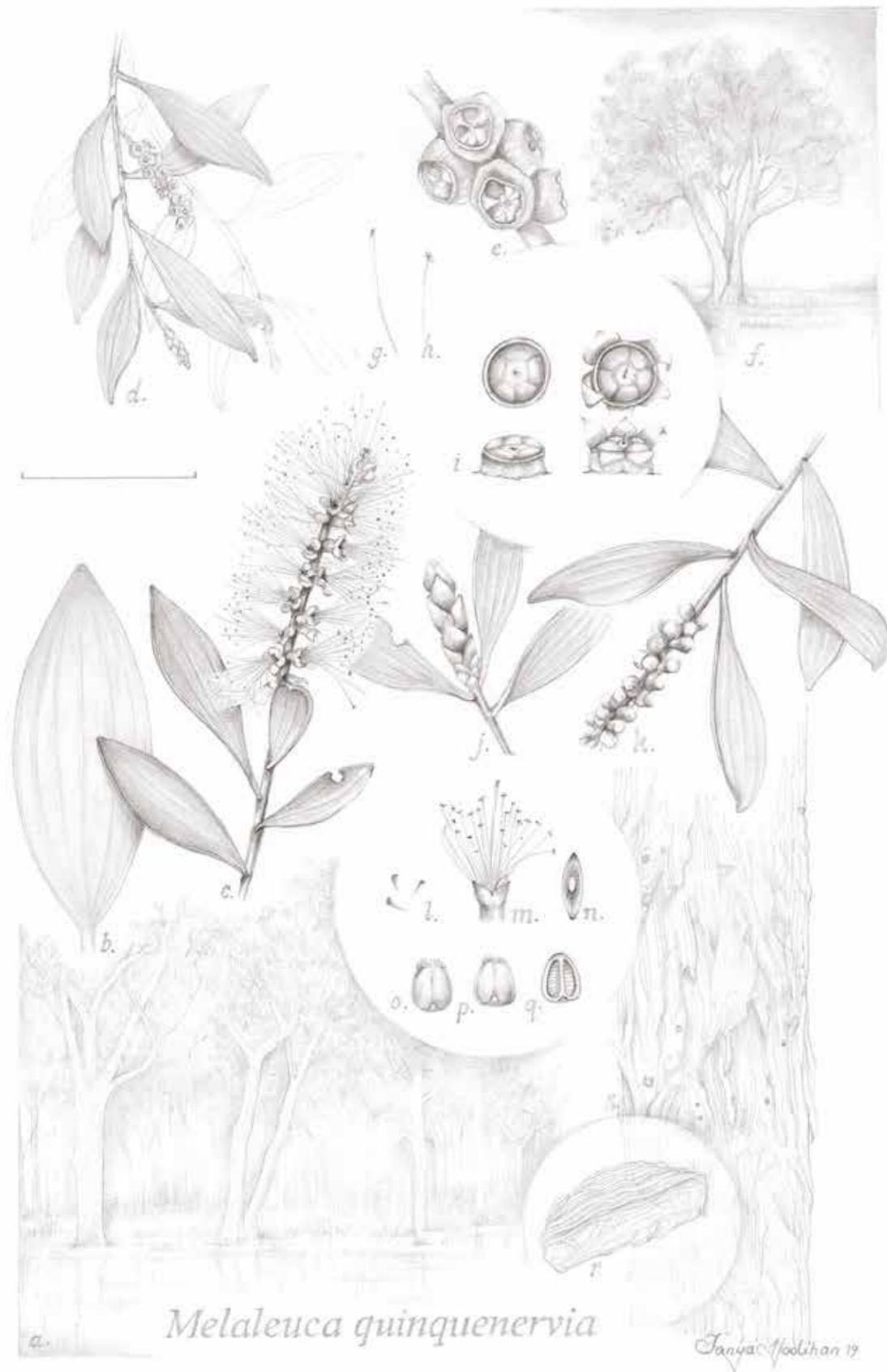
Plants die, and the simplest way to preserve specimens is by pressing a herbarium sample back in the studio or even while still in the field. Dried, pressed specimens preserve material for future use. But drawing from a herbarium specimen presents a unique challenge. The artist has to reconstruct the plant as though it were alive. Hence the detailed field records made while the plant was alive are very important. During the 'Age of Discovery', when botanical illustrators accompanied explorers and plant hunters (for example, Joseph Banks and Daniel Solander with artist Sydney Parkinson aboard the *Endeavour*), botanical illustration became a way of making a record of what the living plant looked like. This enabled the scientists working in herbaria and botanical gardens to make sense of the dried plant specimens brought back by these overseas expeditions.

Botanical Artists' Society of Queensland artist, Ann Steele, said, "What I find most alluring about botanical art is its seductive quality – drawing me in, feeding my desire to linger inside the mysterious centre of the flower, looking through its leaves to another flower like an insect fluttering from blossom to blossom. Imbued with beauty and colour, the botanical illustration seduces and attracts."

The aesthetic beauty of botanical art has fascinated and inspired people for centuries but, beyond its visual appeal, botanical depictions help identify and understand plants in a timeless manner. Its original purpose was to aid in plant identification for medicinal uses. Over the centuries, as the discipline developed, botanical art has proven itself invaluable in identifying newly-discovered plants in a way that engages the wider community.

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Tanya Hoolihan
Melaleuca quinquenervia
 broad leaved paperbark
 ngujur (group name, Yuggara)

Legend for *Melaleuca quinquenervia*
 (Cav.) S.T. Blake
 a. habitat; b. leaf detail; c. inflorescence;
 d. branch and seed pod; e. seed capsule
 detail; f. habit; g. stigma and style;
 h. stamen; i. fruit, 4 views; j. bracts;
 k. buds; l. seeds; m. flower; n. seed ovule;
 o, p. ovary; q. ovary dissection showing
 loculi; r. bark cross section; s. bark detail.
 SCALE: n = 2.5mm; e = 4mm; o, p, q = 8mm;
 g, j = 15mm; c, h, i = 20mm; b, d = 25mm;
 k, l, m = 40mm; r, s = 1.3mtr; a, f = 8mtr



Clockwise from top left:
Joseph Banks and Daniel Solander
Melaleuca quinquenervia collected 1770
 plant specimen, labels on herbarium sheet
 Courtesy of Queensland Herbarium Collection.

Sydney Parkinson
Melaleuca quinquenervia 1770
 graphite and watercolour on paper
 © The Trustees of the Natural History Museum, London.

Frederick Polydore Nodder
Melaleuca quinquenervia 1782
 watercolour on paper
 © The Trustees of the Natural History Museum, London.



Botanical endeavours

Rod Fensham

The great contribution of the botanists Joseph Banks and Daniel Solander and the artist Sydney Parkinson on board the *Endeavour* was that they commenced the systematic recording of the Australian flora.

This provided important data defining the botanical resources of the continent, but also importantly allows us to distinguish the native flora (pre-1788) from the exotic naturalised flora (post-1788)¹. The *Endeavour* voyage was part of an ongoing age of discovery, colonisation, trade, and communication with a legacy of connections that we now call globalisation. Such voyages not only developed a universal understanding of the world's geography, but they also paved the way for the passage of plants across the oceans and between continents. These migrations were particularly profound for Australia because it is an isolated island continent with natural barriers for the transport of plants. The first Australians may have brought plants with them, but their relations with the flora are so ancient that they have become embedded with the landscape itself.

Long before the *Endeavour* there was considerable sea traffic to Australia. The Dutch had found a secret that maximised the efficiency of their trade route to the East Indies. Instead of heading directly from the Cape of South Africa, they realised that they could traverse the Indian Ocean much more efficiently if they remained at low latitudes propelled eastward by the roaring forties. Until the time of Cook and the *Endeavour*, there was no satisfactory way of measuring longitude and so, for the best part of 170 years, the Dutch vessels could only roughly estimate where to turn northward for the tack up the west coast of Australia. Hundreds of boats made this uncertain journey heading for the riches of the East Indies and many, including the infamous and imperilled *Batavia*, would have been familiar with the coast of Australia. The Dutch, however, were not impressed with the continent they flippantly called New Holland. They made only a modest contribution to an understanding of this *Terra Incognita* and barely any documentation of the flora. It also seems unlikely that they transported exotic plants to Australia as there are no obvious candidate species.

The Macassans also preceded the *Endeavour*. They came from Sulawesi to gather trepang (a sea cucumber) to supply a trade with China. They brought with them the tamarind tree (*Tamarindus indica*), which is now established as a strange but permanent resident on the beaches of Arnhem Land, but may also have been responsible for the importation of other species like the ivy gourd (*Coccinia grandis*).

The voyage of the *Endeavour* was the precursor to the colonisation of Australia by the British. The establishment of Sydney Cove in Port Jackson in 1788 was a monumental watershed for the biogeography of Australia. With the fledgling settlement came the first ports and trade, the first gardens, the first farms, and the first livestock. All of these practices brought with them new plants and many of these plants became naturalised. This was the dawn of a great expansion and modification of the isolated flora of Australia as a flood of new species arrived from other continents, and native species were subject to massive changes as the landscape was transformed. A recent analysis indicates that the native (pre-settlement) flora of Australia consists of nearly 23,000 native species and that the imported, now naturalised, flora consists of more than 3,000 species.² Many of these new migrants mingle with the natives and are relatively innocuous, but a small subset have become invasive weeds and the subject of great environmental concern and requiring control.

There are others who have contributed to our knowledge of the original Australian flora, including Jacques-Julien Houtou de Labillardière on board the *Recherche* (1791–1793) and Robert Brown on the *Investigator* (1802–1803). But what do the collections of Banks and Solander tell us about the native flora?³ There are some surprises. The malabar catmint (*Anisomeles malabarica*) is widely assumed to be a recently arrived exotic in tropical Australia, but was collected by Banks and Solander at Endeavour River; likewise for the common garden weed, fat-hen (*Chenopodium glaucum*). The chinese lantern (*Physalis angulata*) with its edible gooseberry was also collected by Banks and Solander, verifying its status as a native Australian plant. The common everyday cobbler's pegs (*Bidens pilosa*) with seeds that stick to our socks was at Botany Bay in 1770. A big surprise for tropical gardeners is that both the invasive vines known as morning glory (*Ipomoea indica* and *I. nil*) were collected by Banks and Solander in northern Australia. These plants, that we now refer to as weeds, had somehow found their way to Australia with birds or across the land bridges that joined Australia to the north when sea levels receded.

A thorough inventory of Banks and Solander's plant collections from Australia has not been undertaken. As we reflect on the significance of that expedition 250 years after it was

conducted, this seems like a remarkable oversight. The collections were stored in the Natural History Museum in London and, following lobbying by Australian botanist Joseph Maiden, duplicate specimens of 688 different species were repatriated to Australian herbaria in the early twentieth century. The legacy of Sydney Parkinson, the young man who made more than 500 sketches of Australian plants on a crowded ship, was finally revealed to the world in breathtaking glory with the publication of *Banks' Florilegium* more than 200 years after the voyage. Parkinson sadly died on board ship after leaving Java and Banks, who had commissioned the grand project of reproducing them as copper engravings, oddly never had them published. In the sensitive illustrations of Parkinson and the engravers and printers who developed his work to full-colour prints, these images help us to see the plants as more real than they are to the naked eye. With this interpretation, the artist leaves their personal imprint and the work is enlivened as art. In this botanical history, the artists in the current exhibition pay their own remarkable tribute to the *Endeavour* legacy, inspired by the beauty, diversity and singularity of the Australian flora.

^{1,2,3} Fensham, R.J., Laffineur, B. (2019), 'Defining the native and naturalised flora for the Australian continent'. *Australian Journal of Botany* 67: 55–69.



Gerald Sibelius

Melaleuca quinquenervia
engraving after sketch by Sydney Parkinson (1770) and painting by Frederick Polydore Nodder (1782)
colour engraving on paper
Plate 117 from *Banks' Florilegium*, Alecto Historical Editions in association with the British Museum Natural History, 1980–1990.

© Alecto Historical Editions/The Trustees of the Natural History Museum, London.

Then and now



Anne Hayes
Banksia serrata
old man banksia
gabiirr (Guugu Yimithirr)

One of Australia's most distinctive and iconic genera, *Banksia* was named after Joseph Banks by Swedish naturalist and taxonomist Carolus Linnaeus the Younger.

The artist has taken an innovative and contemporary approach in this high impact work, depicting a single cone at an expanded, heroic scale.

Fire triggers the release of stored seeds.



Marcelle Stirling
Eucalyptus crebra
 narrow leaved ironbark
 babatha (Guugu Yimithirr)
 dandur (Yuggara)

The artist has captured the play of light and air through the weeping layers of foliage and flowers. These leaves are an important koala food and the flowers are a key source of nectar for the honey industry.

Eucalyptus is from the Greek *eu*, well, and *kalypto*, cover (as with a lid), alluding to the united calyx and petals forming a cap that is shed as the flowers open. *Crebra* derives from *creber*, meaning thickly clustered, referring to the flowers. Caps and flowers are delicately depicted in this artwork.



x 2:10

Marcelle Stirling



Lindsay Watts
Hoya australis
 common waxflower

Working over many weeks, the artist has begun with soft washes and then painstakingly built up layers of colour with a fine stippling technique using a very small brush. The resulting portrait glows with life, capturing the glossy sculptural leaves and shining waxy flowers of *Hoya australis*.

In tropical northern Australia, white sap taken from wax plants is used by Indigenous peoples in the preparation of body paints and hair oils. The sap can cause blindness if it gets into the eyes.

Art and science – a dialogue



Catherin Bull
Barringtonia calyptрата
mango pine

This artwork shows the complete life cycle of the tree, from flower and fruit, seed pod and seedling, through to the fallen leaves which are briefly bright red.

Collected by Banks and Solander on Lizard Island, *Barringtonia calyptрата* is now a cultivated street tree in north Queensland.

The dynamic and contemporary composition balances richly detailed and layered watercolour with a stylised background in graphite.



Beverley J Irwin

Pseuderanthemum variabile
love plant

This delicate and exquisitely detailed rendition depicts all aspects of the plant, from the dainty flowers to the leaves, stem and seed capsules that are covered with fine hairs, to the tuberous rhizomatic root.

A small, soft perennial herb that grows in a variety of habitats, particularly in moist forests and rainforest margins.

Pseuderanthemum variabile is an essential larvae food plant for several butterfly species, which is unusual as most plant genera are limited to one butterfly.

The intensive portrait fosters deep appreciation for this small plant that is often overlooked in the environment.



Minjung Oh

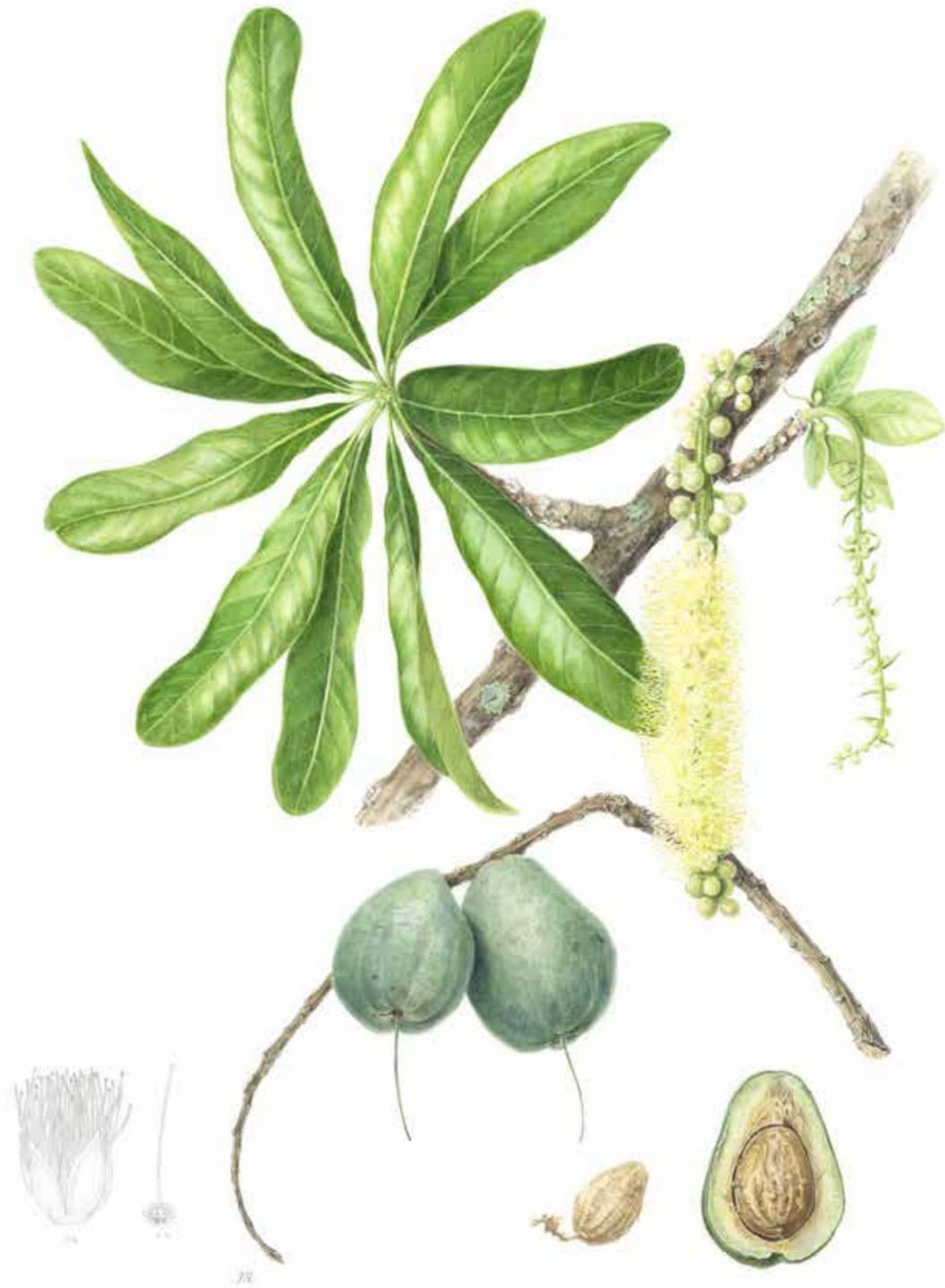
Grevillea pteridifolia
fern leaved grevillea
wanarr (Guugu Yimithirr)

Grevillea pteridifolia is a widespread species with a number of different forms. Most commonly, the plant is a large shrub or small tree; there is a prostrate form found in eastern Cape York.

The artist has focused on the distinctively large racemes of orange flowers, portraying the singular flower stalks (pedicels) that gradually open along the inflorescence, so that the youngest flowers are nearest the apex. Details reveal this glorious unfurling.

These flowers contain a lot of nectar and are an important food source for birds and animals. Indigenous peoples also use the nectar either taken directly from the flowers or as a sweet drink produced by soaking the flowers in water. The foliage is used for food flavouring and for lining earth ovens.

Media and methods



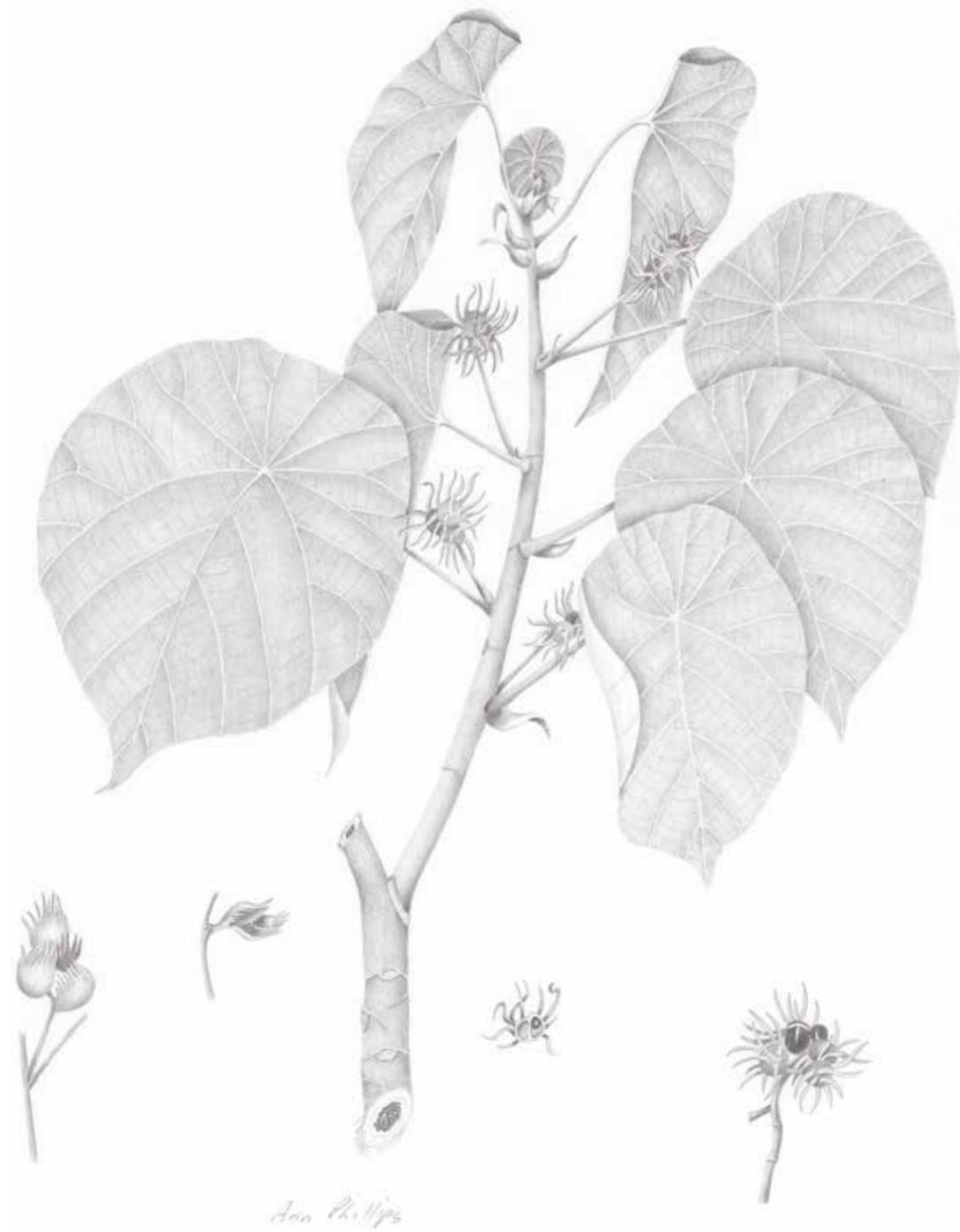
**Dorothee Nijgh de Sampayo
Garrido**
Barringtonia calytrata
mango pine

A deciduous tree of the tropical north growing to 30m, with honey fragrant flowers, rich in nectar, borne on both the branches and the trunk.

Each feature of the plant has been finely rendered in heightened textural detail with great accuracy in this most accomplished watercolour painting with details in graphite.

The flowers open at night and are pollinated by bats. The mature blue green fruit or drupes are eaten by cassowaries.

Indigenous peoples use mango pine as a fish poison, and also make an infusion of the leaves and bark to treat chest pains and fever.



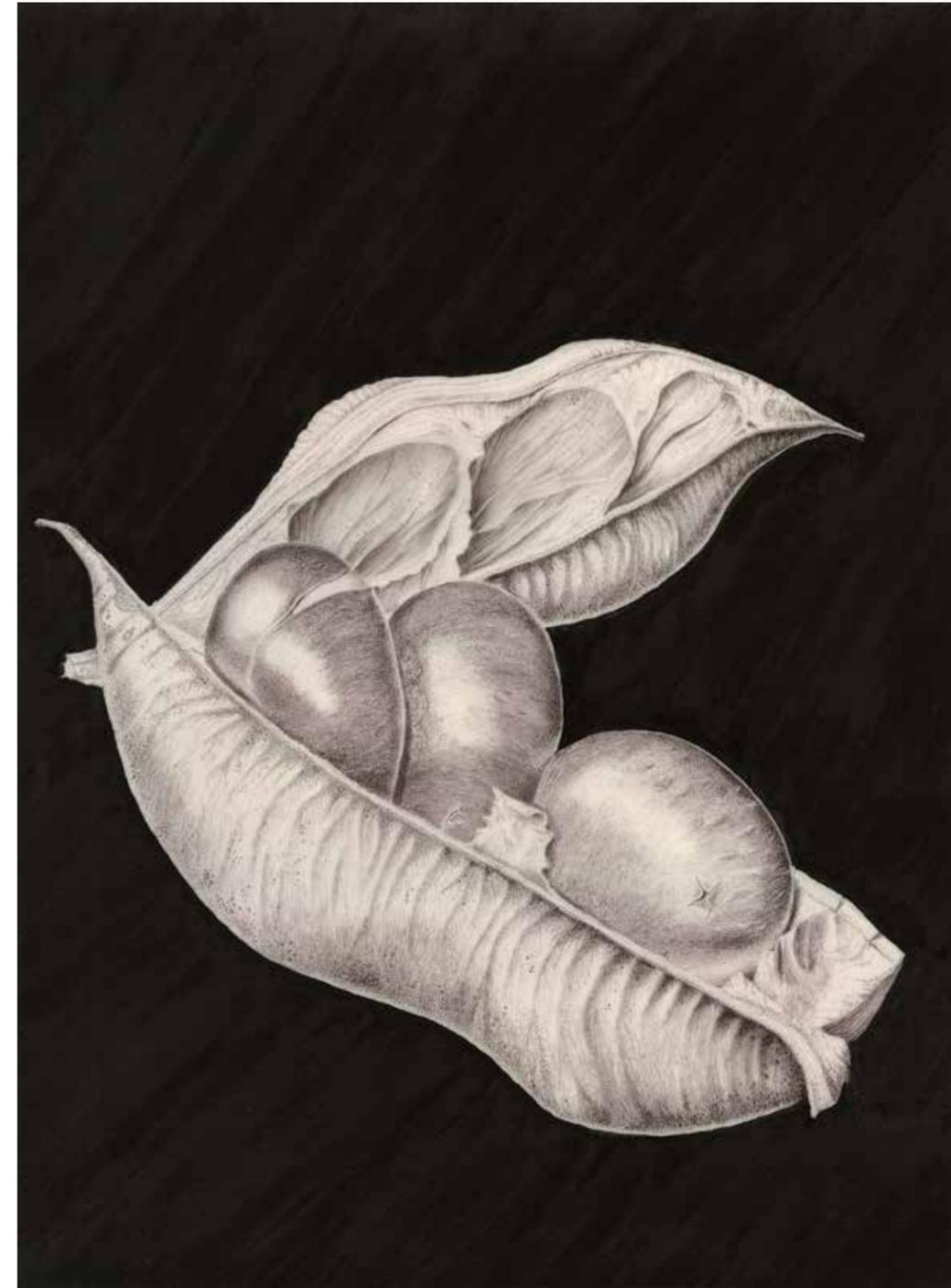
Ann Phillips
Macaranga tanarius
 bullock's heart
 dangalam (Yuggara)

An attractive ornamental shrub or bushy tree with distinctive round veiny leaves, sensitively depicted in this graphite drawing. The artist's specimen also shows a prickly, three-celled fruit capsule, with separate details revealing the black seed surrounded by a black aril. Trees are dioecious, bearing male or female flowers only, and the artist has provided a detail of each flower type.

The artistic approach used is a typical botanical illustration format: the stem as the feature with plant details along the lower edge. This approach was first accepted in the 1700s.

On the east coast of Cape York, bark fibre is gathered by Indigenous peoples for washing, rinsing, and drying, before spinning it into twine and ultimately making string bags.

Macaranga tanarius is sometimes grown as a pioneer in reforestation projects.

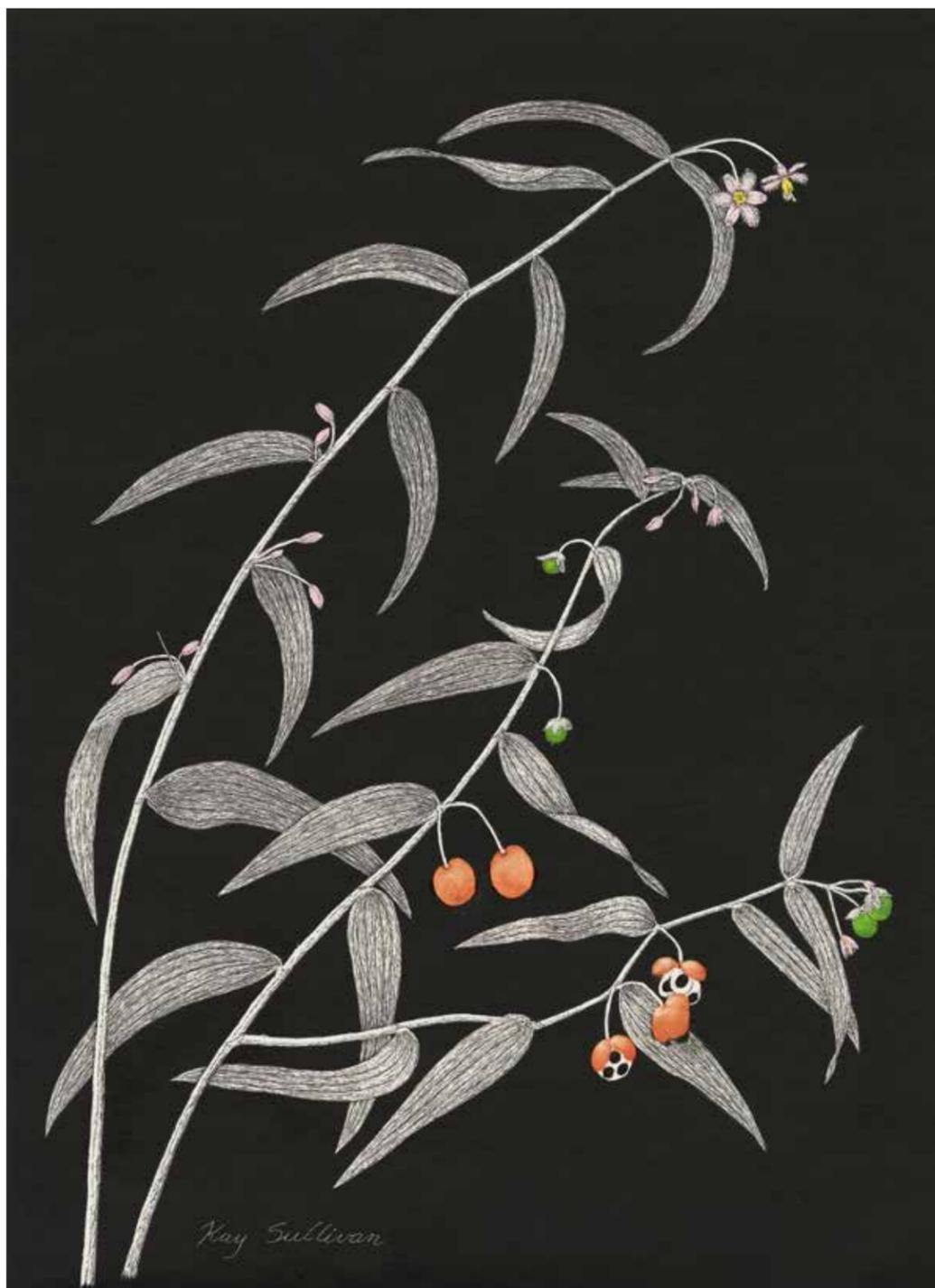


Eva Richards
Castanospermum australe
 black bean tree pod
 guumu (Guugu Yimithirr)
 mai (Yuggara)

This intensely detailed painting on a black background of the seeds and seed pod of *Castanospermum australe* generates a luminous three-dimensional form with an iconic aura.

Castanospermum australe continues to hold life supporting significance, from its ancient cultivation by Indigenous peoples as a staple food source, to its contemporary use in research for cancer and HIV treatments.

It is also a valuable timber.



Kay Sullivan
Eustrephus latifolius
wombat berry

The artist has inscribed the plant form on black scraperboard, effectively expressing the strong twining stems with parallel veined leaves. Watercolour accents have been added to feature the delicate pale pink flowers with fringed petals and the fruits, which turn bright orange before splitting to reveal numerous black seeds and white flesh.

The fruits are edible, as are the numerous and fleshier tubers which develop on the roots and can be eaten raw or baked.



Penny Watson
Lotus australis
austral trefoil

This digitally drawn image portrays a small, perennial, herbaceous legume that is uncommon but widespread in temperate and subtropical areas, from grassland to sclerophyll forest.

The artist has used the digital art application 'Procreate', with an Apple Pencil on an Apple iPad Pro. This stylised rendition demonstrates an innovative direction in contemporary botanical art.

The artwork depicts all aspects of the plant's lifecycle, including its distinctive root system with additional stems resprouting from the lignotuber, upright habit, trifoliate leaves, long tubular seedpods and showy crowning pea flowers.

The seeds and roots of *Lotus australis* are eaten by Indigenous peoples. It is also a caterpillar food plant, including for the common grass blue butterfly (*Zizina labradus*).

From the parts to the whole



Gillian Alfredson
Ipomoea indica
blue morning glory

Vividly portraying the plant's luxuriant twining habit with an intense naturalism, flowers and leaves can be appreciated from many angles and in various stages of growth and development.

This species is a significant environmental weed in Australia, invading a wide variety of habitats. It reproduces vegetatively via rooting stems – stem fragments are commonly spread by water, animals and in dumped garden waste.

Recorded by Banks, Solander and Parkinson, *Ipomoea indica* is an example of an introduced species pre-dating European arrival.



Pauline Putland
Hoya australis
common waxflower

The composition moves from the harder and glossier mature leaves through to the soft and sinuous growth tips, expressing the vine's vigorous climbing habit. Flowers moving from bud to bloom echo this living transition.

Hoya australis has many cultivated varieties and is a popular indoor plant, loved for its ornamental qualities and the rich fragrance of the flowers.

In tropical northern Australia, white sap taken from wax plants is used by Indigenous peoples in the preparation of body paints and hair oils. The sap can cause blindness if it gets into the eyes.



Inger Rowe
Leea indica
bandicoot berry

The artist has captured the plant's erect open form and soft wood, featuring a vibrant display of the 'quilted' green leaves with their conspicuous veins and serrated margins. The cluster of purple-black berries provides a balancing contrast. The berries are eaten by the wompoo fruit dove (*Ptilinopus magnificus*).



Dianne Lois Kelly
Callicarpa pedunculata
beautyberry

This delicate watercolour celebrates the plant's cascading habit with rhythmic summer clusters of attractive miniature flowers followed by brightly coloured fruits.

The beautifully balanced composition invites and rewards closer viewing with delightful detail.

Callicarpa pedunculata is grown as an ornamental shrub. Attracting wildlife and pollinators, its dense habit provides protection for small birds, and the abundant fruit are an appealing food for birds and other wildlife. The fruit is astringent and too acidic to be eaten by people.

Observation and (in)accuracy

Florence Joly
Melaleuca viminalis
weeping bottlebrush
garra (group name, Yuggara)

The artist has depicted precious details of the weeping bottlebrush at magnified scales to create a portrait of related parts in a triptych format. The hard, fibrous, furrowed bark and woody seed capsules starkly contrast with the soft bundles of fine stamens that form the floral brushes.

Nectar from the flowers of this small tree are eaten by many birds, while the flowers themselves are eaten by lorikeets and the seeds are eaten by pale headed rosellas.



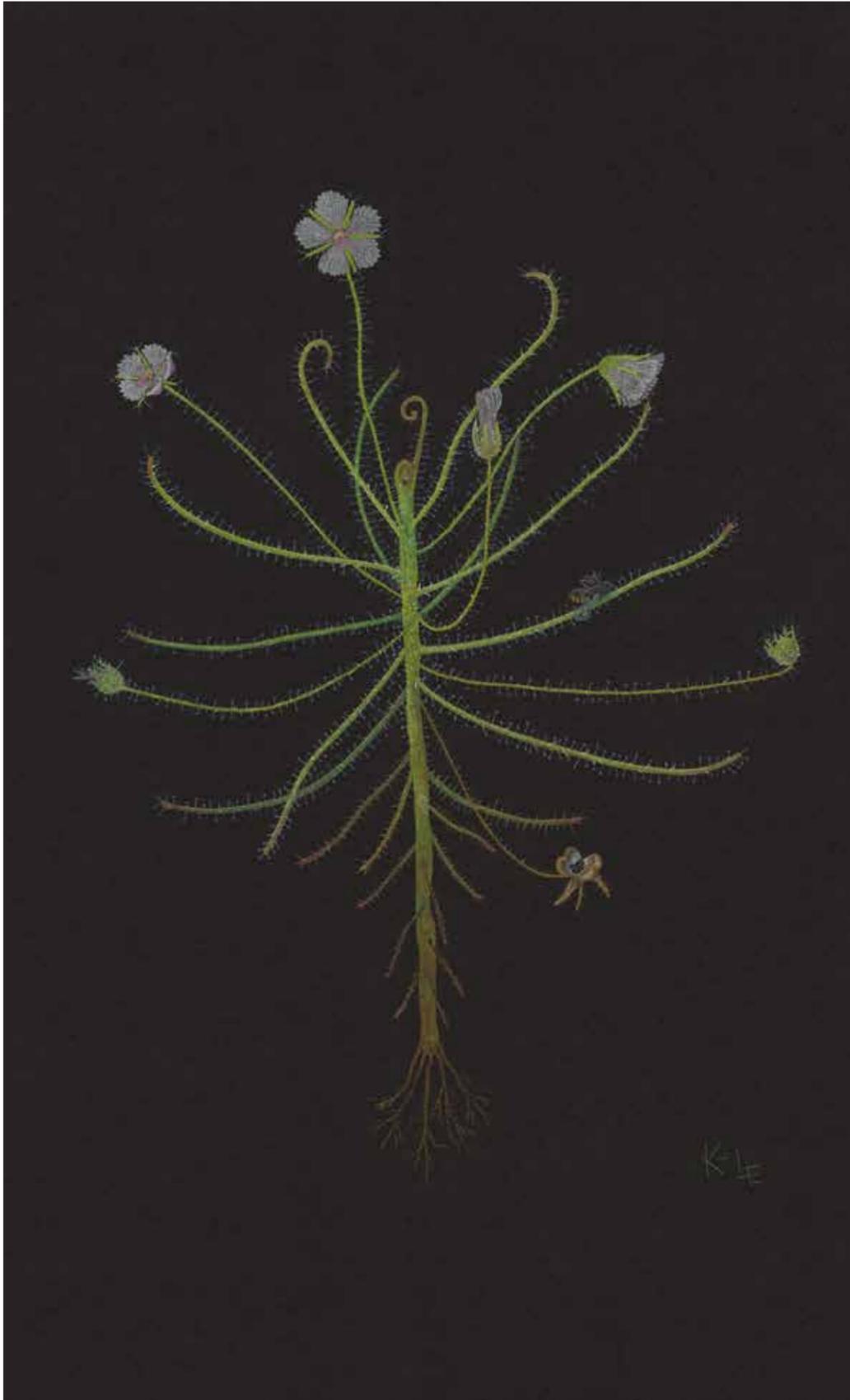
Life cycles and relationships



Louise Saunders
Melaleuca viminalis
weeping bottlebrush
garra (group name, Yuggara)

This lyrical watercolour depicts the characteristically pendulous branches of *Melaleuca viminalis* with a glorious show of bright red, nectar rich bottlebrush flowers. The alternate leaves, notched bark and woody seed capsules are also rendered in glowing detail. The shadowed 'echo' of other branches further evokes the weeping habit of the tree and the dimensional illusion of the composition.

The tree's adaptations to survive strong currents during flood events, allow it to slow the flow of floodwater and reduce erosion, thereby improving the water quality in streams and rivers. The artist has added a dragonfly to indicate the tree's preference for a watery habitat.



K-le Gomez Cabrera

Byblis liniflora
rainbow plant

The artist has chosen a black background to present the iridescent character of this tiny plant. The enlarged and singular composition invites close inspection, revealing the living microcosm of flower, seed and leaf formations. An insect can be seen trapped in the dense coating of sticky glandular hairs.

Byblis liniflora is native to northern Australia. It is a very delicate annual carnivorous plant that produces sticky droplets to catch prey. The droplets glisten in the sunlight producing an array of colours; hence the common name, rainbow plant.



Julia Hancock

Callicarpa pedunculata
beautyberry

In this vivid and poetic portrait, the artist offers two reflected stems – one flowering and one fruiting. The simple sequences express the cycles of growth, maturation and death in singular detail and myriad colours. Also evident are the activities of insects across the soft and finely toothed leaves.

Callicarpa pedunculata is grown as an ornamental shrub. Attracting wildlife and pollinators, its dense habit provides protection for small birds, and the abundant fruit are an appealing food for birds and other wildlife. The fruit is astringent and too acidic to be eaten by people.



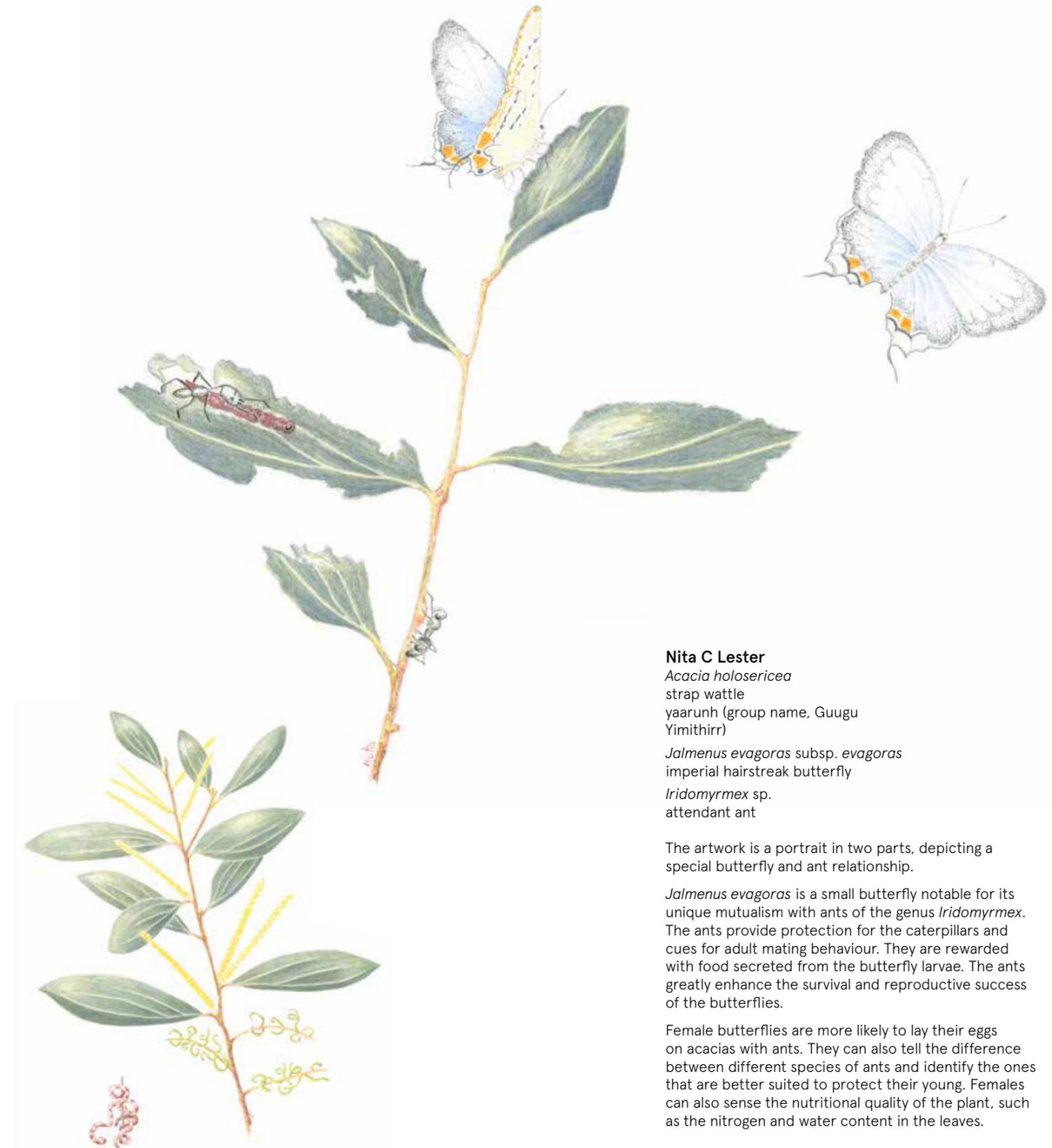
C. J. PRICE

Colin Price

- Dischidia nummularia*
string of nickels
- Dendrobium canaliculatum*
tea tree orchid
- Lumnitzera racemosa*
white flowered black mangrove

A creeping epiphyte, depicted here in the branch fork of a host tree and in the company of a native orchid. The artist has vividly and cleverly captured the plant's hanging garland form and creeping habit.

Entwined with its environment, the stems, carrying smooth, opposite, thick and succulent leaves, can be seen rooting superficially on the supporting tree. The artist has also captured the inconspicuous, yellowish white flowers and the tiny, spindle shaped and paired capsules of fruit that follow.



Nita C Lester

- Acacia holosericea*
strap wattle
yaarunh (group name, Guugu
Yimithirr)
- Jalmenus evagoras* subsp. *evagoras*
imperial hairstreak butterfly
- Iridomyrmex* sp.
attendant ant

The artwork is a portrait in two parts, depicting a special butterfly and ant relationship.

Jalmenus evagoras is a small 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 rewarded with food secreted from the butterfly larvae. The ants greatly enhance the survival and reproductive success of the butterflies.

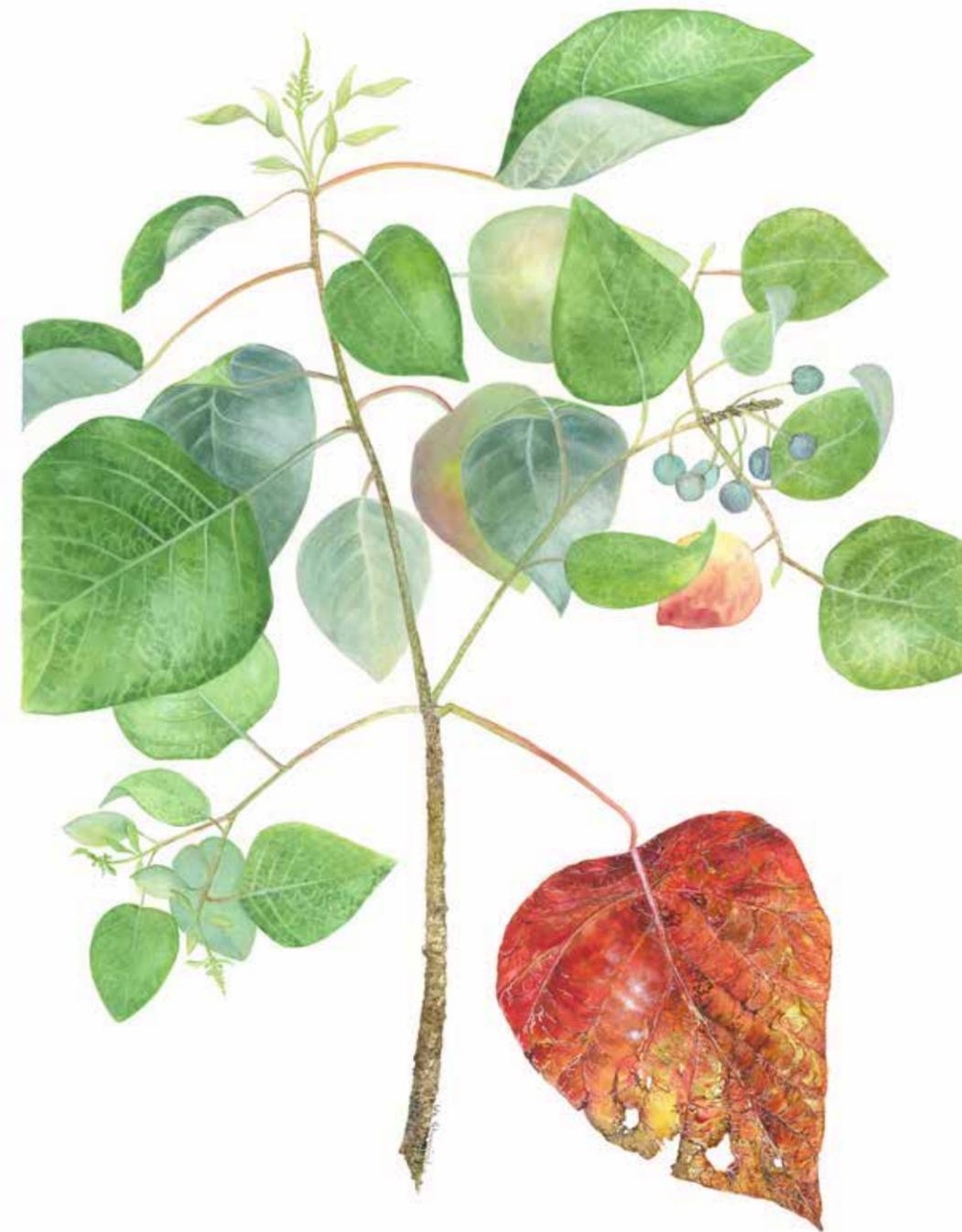
Female butterflies are more likely to lay their eggs on acacias with ants. They can also tell the difference between different species of ants and identify the ones that are better suited to protect their young. Females can also sense the nutritional quality of the plant, such as the nitrogen and water content in the leaves.



Ellen Terrell
Cynometra iripa
 wrinkle pod mangrove

This composite portrait of the wrinkle pod mangrove, *Cynometra iripa*, includes a profile of the various mangrove species that live in the Daintree River's lower reaches. The profile 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 profile indicates the region where the wrinkle pod mangrove thrives.

The specimen studies show the paired leaflets of the compound leaves and distinctive wrinkly seed pods with their lateral beaks. A muddy background is used to offset the small and delicate clusters of white flowers, and further allude to the tree's habitat.



Liz Showniruk
Homalanthus novoguineensis
 bleeding heart

In this dreamy and luminous composition, the plant is bathed in a soft focus through sensuous passages of transparent watercolour. The glorious red and decaying leaf anchoring the portrait is, by contrast, in crisp and dramatic focus.

A dioecious rainforest species, so male and female plants need to be grown within pollinator distance if fruit and seeds are to form. The distinctive heart shaped leaves change colour to a deep red before falling – hence its common name, bleeding heart.

The tree is a favourite of the hercules moth (*Coscinocera hercules*), which has the largest wing area of any moth in the world. They lay their eggs on the tree and larvae feed on the leaves.

Indigenous peoples and plants



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

This brilliant and lyrical composition shows the life cycle of the tree in sensuous detail – from textures of the bark, through the changing colours and structure of unfurling flower sprays, to the large smooth pod with seeds, to a delicate seedling root system.

Castanospermum australe is a tropical rainforest tree whose heavy seeds are poisonous. However, Indigenous peoples make them safe to eat through careful preparation and cooking. The seeds are finely sliced, then soaked in running water for up to ten days, roasted and then ground to a flour and cooked as a damper, serving as a staple food source.

The seeds contain alkaloids that have been shown to have anti-inflammatory, anti-HIV and anti-cancer properties.



Robyn Douglas
Erythrina vespertilio
 batwing coral tree
 gundan (Yuggara)

The artist features the splendid show of the drooping orange red flowers that characterise *Erythrina vespertilio*. This small tree is deciduous and often leafless when flowering, so the leaves are depicted separately. The leaflets resemble a bat's open wings, as per the common name, and are an equally distinguishing feature. The brown woody pods contain shiny beanlike seeds. The composition dances with life in rhythmic flows of curving lines and gentle tonal variations.

The batwing coral tree has many uses for Indigenous peoples. The lightweight timber is soft and easily carved into shields, woomeras and coolamons. The seeds are used as ornaments for weaving and body decorations. The inner bark has medicinal uses in treating headache and sore eyes, while the leaves are a sedative. The tree's roots are also eaten raw.

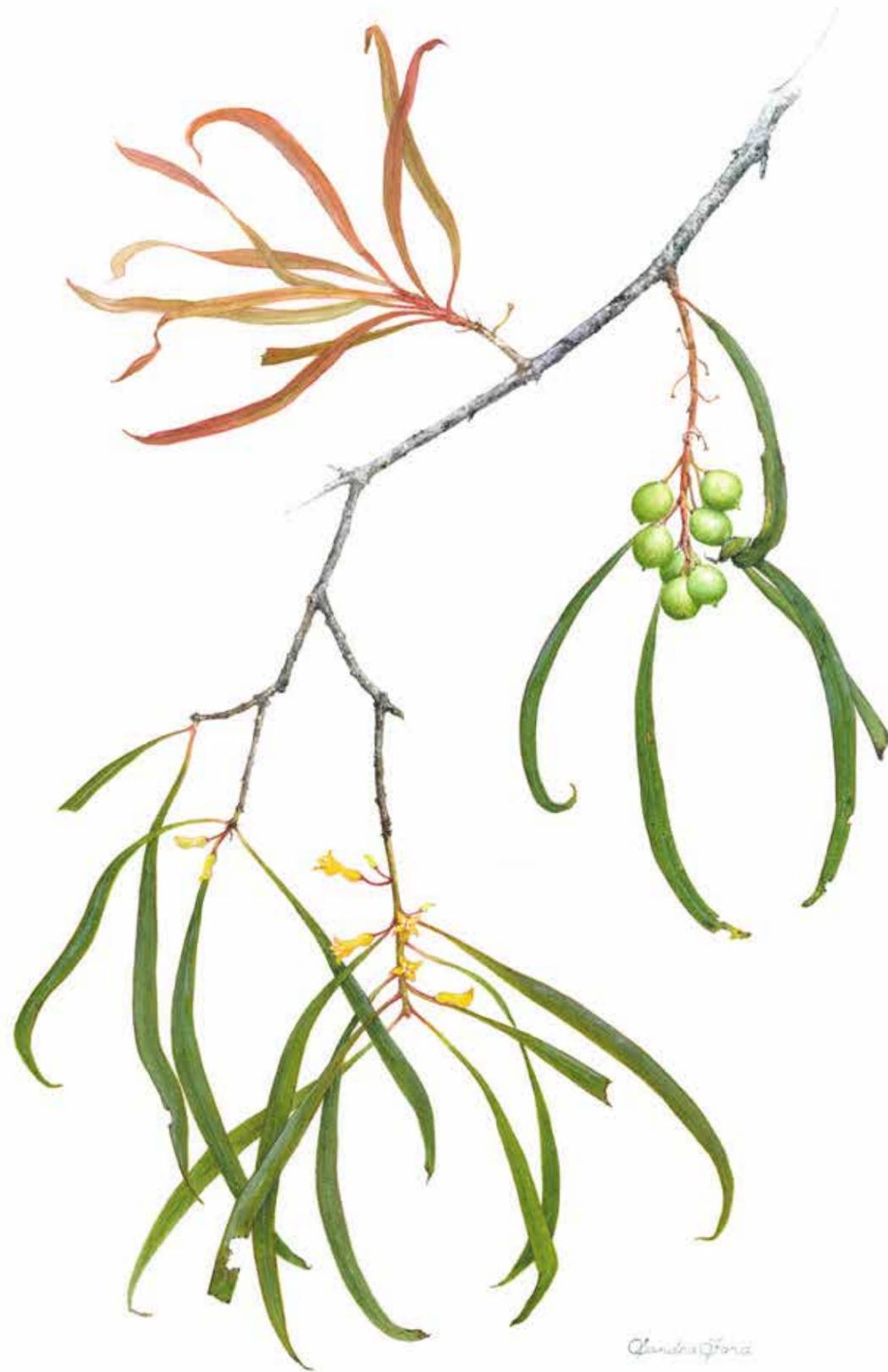


Naomi Florence
Philydrum lanuginosum
 woolly waterlily

The artist depicts the long, pointed bracts that enclose each flower and the following woolly seed pods. As the stem spike grows and the buds mature, these bracts reflex, opening the flower inside and subtending it, holding its delicate yellow 'petals' on display.

Woolly waterlily is an aquatic clumping plant with lime green, soft, spongy, upright foliage.

Indigenous peoples make a decoction of the plant's aerial parts for medicinal use as a body wash for itchy skin conditions. Children make whistles from the folded leaves.



Sandra Ford
Persoonia falcata
 wild pear
 babun (Guugu Yimithirr)

Persoonia falcata grows as a woody shrub or small tree. The artist has depicted the long slender curving leaves with accompanying flowers and fruit in a warm, vibrant and open composition. Intense textural details draw the viewer's eye inwards for sustained appreciation.

The pale green, round fruits have a sweet tasting, fibrous pulp, which is a bit like eating sweet cotton wool, and is a popular Indigenous food. The tree's papery grey to plum coloured bark is much sought after by Indigenous bark painters.

Indigenous peoples use a solution infused with wood and bark as an eye wash, and drink an infusion from the leaves to treat chest colds and diarrhoea. Leaves could also be applied to circumcision wounds; and the wood used for making woomeras and boomerangs.



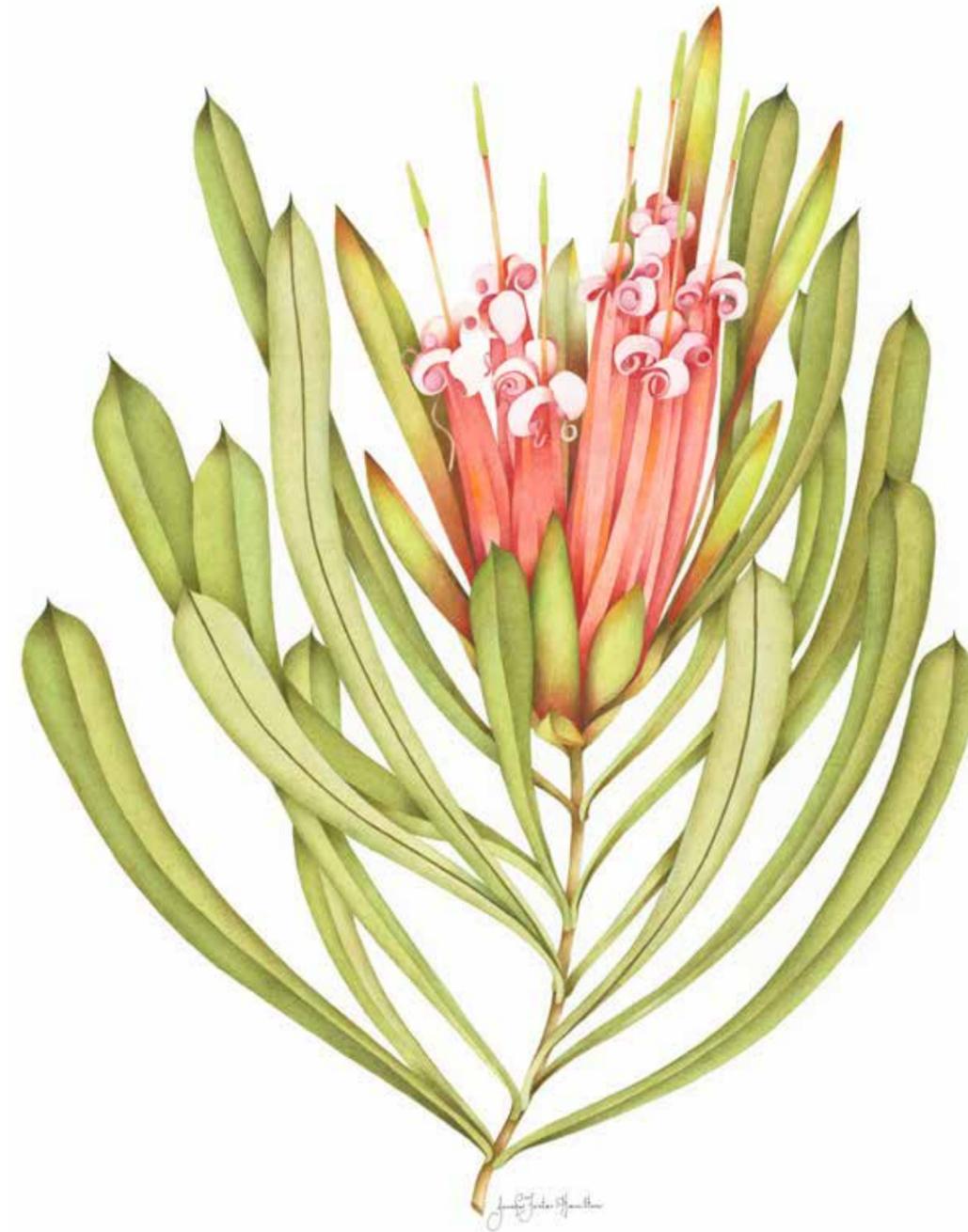
Gwenda White
Planchonia careya
 cocky apple
 gurraar (Guugu Yimithirr)

The artist has captured the profusely flowering and leafy form, also including the smooth egg shaped fruit, and bathing all in a warm golden glow that lends the work a magical quality. The artist has fond childhood memories of turning the flowers into 'fairy skirts' for her dolls.

The tree flowers quite prolifically, but nocturnally. The flowers open in the early evening, and by morning many of them have fallen to form a colourful carpet. The leaves develop autumn colours before they fall.

The fruit has a fibrous, cheesy flesh, and is an important Indigenous food. Many of the plant parts are used in traditional medicine due to antibacterial properties. It is also the source of an effective fish poison. The inner portion of the trunk bark is used to make a strong twine and boomerangs are made from the wood. As the common name cocky apple suggests, the fruit is eaten by cockatoos.

Australia's astonishing biodiversity



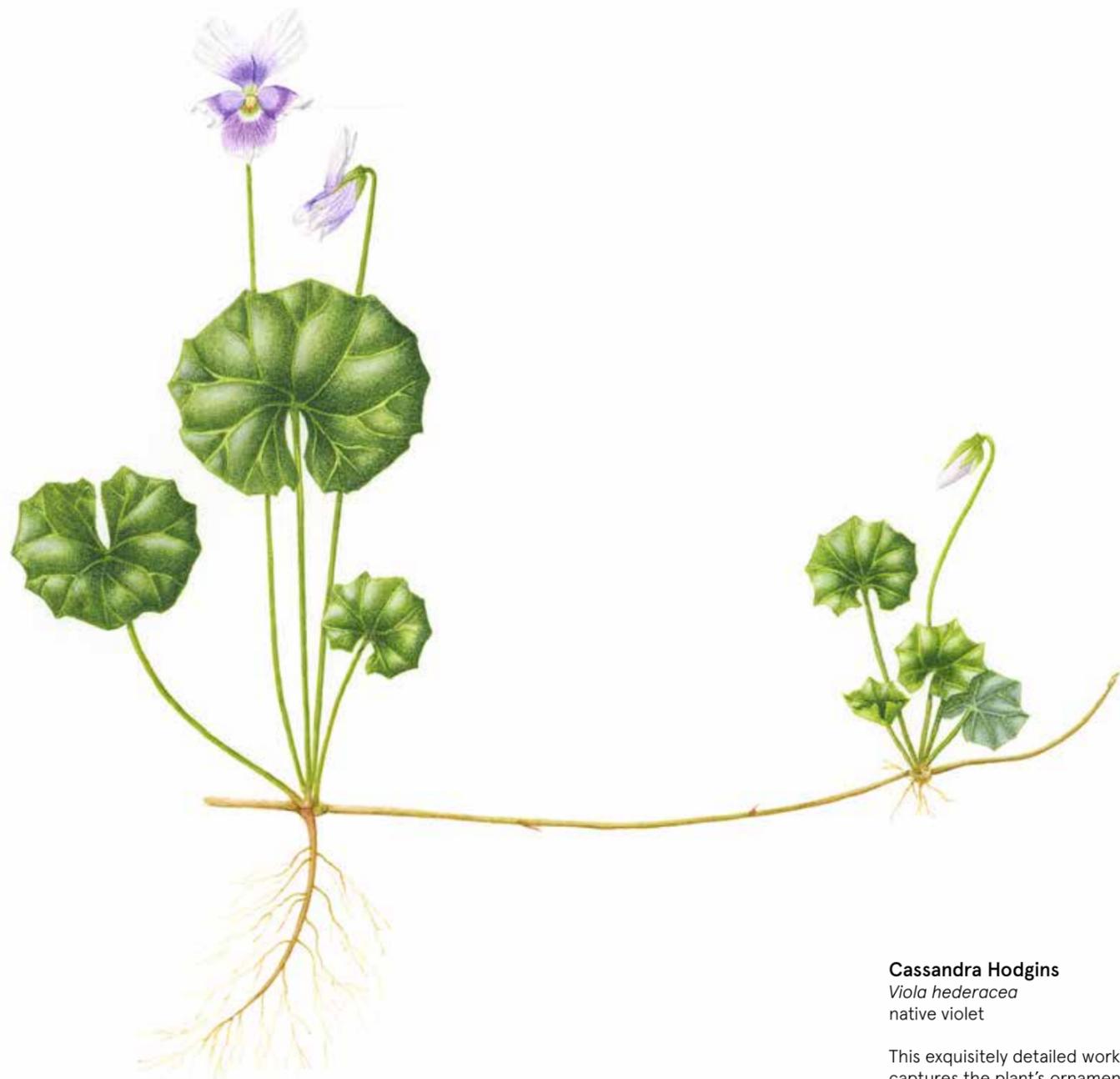
Jennifer Foster-Hamilton
Lambertia formosa
mountain devil

This stylised and stunning artwork depicts the magnificent flowers of *Lambertia formosa*. Fluid transitions of colour and tone create a luminous aura.

The pink red flowerhead is made up of seven individual tubular flowers framed by red green bracts. The stiff narrow green leaves are silver backed, adding further drama and contrast.

The flowers hold profuse amounts of nectar – a traditional source of nourishment for Indigenous peoples. Explorer Ludwig Leichhardt wrote that “often when I’ve been tired and thirsty, I’ve bitten off the base of a tuft of *Lambertia formosa* flowers to suck the delightfully sweet honey out of them”.

Lambertia formosa was one of the earliest introductions of Australian plant species to cultivation in England in 1788.



Cassandra Hodgins

Viola hederacea
native violet

This exquisitely detailed work captures the plant's ornamental and almost magical character. The composition tells a story of this small creeping plant. Interestingly, the leaf shape can vary from location to location.

The flowers are edible and can be used as garnish and in salads.



Tanya Hoolihan

Comesperma ericinum
pink matchheads

A small, erect and slender shrub found on sandstone in heath and dry eucalypt forest.

The common name, pink matchheads, refers to the bright flower buds that cluster at the ends of branches. These open to pretty 'winged' flowers, portrayed here with sensitive detail.

Additional graphite drawing further expresses the plant form and habit, and its tendency to occur in dispersed clusters.

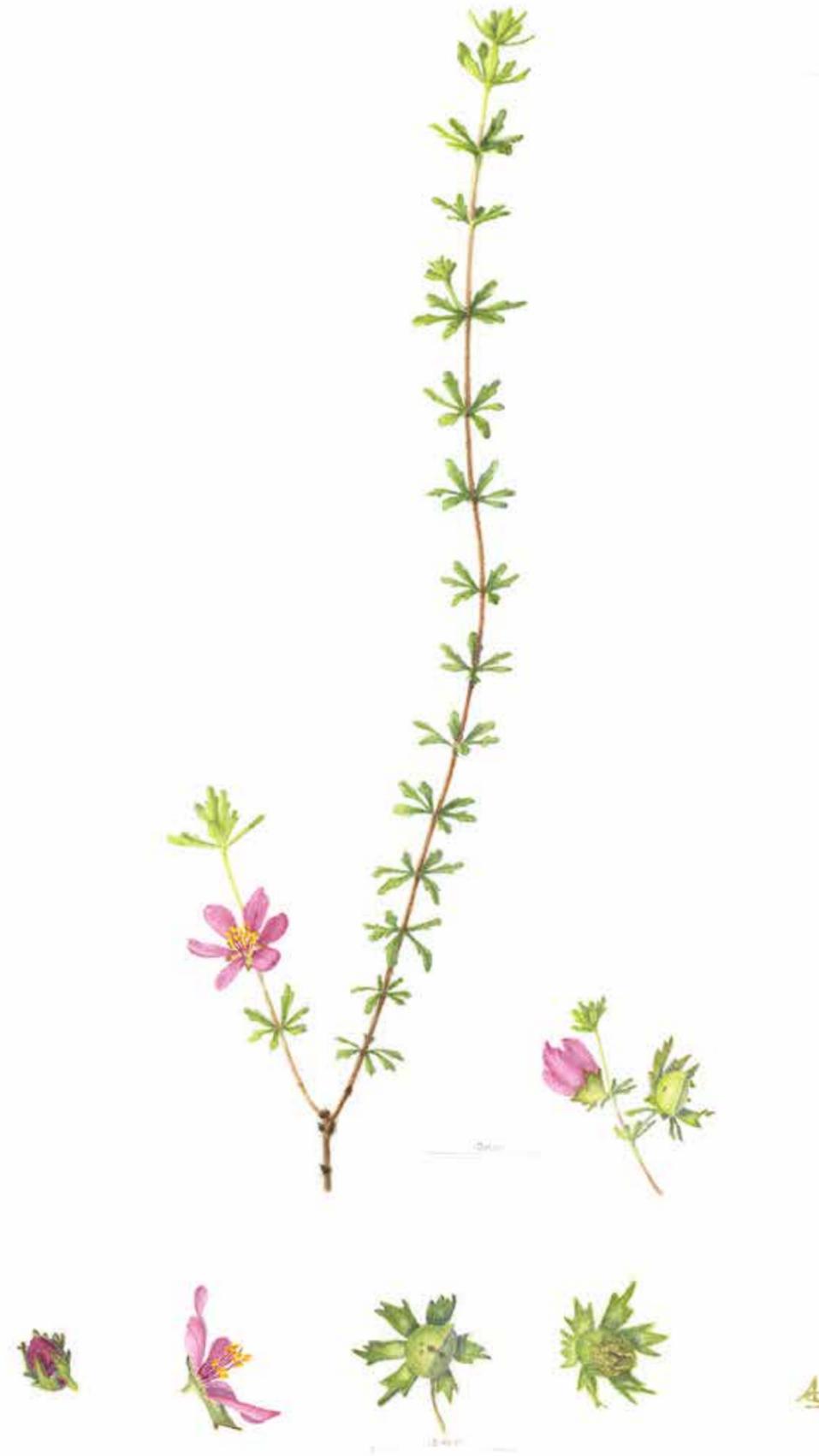


Beryl Robertson
Dendrobium canaliculatum
 tea tree orchid

This charming and somewhat stylised depiction shows the cone shaped pseudobulbs with aerial roots, deeply channelled leaves, and delightful sprays of flowers that are long lasting and pleasantly scented. The artist expresses the curious mixture of hardiness and fragility that characterises many orchid species.

Dendrobium canaliculatum colonises a variety of habitats and thrives in the coastal forests of broad-leaved paperbark (*Melaleuca viridiflora*), giving rise to its common name tea tree orchid.

Bees from the genus *Hylaeus* pollinate the orchid, which offers a chemical reward in exchange for pollination by the bee.



Ann Schinkel
Bauera capitata
 dog rose

This delicate rendition invites appreciation of a small scale beauty that may otherwise be overlooked in coastal heath.

The tiny, deep pink flowers are jewel-like and the leaves are whorled – radiating from the stem in rings. The artist imbues this pretty miniature world with a fairy-like feeling. The fruit, a two-celled capsule, is also depicted.

Bauera is a small genus of shrubs which are endemic to eastern Australia. The genus was named in honour of brothers Ferdinand Bauer and Franz Bauer, Austrian botanical illustrators.

Biographies

Biographies

Artists

All artists are members of the Botanical Artists' Society of Queensland.

Gillian Alfredson lives in Brisbane, Queensland. Initially working as a physiotherapist, Gillian majored in fine arts at The University of Queensland while taking art classes at the Brisbane College of Art (now Queensland College of Art, Griffith University) in the early 1980s, and subsequently working as an archaeologist. In 2017, she studied botanical art with Gillian Rankin, Brisbane, and has exhibited her botanical art since then.

Catherin Bull initially practised internationally as a landscape architect, based in Sydney. Moving to Melbourne, Victoria, she was Professor of Landscape Architecture at The University of Melbourne. Now based in Brisbane, Queensland, her art explores intersections between landscape as cultural construct, ecology as science and art as practice. She is inspired by essential aspects of the Australian landscape that are often ignored, especially as objects of aesthetic interest: seeds, fruit, bark and even the detritus of ubiquitous indigenous species.

Edwin Butler studied medicine in Johannesburg, South Africa, while maintaining an interest in drawing, painting and natural history. He studied art while working in Cape Town, and was introduced to botanical art. After moving to Brisbane, Queensland, he continued studying botanical art with Shipra Shah and several workshops facilitated by the Botanical Artists' Society of Queensland.

Robyn Douglas lives north of Roma, Queensland, in an area of brigalow woodland, semi-vine thickets and dry rainforest. The plants respond to the fluctuating seasons and are often stressed, sometimes disappearing for long periods. When higher than average rainfall fell in 2010, plants not seen for thirty years appeared in profusion and she began documenting them. Robyn then completed an external course in botanical art with Sydney-based Leonie Norton. She held a solo exhibition at Bungil Gallery, Roma, in 2016 and her work was selected for *Flora of Australia: A botanical art worldwide exhibition*, 2018, Ainslie Art Centre, Canberra.

Naomi Florence is from Nambour, Queensland, and she holds a Bachelor of Education, Visual Art from The University of Melbourne. After graduating, she worked as an administrator for the Print Council of Australia and was editor of *Imprint* magazine. Naomi exhibited etchings, linocuts and mezzotints in Melbourne exhibitions from 1992 to 2000. Her work is held in the National Gallery of Australia, Canberra; Australian Print Workshop, Melbourne; and private collections in Australia.

Sandra Ford developed her passion for botanical art during four years of extra art studies in high school. During the 1970s she exhibited regularly at the Bakehouse Gallery, Mackay, Queensland. Moving to Mossman, north Queensland, introduced her to rainforest botany. In 2006 she was invited to produce botanical artwork for the publication *Amongst Trees: Images from the rainforests of north-east Queensland* by Rupert Russell. Sandra's work is represented in public and private collections in the United Kingdom, United States of America, Singapore and Australia.

Jennifer Foster-Hamilton is from Nambour, New South Wales, and studied Graphic Design at the National Art School, Sydney. She was the proprietor of several galleries including: 555 Gallery, Sydney; Bunny Blue Designers, Woollahra and Paddington; and the Huonbrook Studio Gallery. She now lives in Port Douglas, north Queensland. Jennifer's work has been exhibited in numerous exhibitions including the *Byron Easter Art Classic* and *Making the Connections*, Lismore Regional Gallery, New South Wales, and her work is held in public and private collections.

Maria del Carmen (K-le) Gomez Cabrera is a marine biologist who has maintained her interest in drawing and the natural world. She studied scientific illustration in Venezuela at the Simon Bolivar University under Professor Eduardo Perez. K-le's work has been featured in the Australian Coral Reef Society (ACRS) and Australian Marine Science Association newsletters and on merchandise for the ACRS. Her work is held in private collections in Venezuela and Australia. She recently moved to Townsville, Queensland, where she enjoys the variety of tropical plants and insects to feature in her work.

Julia Hancock trained as a horticulturalist in Sydney, New South Wales, and later studied journalism at the University of Technology Sydney. While writing and illustrating her book, *Gardening in Tweed Shire* in 2015, Julia developed her passion for botanical art. In 2020 she embarked on a project to paint the rare and endangered species of Tweed Shire in northern New South Wales – an undertaking that she estimates will take her the rest of her life.

Anne Hayes has worked as a graphic designer and illustrator since completing an Advanced Diploma in Visual Communication in 2007. She has exhibited extensively in national and international botanical art exhibitions including *The Florilegium: The Royal Botanic Garden Sydney – Celebrating 200 Years*, 2017, Museum of Sydney, and travelling to the Shirley Sherwood Gallery of Botanical Art, Kew Gardens, London in 2018; and *Botanica: 20 years*, 2019, Art Gallery of New South Wales, Sydney. Anne's work is held in private and public collections including The Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, Pennsylvania, and the New York State Museum, Albany, United States of America.

Cassandra Hodgins is from Brisbane, Queensland, and is keenly interested in art and nature. She attended a short course on botanical illustration in 2007, where she developed a passion for the detail in botanical art. Cassandra works mainly in watercolour, colour pencil, graphite and ink. Her works are held in private collections in Australia, United Kingdom and Canada.

Tanya Hoolihan holds a PhD in Natural History Illustration from the University of Newcastle, New South Wales, where she lectures in botanical illustration. Tanya's work has been exhibited in: *Margaret Flockton Award* for excellence in scientific botanical illustration, Royal Botanic Garden Sydney; *Flora of Australia: A botanical art worldwide exhibition*, 2018, Ainslie Art Centre, Canberra; and *The Florilegium: The Royal Botanic Garden Sydney – Celebrating 200 Years*, 2017, Museum of Sydney, and travelling to the Shirley Sherwood Gallery of Botanical Art, Kew Gardens, London in 2018. Tanya works as a freelance scientific illustrator and her work is included in several botanical publications.

Beverley J Irwin lives in Toowoomba, Queensland, and is a committed conservationist. She was a founding member of both the Botanical Art Society of Australia and the Botanical Artists' Society of Queensland and has exhibited throughout Australia and internationally in Germany, United Kingdom, New Zealand and the United States of America. Beverley has won several awards and been selected to exhibit in the New York State Museum's *Focus on Nature* biennial exhibitions from 2010 to 2019, where she won awards in 2012 and 2019. Her work is represented in the collection of the New York State Museum, United States of America.

Florence Joly is from France and graduated with an advertising and drawing diploma, expanding to computer-aided design and working as a graphic designer in Paris. In 1997 she moved to Brisbane, Queensland, joining the Botanical Artists' Society of Queensland in 2012 and continues to work with botanical subjects. A keen photographer, Florence likes to capture close-up details of plants. She is interested in showing a 'world-within-a-world' in her botanical drawing and specialises in the medium of colour pencil.

Dianne Lois Kelly spent her early life in Tasmania and lives in Pomona, Queensland. Botanical art combines her interests in art and the natural environment, and she is particularly drawn to depicting Australian native plants. She exhibits with the Noosa Arts and Crafts Society, the Wallum Festival at Noosa and the Native Plants Queensland Spring Festival in Brisbane.

Nita C Lester
See biography on page 68.



Dorothee Nijgh de Sampayo Garrido is from The Netherlands and arrived in Australia in 2005. She holds a Master of Laws from the University of Leiden. Dorothee studied botanical art with Christabel King, Kew Gardens, London, and holds a Distance Learning Diploma (with Distinction) from the Society of Botanical Artists, United Kingdom. Her work was exhibited in the United States of America at the Hunt Institute for Botanical Documentation at Carnegie Mellon University, Pittsburgh, Pennsylvania in 2010, and New York State Museum's *Focus on Nature* biennial exhibition in 2019. Her work is held in the State Botanical Collection, National Herbarium of Victoria and the Florilegium of the Royal Botanic Garden Sydney.

Minjung Oh is from South Korea where she studied music at University. After moving to Australia, she acquired a passion for Australian nature and art and now lives in Brisbane, Queensland. Minjung has exhibited in China, Taiwan, Korea and Australia including: *Flora – the art and science of the plant*, 2014, Palm House, Royal Botanic Garden Sydney; *19th International Botanical Congress*, 2017, Shenzhen, China; and *A Journey of Plants*, 2019, Korea Botanical Art Cooperation, Taiwan.

Ann Phillips lives in Pomona, Queensland, and is a mainly self-taught artist. She has studied with the Botanical Artists' Society of Queensland, the Brisbane Institute of Art, and private tutors. She works in botanical art, wildlife art and portraits of animals and people. Although trying to master water colours is a continual battle, drawing is Ann's real passion.



Colin Price's training as a surveyor was interrupted by National Service. Returning to Mossman, north Queensland, he worked as a Cane Inspector and then managed far north Queensland's first prawn farm. With a lifelong interest in the nearby Daintree Rainforest, Colin began a series of watercolour paintings of the wonderfully diverse plants of the area in 2014. His work is featured in the publication, *Inspired: Flora of Queensland's Wet Tropics*, published by Douglas Arts Base, Mossman. Colin exhibited in *Artists of the North*, 2018, Tanks Art Centre, Cairns, Queensland, and his work is represented in private collections in Australia, the United Kingdom and the United States of America.

Pauline Putland is from England and emigrated with her family to Brisbane, Queensland. Her interest in design began when she worked in the family's fashion business. After moving to New Zealand, in 1974 she established her own business hand-printing fabric. Pauline attended Christchurch Polytech Institute of Technology in 1982 studying graphic arts and works on paper, and opened a studio in The Arts Centre, Christchurch. In 2008 she studied watercolour with Helma Maiwald and regularly attends workshops with the Noosa Botanical Art Group. Her work has been exhibited at Gympie Regional Gallery, Queensland.

Eva Richards is from the United Kingdom and holds a Master of Arts in Law from Cambridge University and studied art at Oxford Brookes University; Brisbane Institute of Art; and botanical art with Leonie Norton. Eva was 2018 Artist-in-Residence at Brisbane Botanic Gardens, Mt Coot-tha, culminating in a solo exhibition in March 2019. Mainly drawn to botanical and natural science subjects, she is influenced by early Renaissance artists like da Vinci and Durer. She works in intricate detail using techniques and media that support this, such as calfskin vellum, clayboard, silverpoint and stippling.



Beryl Robertson lives at the Sunshine Coast, Queensland, and has a love of orchids, Australian native plants and butterflies. She completed an Advanced Certificate at the Margaret Saul School of Botanical Art in Brisbane. Beryl enjoys the challenge of telling the individual story of each plant, through colour, movement and shape. Beryl is a qualified judge of both orchids and floral art and attributes these activities as influencing her botanical art practice. Her work is represented in private collections in Australia and the United States of America.

Inger Rowe is from Denmark, arriving in Australia in 1981, and is now living in Port Douglas, north Queensland. In 2007 she joined the Douglas Arts Base group in Mossman where a botanical illustration course in 2014 got Inger 'hooked' on botanical art. Inger's work is featured in the publications *Inspired: Flora of Queensland's Wet Tropics*, published by Douglas Arts Base, Mossman, and *Eternal Endemism: The Wet Tropics* by Craig Ward.

Louise Saunders is originally from Melbourne, Victoria, and now lives in Cleveland, Queensland. She was Artist-in-Residence at Couran Cove Island Resort, Queensland, from 1998 to 2000, and at the Eco Sciences Precinct, Brisbane, in 2015. She has exhibited extensively, including in *The Nature of Islands*, 2003, Queen Victoria Museum & Art Gallery, Launceston, Tasmania, and the *Waterhouse Natural Science Art Prize*, 2003, South Australian Museum, Adelaide. She was Founder and President of Bat Conservation & Rescue Queensland from 2007 to 2014 and was awarded an OAM in 2019 for her work in bat conservation and rescue.

Ann Schinkel lives in Brisbane, Queensland, and works as a chemical engineer. She has studied botanical art with the Botanical Artists' Society of Queensland; the Royal Botanic Garden Sydney; and USQ Artworx, University of Southern Queensland. The Wallum country plant depicted in *Artistic Endeavour* grows to 400mm high, and is not easily visible, so thanks are due to Maurice Tucker and friends for their help in locating a specimen and information on the plant.

Liz Showniruk graduated from The College of Fine Arts, University of New South Wales, in 2002 and has since pursued a career in the visual arts, working primarily in ceramics and watercolour. She lives in Mossman, in the wet tropics of far north Queensland, and is deeply inspired by nature and her love of botany. Liz has taught in many artistic fields and believes in the importance of art in community engagement, storytelling and healing. Her work is featured in *Inspired: Flora of Queensland's Wet Tropics*, published by Douglas Arts Base, Mossman.

Marcelle Stirling came to Australia in 1967 from Sri Lanka and, after living in South Australia and California, United States of America, now lives in Brisbane, Queensland. Her abiding love of gardening, fascination for Australian native plants and the plant pathologist's eye for detail were the main reasons she ventured into botanical art. The eucalypts are a special favourite and, since 2006, she has painted nearly 60 species. Marcelle's work is held in private collections in Australia, the United Kingdom and Sri Lanka.

Kay Sullivan is from Seymour, Victoria, and moved with her family to Brisbane, Queensland, as a child. She studied Laboratory Technology that included botany, biology and bacteriology, enjoying creating the detailed diagrams necessary for the practical component of these subjects. Determined to carry this interest further, Kay joined the Margaret Saul School of Botanical Art in 1999 and completed the Beginner and Advanced levels. Her present work focuses on the scraperboard medium, depicting mostly Australian native plants.

Ellen Terrell is from South Australia, and has lived in Mossman, north Queensland, for 36 years. Ellen studied ceramics on the Sunshine Coast and works as a professional potter. The diverse plant life of north Queensland is featured in her ceramics, watercolours and collages. Her porcelain and bronze rainforest seeds are displayed in interpretive centres at Cardwell, Laura, Mossman, Ravenshoe and the Skyrail Rainforest Cableway, Cairns. Her ceramic work is represented in private collections in the United States of America, the United Kingdom, Australia, Singapore and Europe.

Penny Watson is an ecologist with a PhD from the University of Western Sydney, New South Wales, and a Masters in Environmental Management from Griffith University, Queensland. Penny has long been enchanted by Australian native plants, particularly the small herbaceous species that are often overlooked. She explores the scope of digital art app 'Procreate' for portraying plant details, patterns, and relationships with the environment. Penny hopes that her art encourages appreciation of Australia's flora, and its conservation.

Lindsay Watts lives in Brisbane, Queensland. She studied science, business administration and finance and holds a Master of Business Administration. Lindsay is a graduate of the Margaret Saul School of Botanical Art and has undertaken masterclasses with several well-known Australian botanical artists. In 2006 she was Artist-in-Residence at Corinna Lodges in the Tarkine Wilderness, Tasmania. She was a finalist in the *Waterhouse Natural Science Art Prize*, 2006, South Australian Museum, Adelaide and the *Margaret Flockton Award*, 2009, Royal Botanic Garden Sydney. Her work is held in private collections in Australia, Europe and the United States of America.

Gwenda White is from Home Hill, north Queensland, and lives in Brisbane, Queensland. Gwenda explored many different art forms before enrolling in the Margaret Saul School of Botanical Art in 1998. She was the botanical artist on The Royal Geographical Society of Queensland's scientific expedition to the Pennefather River for the Matthew Flinders Bicentenary in 2002, regarding that experience as the beginning of her passion for painting Australian native plants. She and her husband have travelled widely across Australia, bush camping from Cape York to the Kimberley, Arnhem Land, across the Simpson Desert, and down the Darling River run.

Biographies

Writers

Dr Rod Fensham's research is related to the ecology and conservation of native vegetation at the Queensland Herbarium and The University of Queensland, particularly the ecological issues required to manage and conserve the natural environment of the north-eastern quarter of the Australian continent. The big natural playground of Queensland represents diverse ecosystems from tropical rainforest to arid shrublands. He has employed historical sources, such as the diaries of Ludwig Leichhardt (1813 – c.1848), in order to better understand the natural environment.

Beth Jackson is an independent curator with over 25 years' professional experience. Her curatorial and research interests focus on environmental art and feminism. She has produced two other national touring exhibitions, *Bimblebox: art – science – nature* and *Habitus Habitat – Great Walks of Queensland*. Beth is owner and director of Artfully, a curatorial consultancy specialising in art for the public realm. She has curated and managed public art commissions, permanent and temporal, from major capital cities to remote and regional communities. Her critical writing is published widely in art journals and exhibition catalogues.

Dr Nita C Lester lives at Mapleton, Queensland, and is a botanist, academic, artist and publisher. She holds a PhD in Science and Educational Leadership and is consulting Professor, Fine Arts and Botany and lectures in botanical art at Griffith University; The University of Queensland; Botanic Gardens; Landcare Groups; and Councils. Nita was active with the Queensland Arts Council program from 1990 to 2001. Nita has curated a number of exhibitions from university collections for the Queensland Arts Council and is currently President of the Botanical Artists' Society of Queensland. Her work has been exhibited nationally and internationally and is represented in Australian and international collections.

Dr Carol McGregor is of Wadawurrung (Kulin Nation) and Scottish descent, and she works with multimedia including ephemeral natural fibres, paint, clay, metal, and paper. Her recent art practice involves the revival of the traditional possum skin cloak as an art form and a way to strengthen community and individual identities. Carol has exhibited widely and her work features in national and international collections. She is currently the Program Leader of the Contemporary Australian Indigenous Art unit at the Queensland College of Art, Griffith University, Queensland.



List of historical works – portraits through time

The exhibition's historical reference materials include plant specimens collected by Joseph Banks and Daniel Solander and Sydney Parkinson's sketches from the voyage of HMB *Endeavour* in 1770.

The plant specimens, notes and sketches were held in Banks' library, and gifted to the British Museum Natural History, London, on his death. In the early 1900s, duplicate plant specimens were repatriated to Australian herbaria.

For an account of the history of the artworks and the production of the engraved copper plates that were used to publish *Banks' Florilegium*, see pages 4–5.

Lomandra portraits through time

Joseph Banks and Daniel Solander
Lomandra decomposita
collected 1770
plant specimen, labels on herbarium sheet
42 x 27.5 cm
Courtesy of Queensland Herbarium Collection.
page 14

Sydney Parkinson
Lomandra longifolia var. *longifolia*
1770
graphite and watercolour on paper
53.5 x 37.2 cm
© The Trustees of the Natural History Museum, London.
page 15

Frederick Polydore Nodder
Lomandra longifolia var. *longifolia*
1781
watercolour on paper
54 x 37 cm
© The Trustees of the Natural History Museum, London.
page 15

Daniel MacKenzie
Lomandra longifolia var. *longifolia*
engraving after sketch by Sydney Parkinson (1770) and painting by Frederick Polydore Nodder (1781)
colour engraving on paper
45.7 x 30.5 cm
Plate 330 from *Banks' Florilegium*, Alecto Historical Editions in association with the British Museum Natural History, 1980–1990.
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Melaleuca portraits through time

Joseph Banks and Daniel Solander
Melaleuca quinquenervia
collected 1770
plant specimen, labels on herbarium sheet
42 x 27.5 cm
Courtesy of Queensland Herbarium Collection.
page 19

Sydney Parkinson
Melaleuca quinquenervia 1770
graphite and watercolour on paper
53.5 x 37 cm
© The Trustees of the Natural History Museum, London.
page 19

Frederick Polydore Nodder
Melaleuca quinquenervia 1782
watercolour on paper
49 x 32 cm
© The Trustees of the Natural History Museum, London.
page 19

Gerald Sibelius
Melaleuca quinquenervia
engraving after sketch by Sydney Parkinson (1770) and painting by Frederick Polydore Nodder (1782)
colour engraving on paper
45.7 x 30.5 cm
Plate 117 from *Banks' Florilegium*, Alecto Historical Editions in association with the British Museum Natural History, 1980–1990.
© Alecto Historical Editions/The Trustees of the Natural History Museum, London.
page 21

Morinda portraits through time

Joseph Banks and Daniel Solander
Morinda citrifolia collected 1770
plant specimen, labels on herbarium sheet
42 x 27.5 cm
Courtesy of Queensland Herbarium Collection.
page 69 detail

Sydney Parkinson
Morinda citrifolia 1770
watercolour on paper
47 x 28.7 cm
© The Trustees of the Natural History Museum, London.

Xylomelum portraits through time

Sydney Parkinson
Xylomelum pyriforme 1770
graphite and watercolour on paper
53.5 x 36 cm
© The Trustees of the Natural History Museum, London.

John Frederick Miller
Xylomelum pyriforme 1773
watercolour on paper
53 x 37 cm
© The Trustees of the Natural History Museum, London.

Gabriel Smith
Xylomelum pyriforme
engraving after sketch by Sydney Parkinson (1770) and painting by John Frederick Miller (1773)
colour engraving on paper
45.7 x 30.5 cm
Plate 275 from *Banks' Florilegium*, Alecto Historical Editions in association with the British Museum Natural History, 1980–1990.
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The exhibition at Redcliffe Museum displayed the three plant specimens from the Queensland Herbarium, three prints from *Banks' Florilegium* from the State Library of Queensland and *Captain Cook's Florilegium* from the Fryer Library, The University of Queensland.

For the touring exhibition all historical materials are represented as facsimiles.



List of exhibition works

Gillian Alfredson

Ipomoea indica 2019
blue morning glory
watercolour on paper
42 x 29.7 cm
page 37

Catherin Bull

Barringtonia calyptрата 2019
mango pine
watercolour, graphite on paper
75.5 x 56.6 cm
page 27

Catherin Bull

Eucalyptus platyphylla 2019
poplar gum
dundurr (Guugu Yimithirr)
watercolour, graphite on paper
75.5 x 57 cm

Edwin Butler

Castanospermum australe 2019
black bean tree
guumu (Guugu Yimithirr)
mai (Yuggara)
watercolour on paper
68 x 53.5 cm
page 53; page 7 detail

Edwin Butler

Dillenia alata 2019
golden guinea tree
gabgarr (Guugu Yimithirr)
watercolour on paper
39 x 53 cm

Edwin Butler

Melaleuca thymifolia 2019
thyme honey myrtle
watercolour on paper
39 x 26 cm

Robyn Douglas

Ajuga australis 2019
Australian bugle
colour pencil on paper
28 x 20 cm

Robyn Douglas

Erythrina vespertilio 2019
batwing coral tree
gundan (Yuggara)
colour pencil on paper
28 x 20 cm
page 54

Robyn Douglas

Passiflora aurantia var. *aurantia*
2019
passion flower
colour pencil on paper
37 x 21.5 cm

Naomi Florence

Philydrum lanuginosum 2019
woolly waterlily
watercolour on paper
26 x 19.5 cm
page 55

Sandra Ford

Persoonia falcata 2019
wild pear
babun (Guugu Yimithirr)
watercolour, gouache on paper
47 x 31 cm
page 60

Sandra Ford

Santalum lanceolatum 2019
blue bush
watercolour, gouache on paper
44 x 29 cm

Jennifer Foster-Hamilton

Hibiscus meraukensis 2019
Merauke hibiscus
watercolour on paper
41 x 25 cm

Jennifer Foster-Hamilton

Lambertia formosa 2019
mountain devil
watercolour on paper
42.5 x 34 cm
page 59

Jennifer Foster-Hamilton

Lambertia formosa 2019
mountain devil
watercolour on paper
35 x 26.5 cm
page 5

K-le Gomez Cabrera

Byblis liniflora 2019
rainbow plant
colour pencil on paper
26 x 18.5 cm
page 46

Julia Hancock

Callicarpa pedunculata 2019
beautyberry
watercolour on paper
66 x 52 cm
page 47

Julia Hancock

Melaleuca citrinus 2019
red bottlebrush
gangarr (Guugu Yimithirr)
watercolour on paper
64 x 41 cm

Anne Hayes

Banksia serrata 2017
old man banksia
gabiirr (Guugu Yimithirr)
watercolour on paper
63 x 45 cm
front cover; page 23

Cassandra Hodgins

Hardenbergia violacea 2019
false sarsaparilla
watercolour, colour pencil on paper
24.5 x 37.2 cm
page 3

Cassandra Hodgins

Viola hederacea 2019
native violet
watercolour, colour pencil on paper
19 x 20 cm
page 60

Tanya Hoolihan

Comesperma ericinum 2019
pink matchheads
watercolour, graphite on paper
36 x 23 cm
page 61

Tanya Hoolihan

Lomandra longifolia subsp.
longifolia 2019
spiky head matrush
dili (Yuggara)
watercolour, graphite on paper
29 x 38.5 cm
pages 12–13

Tanya Hoolihan

Melaleuca quinquenervia 2019
broad leaved paperbark
ngujur (group name, Yuggara)
graphite on paper
31 x 19.5 cm
page 18; endpapers details

Beverley J Irwin

Pseuderanthemum variabile
2019
love plant
watercolour on paper
30 x 14 cm
page 28

Florence Joly

Melaleuca viminalis 2019
weeping bottlebrush
garra (group name, Yuggara)
graphite, colour pencil on paper
33 x 66 cm
pages 42–43; page 71 detail

Dianne Lois Kelly

Callicarpa pedunculata 2019
beautyberry
watercolour on paper
34 x 28 cm
page 40

Nita C Lester

Acacia holosericea 2019
strap wattle
yaarunh (group name, Guugu Yimithirr)
Jalmenus evagoras subsp.
evagoras
imperial hairstreak butterfly
Iridomyrmex sp.
attendant ant
colour pencil on paper
17 x 21 cm; 27 x 22 cm
page 49

Nita C Lester

Acacia suaveolens 2019
sweet scented wattle
yaarunh (group name, Guugu Yimithirr)
pen and ink on paper
31.5 x 24 cm

Nita C Lester

Kennedia rubicunda 2019
dusky coral pea
colour pencil on paper
31 x 46 cm

Dorothee Nijh de Sampayo Garrido

Barringtonia calyptрата 2019
mango pine
watercolour, graphite on paper
47 x 34 cm
page 30

Dorothee Nijh de Sampayo Garrido

Dendrobium discolor 2019
golden orchid
watercolour on paper
46 x 34 cm

Dorothee Nijh de Sampayo Garrido

Haemodorum coccineum 2019
scarlet bloodroot
baayjin (Guugu Yimithirr)
watercolour on paper
34.5 x 31 cm

Dorothee Nijh de Sampayo Garrido

Morinda citrifolia 2019
Indian mulberry
dugun (Guugu Yimithirr)
watercolour on paper
42 x 31.5 cm

Dorothee Nijh de Sampayo Garrido

Xylomelum pyriforme 2019
woody pear
watercolour, graphite and colour pencil
on paper
47.5 x 36.5 cm

Minjung Oh

Goodenia ovata 2018
hop goodenia
watercolour on paper
30.5 x 48 cm
page 66 detail

Minjung Oh

Grevillea pteridifolia 2018
fern leaved grevillea
wanarr (Guugu Yimithirr)
watercolour on paper
36 x 28 cm
page 29

Minjung Oh

Pleiogynium timorense 2018
Burdekin plum
watercolour on paper
59 x 46 cm
pages 8–9 details

Ann Phillips

Macaranga tanarius 2019
bullock's heart
damgalam (Yuggara)
graphite on paper
31.5 x 25.5 cm
page 32

Colin Price

Dendrocnide moroides 2019
stinging brush
mili (Guugu Yimithirr)
barrjany (Yuggara)
watercolour on paper
30 x 43 cm

Colin Price

Dischidia nummularia 2019
string of nickels
Dendrobium canaliculatum
tea tree orchid
Lumnitzera racemosa
white flowered black mangrove
watercolour on paper
33 x 23 cm
page 48

Pauline Putland

Hoya australis 2019
common waxflower
watercolour on paper
28 x 47 cm
page 38

Eva Richards

Castanospermum australe 2017
black bean tree pod
guumu (Guugu Yimithirr)
mai (Yuggara)
watercolour, gouache on Kelmscott
calfskin vellum
28 x 20.5 cm
page 33

Eva Richards

Ipomoea macrantha 2017
beach moonflower
silverpoint (silver and 24kt gold) on
clayboard
34 x 26 cm

Eva Richards

Xerochrysum bracteatum 2017
paper daisy
Apis mellifera
European honey bee
silverpoint (silver and 24kt gold),
pen and ink on clayboard
28.7 x 21 cm

Beryl Robertson

Dendrobium canaliculatum 2019
tea tree orchid
watercolour on paper
35 x 18 cm
page 62

Inger Rowe

Leea indica 2019
bandicoot berry
watercolour on paper
57 x 75.5
page 39

Louise Saunders

Dendrobium discolor 2019
golden orchid
watercolour on watercolour canvas
38.5 x 51 cm

Louise Saunders

Melaleuca viminalis 2002
weeping bottlebrush
garra (group name, Yuggara)
watercolour on paper
66 x 45 cm
page 44

Louise Saunders

Pterostylis revoluta 2019
autumn greenhood
watercolour on paper
35 x 24 cm

Ann Schinkel

Bauera capitata 2019
dog rose
watercolour on paper
26 x 15 cm
page 63

Liz Showniruk

Homalanthus novoguineensis 2019
bleeding heart
watercolour on paper
57 x 38.5 cm
page 51

Liz Showniruk

Manilkara kauki 2019
wongi plum
ngundarr (Guugu Yimithirr)
watercolour on paper
53 x 34 cm

Marcelle Stirling

Eucalyptus crebra 2019
narrow leaved ironbark
babatha (Guugu Yimithirr)
dandur (Yuggara)
watercolour, colour pencil on paper
40 x 28 cm
page 24; back cover detail

Marcelle Stirling

Kennedia rubicunda 2019
dusky coral pea
watercolour, colour pencil on paper
35 x 30 cm
page 68 detail

Marcelle Stirling

Scaevola calendulacea 2019
dune fan flower
watercolour on paper
22 x 33 cm

Marcelle Stirling

Scleria rugosa 2019
nut rush
graphite on paper
38 x 31.5 cm

Kay Sullivan

Eustrephus latifolius 2019
wombat berry
scraperboard, watercolour
37.5 x 27.5 cm
page 34

Kay Sullivan

Mallotus philippensis 2019
kamala tree
scraperboard, watercolour
43 x 27 cm

Ellen Terrell

Cynometra iripa 2019
wrinkle pod mangrove
watercolour, graphite on paper
56.5 x 39.5 cm
page 50

Penny Watson

Goodenia rotundifolia 2018
round leaved goodenia
watercolour on paper
26 x 43 cm

Penny Watson

Lotus australis 2019
austral trefoil
digital print on paper
55 x 38 cm
page 35

Lindsay Watts

Hoya australis 2019
common waxflower
watercolour on paper
46 x 29 cm
page 25

Gwenda White

Hibbertia scandens 2002–2005
snake vine
watercolour on paper
46 x 33 cm

Gwenda White

Planchonia careya 2002–2005
cocky apple
gurraar (Guugu Yimithirr)
watercolour on paper
27.5 x 23.5 cm
page 57

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Banks and Solander Morinda
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Joly Melaleuca

Acknowledgements

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
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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

Members of the Botanical Artists' Society of Queensland, especially the artists and those contributing to the Banks, Solander and Parkinson Committee, established in May 2017 to guide the exhibition to fruition.

Banks, Solander and Parkinson Committee members
Tamzin Barber, Anne Hayes, Tanya Hoolihan, Susan House, Florence Joly, Kath Kerswell, Dr Nita C Lester, Dorothee Nijgh de Sampayo Garrido, Elizabeth McCartney, Minjung Oh, Michelle Rackley, Eva Richards

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Naomi Florence, Narelle Sutton

Insurance
Jenny Thompson

Merchandise
Anne Hayes, Tanya Hoolihan, Dr Nita C Lester

Historical references
Elizabeth McCartney

Promotions/film
Sonia Uranishi

Filmographer
Simon Woods

Designer
Lucy Dougall

Framing
Brad McGrath, Chapman & Bailey Framers

Scanning
Martin Barry, Brisbane Digital Images

Crates/display case
Michael Littler

Signage/labels
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Getty Images/BBC film
Marco Sanchez and artist
Lucy T Smith and botanist Tom Hoblyn

Natural History Museum, London
Stephen Atkinson, Andrea Hart

Alecto Historical Editions
Joe Studholme

Student Intern
Elen Kline, UQ

Museums & Galleries Queensland, our major partner and touring partner – in particular Executive Director, Rebekah Butler, and General Manager, Debra Beattie, who provided advice at all stages of exhibition development, and Exhibition Program Officer, Rachael De Groot.

Moreton Bay Regional Council staff, Leanne Kelly, Selina Clark, Claudia Little and their team, who supported the launch venue at Redcliffe Museum.

Botanical artist consultants, Dr Gillian Scott and Margaret Saul provided artistic advice upon request, with Dr Nita C Lester providing assistance to the artists in the production of their works.

Botanists, Queensland Herbarium botanists Dr Gordon Guymer, Dr Megan Thomas and Dr Paul Forster provided botanical advice to the artists upon request, with Dr Nita C Lester guiding the botanical accuracy of the overall project.

Cook Shire Council, particularly Indigenous Partnerships Officer, Shane Gibson, and **Community Elders of Hope Vale**, for providing information and plant names in Guugu Yimithirr language.

The Directors of the **Yugara-Yugarapul Aboriginal Corporation**, consultant lexicologist, Dr Sylvia Haworth and consultant linguist, Dr Margaret Sharpe, for providing information and plant names in Yuggara language.

Lenders to the launch exhibition at Redcliffe Museum

Fryer Library, The University of Queensland: Simon Farley and Belinda Spinaze for the loan of *Captain Cook's Florilegium*.

Queensland Herbarium: Dr Gordon Guymer, Dr Gillian Brown and Natasha Yates, for the loan of specimens from the *Banks and Solander Collection*.

State Library of Queensland: Lisa Bryan-Brown and Rachel Spano, for the loan of prints from *Banks' Florilegium*.

Sponsors and supporters

Arts Queensland's Queensland Arts Showcase Program grant enabled the development of the exhibition, and to engage Beth Jackson, co-curator, and Sonia Uranishi, communications.

Australian Government's Visions of Australia program grant is enabling the exhibition to tour nationally through Museums & Galleries Queensland.

International Art Services Fine Art Logistics: Kingsley Munday AM for storage of the completed works.

Winsor & Newton: Lindsay McMahon, Angela Brennan and Belinda Mah from Jasco for supplying art materials including Winsor & Newton paints and Fabriano paper for workshops.

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For information on the exhibition tour, see magsq.com.au or botanicalartqld.com.au

Artistic Endeavour is an initiative of the Botanical Artists' Society of Queensland in partnership with Museums & Galleries Queensland. This project has been assisted by the Australian Government's Visions of Australia program; the Queensland Government through the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments; and the Regional Arts Development Fund, a partnership between the Queensland Government and Moreton Bay Regional Council to support local arts and culture in regional Queensland. Proudly supported by Moreton Bay Regional Council and sponsored by IAS Fine Art Logistics and Winsor & Newton.



