

Botanical Art

• QUEENSLAND •

Newsletter of the Botanical Artists' Society of Queensland Inc.
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Way back in 2003, the seeds were sown for a Botanical Artists' Society of Queensland to be established. Following the closure of the Margaret Saul School of Botanical Illustration, many ex-pupils were keen to see the continuation of botanical art classes and to maintain close links with the Queensland Herbarium and Brisbane Botanic Gardens so that they could record and document plants, particularly rare and endangered ones. And so our Society was born, with benefits for both individual members and the general community.

"We enjoyed our classes, and thought the recording activities were valuable and important as an educational and informational service," says **Lindsay Watts**, one of the early founders.

"Plus, it was fun! I had already attended many classes with Margaret Saul and her tutors, Gillian Rankin and Sharon Shaw – beside fellow learners **Dorothy Muller, Ray Steward, Joan Docwra, Claudia Bond, Pam Alick, Sue Pegg, Susan Lew, Gail Bowie, Suzanne Ridley** and **Kristin Bain**, to name just a few – and I loved them. I knew others would too.

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BASQ

The Botanical Artists' Society of Queensland (BASQ) is a voluntary, non-profit organisation formed to foster a greater knowledge, love and understanding of Botanical Art.

The Society's focus is two-fold: to provide courses for those beginning or improving their art, and to exhibit members' art.

This biannual newsletter will keep you informed of BASQ's current happenings. If you would like to contribute, please email botartqld@gmail.com by **10 September** for the Spring edition.

FROM THE PRESIDENT

AGM Report

My report this year will include a segment focused on initiatives that will advance our Society:

1. Banks and Solander project, 2. Enews, 3. World Botanical Art Day, 4. Allied community memberships and business links.

Banks and Solander – Internationally recognised events are currently being planned from Britain to New Zealand. Our part is the proposed exhibition with a travelling component. Over 35 members have commenced and additional artists are expecting to participate. Partnerships with the Queensland Herbarium, Brisbane Botanic Gardens and Native Plants Queensland are developing and promise to be ongoing.

eNews – A suggestion from the Management Committee to improve communications with members, the first edition has recently been distributed – providing opportunities to share knowledge.

World Botanical Art Day – ‘Connecting people with plants’, this appears to be conducted annually. The first engagement by our members will be this May 18th. We have established a partnership with the Friends of the Botanic

Gardens for an event in the Richard Randall Studio.

Allied community memberships – The Society has begun spreading its wings to embrace and support a number of community groups. For example, working with Friends of the Brisbane Botanic Gardens and Sherwood Arboretum establishes a link from ‘the seed to the wall’. This group is new, energetic and enthusiastic – hence working together will be invigorating for all.

An additional association could be with Brisbane Visual Arts Community (BVAC). Becoming a member of this organisation would link our Society’s specialists with other fine art groups.

We will continue to work with **art businesses** such as Jasco, whose state manager Lindsay MacMahon has advised that they will be continuing their support into 2018 and 2019.

Finances – Jenny our Treasurer has continued her excellent work. With the full support of the Management Committee, process changes have been made. We are in awe of your focus and clear thinking. Thank you, Jenny.

Showcasing is a common practice of any art organisation. Floressence was once again a success from all aspects. I wish to record appreciation to all volunteers. From the kitchen to merchandise, from exhibition tours to pop-up workshops, from registration to pack up – all processes were smooth. Kath, our new exhibitions coordinator handled every aspect well and

I look forward to leaving all elements of Floressence 2018 to you.

Communication is the key to a successful organisation: Margaret our administration officer, Suzanne the news editor, Florence and Anne our website and Facebook coordinators. Kay and Shipra have executed secretarial posts and emails. 2017 experienced high quality ‘conversations’. The employment of Sonia for targeted marketing and promotion achieved increased exposure.

Education is part of our future. The courses under Margaret’s care continue to speak for themselves – again double numbers and the display at Floressence encouraged many to ‘take the leap’. Again in 2017, workshop tutors inspire students, while in turn enthusiastic students reward and uplift the tutor. To all members who tutored, your contributions were gratefully received. Thank you to Kristin for acting as your workshop coordinator. Your contribution has been way beyond the expected. I urge someone to take on this role during 2018 or there will be no workshops in 2019.

Workshops and classes continue to be conducted on the Sunshine Coast at the Maroochy Botanic Gardens, and beginning this year in the Cleveland region. As is the trend across the world, interest in our fine art form is increasing.

Overall our **Society** is ‘looking good’. Enthusiastic members, committed management committee, highly skilled tutors, and support received from allied groups.

To all members who have supported their fellow members and our Society, I extend sincere thanks. To all members who had held positions during 2017 but are not continuing, your contribution helped ensure a successful year – thank you. To all members who held positions during 2017 and who are continuing, your commitment is greatly appreciated. I look forward to being your president for the next 12 months. ■

BASQ Officers 2018 Committee

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Kristin Bain
- 0409 061 425

by Dr Nita C Lester, President



Blast from the past! Pre-BASQ organisers in the 1990s: Janet Hauser, Margaret Saul, Louise Saunders, Gillian Scott, Bev Irwin and Lois Padgham.

Artist Profile – Shipra Shah

Shipra is an ardent and passionate watercolour and botanical artist. She is fascinated by the tremendous variety of exhilarating flora and fauna on display in this beautiful country. Her eye for detail and perseverance to translate this into her work has been consistent. Her motto is 'simplicity breeds extraordinary work'.

She has followed this passion for over 20 years, starting with a five-year degree in fine arts from a premier art institute. Her strengths are watercolour, pencil sketching/shading, and detailing in both media.

Over the years her work has included illustration jobs for clothing brands, art workshops in corporate firms, and detailed watercolour paintings.

In Queensland she lived in a splendid townhouse surrounded by plants and animals, where she enjoyed gardening and collecting leaves plus the intriguing remains of plants. Her inspiration and creativity was at its peak in the wee hours of the morning when she was out and about admiring nature. It was in Queensland that she developed a special affinity towards native Australian flora. This, combined with her passion for watercolour painting, gave her the fuel to start formal training in watercolour and botanical art, after which she never looked back.



Shipra now resides in NSW. Being an animal lover with a lovely dog has also played an important role in keeping up her interest in nature. Whenever she goes for strolls with him, she loves observing and admiring various leaves and flowers around.

She is constantly intrigued by dry leaves and twigs or any plant remains around, and collects them during her long walks as raw material for her artworks. But her love for fresh fruit and vegetables from various farmers' markets around the city is her latest love. Awestruck by the colourful patterns and beautiful natural hues sprayed all across seasonal fresh produce, including pumpkins, various squash

varieties, and pears, she plans to develop a detailed artwork with these subjects as inspiration in 2018. She also likes portraying the various stages of fruits and vegetables ripening over time by rendering and water colour.

Showing and selling her art at different events and exhibitions has given Shipra a lot of positive feedback, and encouragement from art connoisseurs motivates her to continue creating art pieces inspired by nature. Also, teaching in various art institutes across Brisbane and Sydney has further enriched her experience so that she is now a well-recognised watercolour and botanical artist, tutor and illustrator.

Botanical art is her spirit's true passion. ■

Contact Shipra
on 0406 428 619 or
enquiries@shippisart.com.au
or shippisart.com.au
to learn more



Camellia

*"Life surprises you if you follow your dreams;
and leads you to your true calling."*

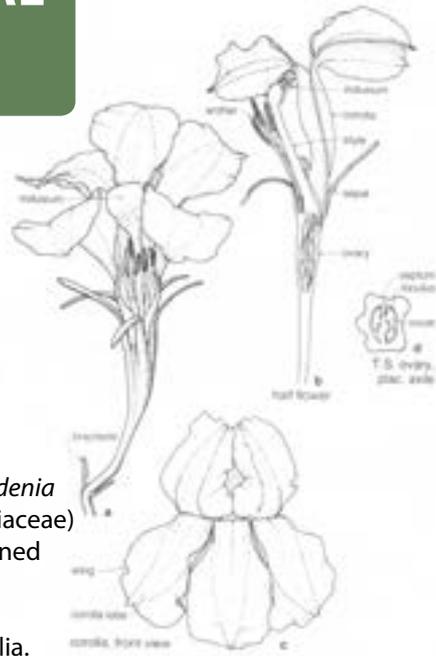


Heirloom carrots

GOODENIA FAMILY

Plants in the *Goodenia* Family (Goodeniaceae) are mostly confined to the southern hemisphere, with all 11 genera found in Australia. The type genus *Goodenia* is the largest and is widespread in south east Australia. The Western Australian genus *Leschenaultia* is the most widely cultivated.

Members of the family are annual or perennial low-growing shrubs and herbs with usually alternate or radical, simple leaves. There are no stipules. Flowers have five 'winged' petals and five stamens. A cup-shaped tip of the style, known as an indusium, is very characteristic of this family. The indusium encloses the stigma, and collects pollen before the style grows up, and before the flower opens.



Fruit is in the form of a capsule, fleshy drupe or nut. Members of Goodeniaceae contribute much to the garden landscape as they often flower all year round, are popular with native and European bees, and will grow under other plants, in the open, and over rockeries and banks. ■

Pictured above: *Goodenia ovata* – drawings featuring the indiscium, from **Name that Flower** by Clarke and Lee

Below: colour drawings of these genera – *Damperia spicigera*, *Velleia trinervis* and *Scaevola nitida*, from **Flowering plains of Australia**, editors Morley and Toelken



(continued from page 1)

“We were all discussing the formation of a society and a number of us contributed \$20 to help get it off the ground. And the rest, as they say, is history.

“For the first couple of years after the formation of BASQ, both a student exhibition and a general exhibition were held in a small display room in the Herbarium, but the extra space required for our growing numbers meant that the format was changed to the single exhibition we now have.”

Early BASQ tutors included Susannah Blaxill, Louise Saunders, Helen Fitzgerald, Liz Burton, Rae Smith, Clare Kaegi, Gillian Scott and Hilda Bryzowski; and members' exhibitions began from the first year. ■

BASQ Timeline:

- 2003:** BASQ officially registered as Incorporated Society on 13 November
Ray Steward appointed as President
- 2004:** Membership numbers exceed 100
First exhibition held in Queensland Herbarium
- 2005:** Beginner Painting and Drawing classes introduced, plus Master class for more advanced students
Displays held at Indooroopilly Library, Ormiston House, Society for Growing Australian Plants
Teaching project conducted at Milpera High School
- 2006:** Exhibition held in conjunction with *Salon Gardenesque* at Newstead House
A brush with history exhibition held at Redland Museum
- 2007:** *Focus on flora* exhibition held at Stanthorpe Regional Art Gallery
Display held at ABC Gardening Expo
- 2008:** Participated in opening of Richard Randall Art Exhibition Studio with exhibition
Botanical art of the Inlet exhibition held at Pine Rivers Heritage Museum
Talk and demonstration held at QUT Art Museum for *Replant – a new generation of botanical art* exhibition
- 2009:** White gloves tour held for members to view State Library's Rare Books collection
The archaeology of first settlement exhibition held in conjunction with Redcliffe Museum
- 2010:** Newsletter went colour
Brushstrokes from the Bush exhibition held at Redland Art Gallery
- 2011:** *Metamorphosis: Redcliffe Botanic Gardens* exhibition held at Redcliffe City Art Gallery
Kristin Bain elected as President
- 2012:** BASQ website launched
Claudia Bond conducts workshop for GOMA's *Matisse – Drawing Life* exhibition
- 2013:** Colour brochures introduced for Floressence
Display held at ANSPA Conference, Sunshine Coast
A botanical perspective exhibition held at Pine Rivers Art Gallery
- 2014:** Display held at Queensland Garden Expo, Nambour
Dr Nita C Lester elected as President
- 2015:** BASQ workshop program extended
Display held at Rosewood Festival
- 2016:** Margaret Hastie conducted workshop in Mackay
Floreligium published, featuring work by BASQ artists
- 2017:** Banks and Solander committee formed; Expressions of Interest called for to exhibit in 2020
BASQ Facebook page launched
- 2018:** Monthly e-Newsletter introduced

ART CLASSES



BASQ courses

The Botanical Artists' Society of Queensland is running LOTS of workshops and courses this year. See page 8 of this newsletter. or go to: botanicalartqld.com.au

MM1: Master class – Textured pods

Why not enrol in this three-day master class with renowned interstate artist Mali Moir and learn an interesting and effective way of creating textured and weathered surfaces in a surprisingly easy manner?

6, 7, 8 JULY 2018: \$400 (members) Intermediate – Advanced

Mali Moir began her career as a botanical artist in 1993 at the National Herbarium of Victoria. Combining botanical and horticultural knowledge with artistic skills, Mali has contributed pen-and-ink drawings for *Flora of Victoria*, *Flora of Australia*, *Mulleria* and other scientific publications. Mali was awarded a Gold Medal by The Royal Horticultural Society London and was an invited exhibitor to the Hunt Institute for Botanical Documentation USA. She was recipient of the inaugural Celia Rosser Medal and twice finalist in the Waterhouse Art Prize. She exhibits widely in Australia and internationally and has produced many works for private, public and corporate collections.



edX course

If you are interested in learning about drawing nature, science and culture, why not enrol in the *Natural History Illustration 101* MOOC (Massive Online Open Course) run by the University of Newcastle. It starts on 4 April 2018 and will teach you how to see and draw nature like an illustrator, building observational and visual interpretation skills in an interactive and enjoyable way. See: edx.org/course/drawing-nature-science-culture-natural-newcastlex-nhi101x-1

Botanical art workshops

Fay Boyd will be running a series of workshops in Grafton over five days, 15–19 April 2018. See: fayboydsfineartschool.com for details.

She is also coordinating workshops in Greece in Spring 2018: see lagouraxi.com/lgr2_wp/courses/.

If you would prefer classes a little closer to home, BASQ member **Louise Saunders** runs botanical and natural history illustration classes from her studio in Cleveland.

Contact her on 0407 147472 or louisesaunders@bigpond.com, or see www.louisesaunders.net.



MH6: Intermediate Botanical Art class

Participants pictured on Day 1 of the recent Intermediate class. According to class member Jenny Thompson, "It was a good class – everyone brought their own project and Margaret discussed each one and how to approach it with the whole class. So, although we worked on our own it was good to be back in class and get feedback."

BOOK REVIEW

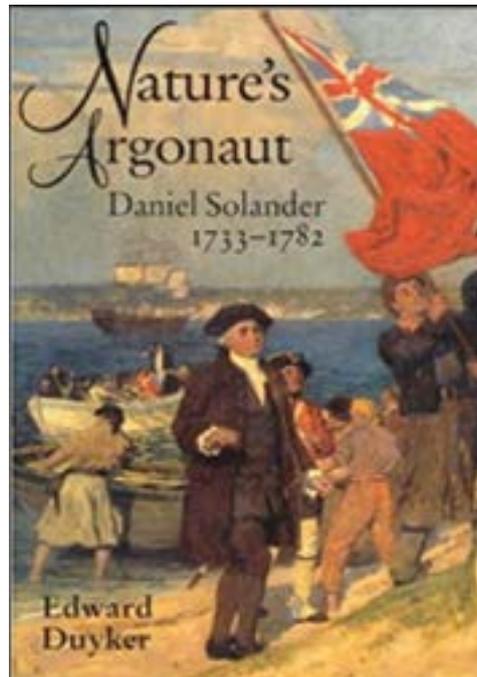
Nature's argonaut: Daniel Solander 1733– 1782 naturalist and voyager with Cook and Banks book review

Nature's Argonaut: Daniel Solander 1733-1782 naturalist and voyager with Cook and Banks written by Edward Duyker; published by the Miegunyah Press at Melbourne University Press, 1998 (reprinted 2017)

The upcoming Banks and Solander Exhibition made me realise that, although I knew about Sir Joseph Banks, I knew nothing about Solander. Where did he come from? Why was he on the *Endeavour*, sailing up the east coast of what is now called Australia in 1770? What made him so important? I found the answers in this detailed biography by Australian historian Edward Duyker.

Born in northern Sweden, Solander studied at the University of Uppsala from 1750 under Carl Linnaeus, whose 'Systema Naturae', first published in 1735, laid the foundation for the sexual system of plant classification used universally today. Knowledge of Linnaeus's system was eagerly sought, so when a group of English naturalists asked Linnaeus to send somebody to teach them how the system was applied, he sent them his star pupil – Daniel Solander.

Solander's arrival in England in 1760 was a major turning point in his life. The lifestyle in London, Britain's capital and the largest city in Europe, offered opportunities unavailable to a student in a provincial town in Sweden. He was accepted for himself and respected for his knowledge and the input he could contribute, at a time of many major developments in science and industry in Britain. Three years after his arrival he was offered a prestigious—and paid—position at the British Museum, to classify and catalogue the huge Sloane collection. It was a brilliant fit. His election as a Fellow of the



Royal Society the following year confirmed his status.

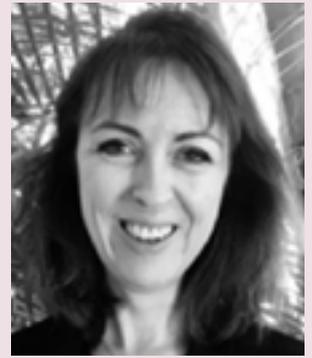
In 1768 the Royal Society proposed an expedition to take measurements of the transit of Venus from an island in the Pacific. Sir Joseph Banks, a rich, young naturalist and a Fellow of the Royal Society, saw the possibilities if, alongside the astronomers, the expedition could include naturalists to collect flora and fauna.

The Admiralty agreed, on condition Banks financed the costs of the naturalists. Banks's team included Solander, the expert in Linnaean classification on leave from the Museum.

Measurements were duly taken at Tahiti in April 1769, but the Admiralty had given the *Endeavour's* captain, James Cook, further orders: after Tahiti he was to continue westwards across the Pacific and explore as yet unknown areas of the globe. A year later, in April 1770, having explored places en route, the *Endeavour* reached the east coast of what we now know as Australia and turned northwards up the coast.

Solander's great legacy was to demonstrate and establish the value of the Linnaean system through his work – with individuals, with the British Museum collections and with the thousands of new, previously unknown specimens of both plant and animal life collected during the *Endeavour's* voyage. Banks and Solander had shared a grand vision for a publication of the results from the *Endeavour* voyage but Solander's untimely death aged 49, meant it never came to fruition.

Duyker's detailed biography provides a great read about a young man from Sweden who took his master's work to the world and became a master himself. Hopefully, celebrations planned for 2020 will provide a greater appreciation and acknowledgment of Solander's work and with the Miegunyah Press's re-printing of this valuable testimony to Solander's life, bring his achievements into sharper focus. ■



2018 ARTIST- IN-RESIDENCE

Congratulations to BASQ member Eva Richards who is this year's Brisbane Botanic Gardens Artist-in-residence.

Eva is a full-time botanical artist and is one of only a few artists in Australia at present working on both the traditional surface of calfskin vellum in watercolour as well as clayboard in silverpoint.

Both techniques – while challenging – allow the rendering of fine detail, which is often impossible on paper, and have archival qualities far surpassing that of paper. Vellum allows saturation and luminosity of colour that is hard to achieve on paper, and silverpoint on clayboard achieves both fine detail and three dimensionalities that are impossible to replicate on paper.

Eva will incorporate modern techniques of composition during her residency to prepare a number of works in readiness for the 250th Anniversary of the 1770 voyage of Captain Cook and botanical cataloguing by naturalists Joseph Banks and Daniel Solander, together with artist Sydney Parkinson, up the east coast of Australia.

Follow Eva's residency in the gardens on Instagram @ evarichards.art and Facebook Eva Richards-Botanical Art. ■

Kath Kerswell, Senior Registrar at the UQ Art Museum and BASQ Exhibitions Coordinator, provides an overview of copyright considerations for artists, plus provides some references for further research.

Copyright basics for our artists

Copyright in Australia is subject to the Copyright Act 1968 and subsequent amendments. The fundamental principle is that once an artist creates a work of art they are the copyright holder.

You do not have to 'register' your copyright, but it does help if you sign the work of art, with your name, initials, or other symbol to identify you as the creator. It is also recommended that you keep documentation, including an image, details and the date that you created the work.

An individual can take an image of a work; for instance, a visitor could take a pic of your work on their phone at Floessence, and enjoy it for their personal use and they will not be in breach of copyright law.

Galleries protect the copyright of works of art they display by discouraging photography (as we do in Floessence) or stating that visitors are not to use flash and/or tripods. Websites use low-res images that are not publication-standard and most published sources include a copyright notice or copyright symbol ©.

Copyright comes in to play when the work is reproduced for communication to the public in print or digital form. You, as the artist, can reproduce your work of art in any form, print or digital; for instance, a print run of greetings cards and a post of the image on your Facebook page. You can protect your copyright by including a copyright symbol or notice along with your name and the details of the work of art, for instance on the back of a printed card.

Copyright law requires that another party wishing to reproduce your work needs to ask your permission. If you grant permission, they also need to:

- acknowledge you as the creator of the work
- reproduce the image in full
- maintain the integrity of the work, such as colour balance and image quality.

If the design requires cropping or overprinting with text, then your permission for this also needs to be sought.

Generally, artist's advocacy agencies advise that artists retain the copyright of their works of art.

- Artists can grant a limited licence for reproduction of a work of art, for a stated purpose as agreed between you and the other party. You retain your ownership of copyright in the work and are free to reproduce your work.
- You may also wish to negotiate a reproduction fee. Fee scales may vary depending on whether the other party is a not-for-profit organisation/group or a commercial company.

If you are commissioned to produce a work of art, the copyright may be negotiated and may restrict your use. Make sure that the uses are clearly stated in writing and that any fee is commensurate with the uses requested and the commercial gain of the other party.

Newspapers and media do not need to seek permission as they are exempted for the purpose of criticism and review. However, the artist is usually aware that their work or the exhibition is being reviewed or promoted by a news/media outlet.

Our Society advocates for our members and we do not offer reproduction fees, but we do ask your permission. The exception may be where an overall shot of our exhibition appears showing a number of artist's works, which is covered under incidental use. For special projects, such as the Banks and Solander exhibition, we will be applying for funding to cover fees for the project.

When you sell your artwork to a private collector or a museum, the ownership of the work of art passes to the purchaser. You do not have any property rights over the work. If you wish to borrow the work for an exhibition, you would have to seek permission and cover all costs including packing, transport and insurance.

It is important to make sure that you communicate to the purchaser that you may wish to reproduce the work. Check if the purchaser wishes you to acknowledge their collection in a credit line. For instance, the work may be purchased for the Shirley Sherwood Collection and they will request that you acknowledge them when you reproducing the work, and this would enhance your CV and standing as an artist! Private collectors may prefer to remain anonymous, and the convention is to use the term 'Private collection' in the credit line.

However, it is important to remember that, even though you do not own the artwork, you retain your status as copyright owner. The Society has good practices to communicate this information to purchasers at our exhibitions, and most of our artists include the copyright notice on the back of their work and a copyright notice on merchandise. ■

You can protect your copyright by including a copyright symbol ©

Some useful resources:

National Association for the Visual Arts (NAVA) is an advocacy organisation for visual artswomen and they have a schedule of recommended fees and standard copyright forms:
<https://visualarts.net.au/about/>

Viscopy represents artists and artists' estates:
<https://viscopy.net.au/>

If there is a copyright or other legal issue relating to your work, the Arts Law Centre of Australia will give artists legal advice:
<https://www.artslaw.com.au/>

Copyright Act 1968:
<https://www.legislation.gov.au/Series/C1968A00063> analysis

NOTICE BOARD

Upcoming BASQ events

Mark your calendars now. All BASQ events listed, except Gardens Days (meet at Information kiosk) are held in the seminar room (unless otherwise stated) at Brisbane Botanic Gardens Mt Coot-tha; Gardens and Momentum Days start at 9.30am. For more details, contact **Kay Sullivan**, on kaysullivan41@hotmail.com.

28 Mar: Gardens Day
8 Apr: Momentum Day
14 Apr: Structure and Biology of plants with Tanya Scharaschkin
23 Apr: Gardens Day
28 Apr; 12, 19, 26 May: Introduction to botanic painting 1 with Margaret Hastie
13 May: Momentum Day
18 May: World Botanical Art Day (Richard Randall Studio)
23 May: Gardens Day
2, 9, 23, 30 Jun: Introduction to botanic painting 2 with Margaret Hastie
3, 24 Jun: Specimen collection, preparation and botanical art with Nita C Lester
10 Jun: Momentum Day
25 Jun: Gardens Day
1 Jul: General meeting
6, 7, 8 Jul: Master class: Textured pods with Mali Moir
25 Jul: Gardens Day
5 Aug: Conservation of works on paper for botanical artists with Caroline O'Rorke
12 Aug: Momentum Day
25, 26 Aug: Printmaking with Kylie Stapleton
27 Aug: Gardens Day
9 Sep: Momentum Day
26 Sep: Gardens Day
14 Oct: Momentum Day

New members

Since the last newsletter we have welcomed the following new members to our Society: **John Scandurra, Troy Daniels, Margaret Rogers, Karen McGill, Marion Loughnan, Maureen See, Tiffany Wong, Rosabella Borsellino, Liz McCormack, Katrin Seper, Charmian Murdoch, Kelly Hogan, Kelly Purnell, Prue Pettet, Cathy Paintin, Karen Austin, Beverley Souster, Jillian Warpeha, Rebecca Craythorn, Moya Calvert, Peter Markham and Marian James**. A warm welcome to you all.

BASQ Facebook page

Please help us populate our Facebook album – send your high-quality pictures (jpg format) to **Anne Hayes** via [facebook.com/botanicalartqld](https://www.facebook.com/botanicalartqld). If you'd like to create your own videos to put online, see: hellobrio.com/learn/video-setup.

Art classes

See page 5 for classes by Louise Saunders (example below) and others.



Seen on the web

Inspirational Facebook pages
Society of Botanical Artists, Wildlife and Botanical Artists (SBA); Isik Guner – Botanical Art and Such; Lucy T Smith, Botanical Artist; Dianne Sutherland Artist SBA; Billy Showell; Anna Mason Art;

In bloom: + *International wildlife in art*

17 March - 28 April 2018 at Logan Art Gallery, cnr Wembley Road and Jacaranda Ave, Logan Central: logan.qld.gov.au – Local artists Mark Davey, Lara Gurney and Marnie Linger capture the beauty of flowers through paintings and works on paper.



Del Kathryn Barton: *The nightingale and the rose*

until 22 April 2018 at Cairns Art Gallery, cnr Abbott and Shields Streets, Cairns: cairnsartgallery.com.au

• Reveals the extraordinary workings behind a captivating animated picture.

Time and tides: *Art in the Torres Strait Islands, Queensland*

until 5 August 2018 at Gallery of Modern Art, Southbank, Brisbane: qagoma.qld.gov.au

• Torres Strait Islander artists, including those living on mainland Australia, embrace the beauty of the environment and reflect the diversity and depth of the culture, particularly its history of making powerful ceremonial and decorative objects.

Moreton Bay Region Art Awards: *25th anniversary*

19 - 27 May 2018 at Pine Rivers Art Gallery, 7/199 Gympie Road, Strathpine: moretonbay.qld.gov.au

Ann Swan – Botanical Artist; Nature's Details – ecology, art and design; Making a Mark (hosted by Katherine Tyrell); Alison Dickin; Cheryl Hodges; Leonie Norton; Jacqueline Pemberton; Sue Stuart (*list courtesy Cheryl Hodges, BASA News Summer 2015*).

Watercolour exhibition

If you would like to exhibit in the Watercolour Society of Queensland Autumn Exhibition on 7–8 April, entries close 22 March; see: watercoloursocietyqld.com.au/competitions

Art for epilepsy

Would you like to help a good cause and paint at the same time? Why not donate one of your artworks to Epilepsy Action Australia so that it can be auctioned off to raise money for people suffering from epilepsy? The only stipulation is that the work must contain the colour purple. For more details, go to: epilepsy.org.au/fundraise/art-for-epilepsy/

We need you!!!

We have several positions outstanding on our committee:

- Vice-President
- Assistant Secretary
- Assistant Treasurer
- Workshops Coordinator

Please contact Kay Sullivan if you can help

Want to boost your profile?

Why not add some details about yourself plus some images of your work to our website? Contact Florence Joly at jolyf@tpg.com.au