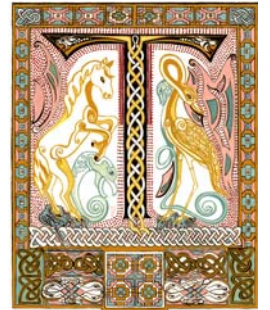




atalogue of Artwork

Volume I



Tina Bone

Natural History and Botanical Artist, and Illuminated lettering with gold leaf

UP TO DECEMBER 2015 IN REVERSE CHRONOLOGICAL ORDER





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Short Profile

Tina Bone [birth name: Nettina]

Wildlife and Botanical Artist, and Illuminated lettering with gold leaf

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Telephone: 01223 262962 (Mobile 07802 708028), Web: www.tinastineart.uk

Self-taught artist who turned professional in 2005. Successful at many national and local exhibitions, and paintings, prints, cards and calendars have sold the world over, including Australia, America, Canada, China, India, Mexico, Spain and France.

Published:

- Seven picture designs in 1,000-piece luxury board puzzles and five picture designs in 500-piece luxury board puzzles. Produced for TinasFineArt.uk by JHG Jigsaws Ltd. Two designs, Wooden ‘Whimsy’ jigsaws by Wentworth Puzzle Co;
- Designs and handcrafts unique magnetic ‘Diwejisaw’ jigsaw puzzle (available directly from the Artist/Website);
- Alan’s Red Lily (var. unknown) chosen (2011–2014) by Ling Design for SBA range of card and notelet production;
- 2010 Certificate of Botanical Merit at the Society of Botanical Artist’s annual exhibition, London (Passion Flower Bits);
- Featured twice in *Artists and Illustrators Magazine* picture of the month Port Folio section;
- Several works contracted to Felix Rosenstiel’s Widow & Son (2011-2013);
- December 2015. Picture Code: 0005 (White Lilies) contracted to Grace Cole for product package design for new Rose & Lily range.
- Many pen and ink drawings for GCSE science and biology school books as well as high-end scientific publications, including hand drawn maps.

Listed, by invitation, in *Who’s Who in Art*, and in the *Dictionary of International Biography*.

Publishing:

- Designs, handcrafts and publishes own range of prints, calendars, cards and other items, based around artwork. Currently co-authoring and providing all the artwork for a series of books with world-renowned botanist, Sylvia M. Haslam, Plant Sciences, Cambridge University.

Commissions:

Commissions have been diverse, ranging from dogs, cats, horses, children, grandchildren to botanical illustrations for plant ID cards in a zoo, a gas stationary engine and illuminated poem with raised gold leaf in the style of the Edinburgh Bestiary.

MEMBERSHIPS AND AFFILIATIONS (past and present):

Association of Animal Artists

b Gallery

BirdingArt

Cambridge Natural History Society (CNHS)

Cambridge Creative Network

Cambridge Open Studios

Creative Coverage

Darryl Nantais Gallery

Dictionary of International Biography, (IBC)

Enterprising Women

Facebook

Fine Art Trade Guild

Frida-kahlo-foundation.org

Friends of Paxton Pits Nature Reserve

Haddenham Conservation Society

Luton Hoo Walled Garden

Malcolm Mellor, Circa Antiques & Collectables, Holt, Norfolk

Marwell International Wildlife Art Society

National Exhibition of Wildlife Art

National Farmers Union (NFU)

Painters Online

Picturecraft Gallery, Holt, Norfolk

Saatchi Gallery Online

Society of All Artists

Society of Botanical Artists

The National Trust

The Natural World Art Group

The Royal Society for the Protection of Birds

The Tavern Gallery, Meldreth, Nr Royston

The Wildlife Trusts

Toulouse-lautrec-foundation.org

Twitter

Who's Who In Art

Wikigallery.org

Wildlife Artists Net Link

ARTWORK COMPLETED DURING 2015 (January–December)

(Latest Works First)

Group Meerhug (Meerkats)

Artist Code: 1520. Completed 2 November 2015. Original Faber and Castell Polychromos Oil Pencils. Bristol Silk 300lb 12" x 16". [Prints available]

This painting was a little exercise to get another feel of these splendid oil pencils (see 1512a). I found out that the trick is to put the light colours on first then darken with different shades. I used Prismacolor white as it appeared to be brighter than the Polychromos and, after smoothing, used a tiny bit of Turpentine and brush to make the covering more consistent. In my humble opinion, this medium is brilliant for botanical illustration, but not quite so good for animals and landscapes. But I enjoyed the task and the end result is quite cute and pleasing to the eye. It is not good enough to sell, but makes a nice greetings card.



Group Meerhug (NFS)

Illuminated Water Garden

Artist Code: 1519. Completed 4 September 2015. Original Water colour, 23 3/4 carat gold leaf and shell gold on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". Hand made wood frame 15" x 18" (gun metal finish). [Prints available]

This painting was part of a pair of illuminations (also see Illuminated Nature Garden, Artist Code 1513). This design is in the Neo-Classical style with Biblical intonations and other watery patterns. The 'W' and 'g' are gold leaf on a raised gesso bed, and the filigree pattern is shell gold. Shell gold is real gold powder finely ground to a pigment and bound with gum arabic. This gold block can be reconstituted with water and, using a fine sable brush, applied to artwork in delicate and intricate filigree patterns. It is called 'Shell Gold' because artists stored the mixture in shallow seashells.

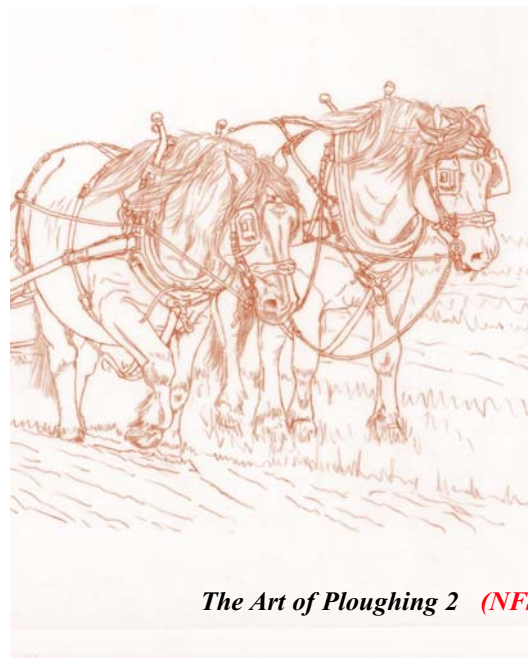


Illuminated Water Garden (SOLD)

The Art of Ploughing 2 (Heavy Horses—Suffolk Punch)

Artist Code: 1518a. Completed 21 August 2015. Original pencil on tracing paper. Drawing scanned and produced as Sepia Prints, including fine art prints and box canvases of various sizes. [Prints available]

The idea for this picture was to produce a nice water colour painting of Suffolk Punches pulling a plough, after my husband saw these beautiful beasts at work at the ploughing championships, Soham, Cambridgeshire in 2013 and took some great resource photographs for me. I regularly draw straight on to tracing paper as this cuts out the preliminary drawing stage, especially if the picture idea is clear in my mind (and rubbing out is easy on tracing paper). This sketch turned out quite nicely so I decided to use it to make a few prints for the Suffolk Horse Society Spectacular event at Elvedon, Suffolk in September 2015. I made a box canvas print which was the first item I sold at the event. The picture right shows the print in sepia colour. *(The water colour version will be coded 1518.)*



The Art of Ploughing 2 (NFS)



The Art of Ploughing 1 (NFS)

The Art of Ploughing 1 (Heavy Horses—Shire)

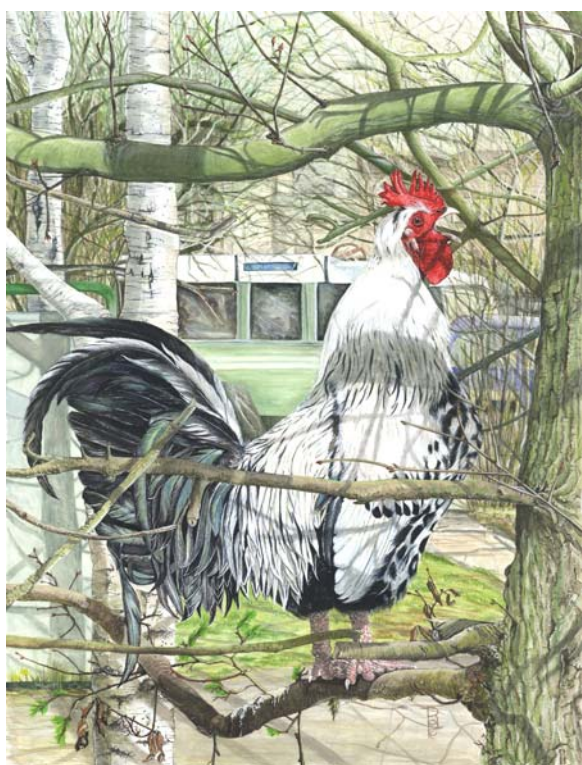
Artist Code: 1517a. Completed 20 August 2015. Original pencil on tracing paper. Drawing scanned and produced as Sepia Prints, including fine art prints, box canvases of various sizes, and greetings cards. [Prints available]

At the Soham Ploughing Championships (see 1518a above), were these beautiful black Shire Horses, so I decided to produce a sketch of these as well as the Suffolk Punch pair. (The water colour version will be coded 1517.)

An Old Cock in a Tree at Woodbridge (Suffolk)

Artist Code: 1516. Completed 10 December 2015. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". [Prints available]

You might think me strange to want to paint a singing cockerel. But the experience of seeing this scene some years ago, struck a chord which would not go away. This water colour painting is entitled: 'An Old Cock, in a tree, at Woodbridge' (Suffolk) for a very valid reason. My husband and I, with a group of fellow caravanners from a rally a few years ago, organized a walk through Woodbridge (what a pretty town) and part of the walk went through a coppice of trees by a busy main road. We were all startled by this sudden loud crowing, and behold, on a branch in a tree was this lovely old cockerel singing his heart out. I was fortunate to have had my camera at the ready and got a brilliant shot. My painting is based on this shot—busy traffic behind, dappled sunlight through the late winter branches and this old cock (I think he is old because of his thick, stumpy, knobbly legs! Or it could be the breed?) warning any interlopers to steer clear of his 'wild' hen harem down below. It was a really awesome, but strange experience.

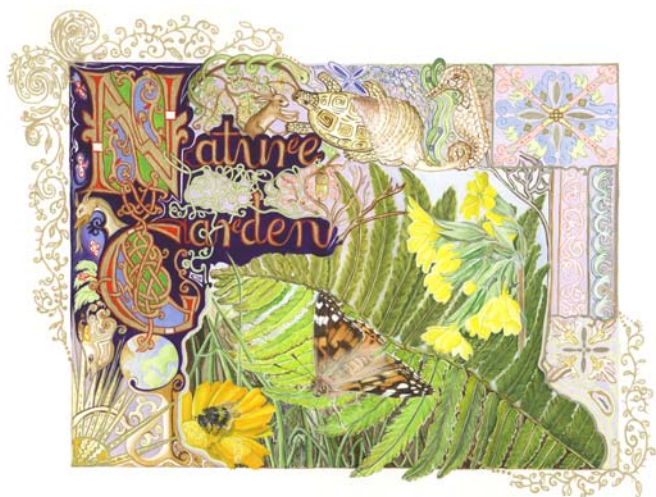


An Old Cock in a Tree at Woodbridge

Illuminated Nature Garden

Artist Code: 1513. Completed 10 August 2015. Original Water colour/Metallic Gold gum arabic on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". SOLD at the Creative Coverage exhibition, Hinchingsbrooke Country Park (HCP), August 2015. [Prints available]

This painting had been in progress since 2011 when I intended to produce a series of illuminations on specific themes. The series idea quickly faded and I ended up with only two completed works (see also Illuminated Water Garden, Artist Code 1519). I completed this particular work on the evening of 10 August and decided to take it along to a 'Meet the Artist' day (as part of an Exhibition) on 15th August. Even though the work was not in the exhibition itself, only on show for demonstration purposes, a visitor fell in love with it and purchased it on the spot—unframed and unmounted! There is a wonderful café at the Hinchingsbrooke Country Park where cards of some of my paintings can be purchased.



Illuminated Nature Garden (SOLD)

Tulipa Bridgit Parrot

Artist Code: 1512. Completed 15 December 2015. Original Water Colour and 23ct Shell Gold on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 16" x 12". [Prints available]

I started work on this painting in September 2015 whilst attending a three-day course at the Cambridge University Botanic Gardens (Course Tutor: Georita Harriott). The task was to complete a painting in the style of the old Dutch Masters, but using water colour rather than oil paint. The class visited the Fitzwilliam Museum to study and admire the collection of Dutch flower paintings. I only managed to get my drawing done and painted two petals at the course, eventually finishing it off in mid-December. The main body of this painting is watercolour with a blue background of body colour (very thick paint with a tinge of white added), and the borders and filigree are 23ct shell gold. I just love the frilly edges of the flower heads!

A little Poem:

This gorgeous Tulipa Bridgit Parrot, Whose borders gold are 23 carat
Shows flaming red with silver shine, And stonking yellow 'flippies' fine
Never did such flamboyance flow, To give us such a special show.



Tulipa Bridgit Parrot

Tulipa Head

Artist Code: 1512a. Completed 5 July 2015. Original Polychromos Oil Pencils. Unframed sketch on 160gsm paper 6" x 5". NFS. [No prints]

For Christmas 2014 I treated myself to a 120-pencil set of the Faber & Castell Polychromos oil pencils—they were on offer for half price, and I felt it was such a bargain—although I had no idea how to use them! Each year I receive notification of courses at the Cambridge Botanic Gardens and noticed a one-day course for pencil painting, 16 October 2015. So I enrolled. This tulipa, in the style of the old Dutch Masters, is my first attempt at using the pencils so that I was not entirely 'green' when attending the course. They are not as easy as I thought, and require much delicate handling and patience to acquire desired effects. However, the one-day course gave me the basics so now I feel more confident about producing artwork with the pencils. They do feel rather nice to work with, and I know it is practice that will make perfect.



Tulipa Head (NFS)

Battle of Britain Flypast over Ramsey Golf Club COMMISSION

Artist Code: 1511. Completed 27 July 2015. Original Water Colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size, 16" x 12". Handmade Wood Frame (gentle pale gold bar pattern) 16" x 20" (Framed at Commissioner's request). [Prints available]

The brief for this commission was to paint the Battle of Britain aeroplanes flying over Ramsay Golf Club. Such an event had taken place some years ago and a photograph was framed and hung in the hallway of the clubhouse. The original photographer gave permission for me to use his work as a resource. In that photograph the three planes were little dots in the sky, so with artistic license I decided to make them bigger so that they were more of a focus in the design. The painting was for the commissioner's husband's 65th birthday. I was also asked to choose a frame for the work and arranged for this to be done. The recipient was delighted with his present. From left to right: Hawker Hurricane, Lancaster Bomber, Spitfire.



Battle of Britain Flypast (Ramsey) (SOLD)



Digging for mussels (The Gambia)

Digging for Mussels

Artist Code: 1510a. Completed 3 May 2015. Original Acrylic on stretched deep box canvas. Unframed size 16" x 16". Handmade wood frame mauve coloured matt finish, 17" x 17". [Prints available]

I painted this picture to get a feel for painting with acrylic (as I had never used this medium before) in readiness to produce an artwork (see Artist Code 1510) for the 'Pint of Science' lectures in Cambridge Pubs, May 2015. Resource pictures were supplied by 'my scientist', Dr Helen Scales, which included this Gambian lady harvesting mussels in the mangrove forests. It helped a great deal to have a practice, although I have not warmed to this medium and probably will not use acrylic unless asked to by commission.

The Guardians of the Mangrove Oyster

Artist Code: 1510. Completed 15 May 2015. Original Acrylic on stretched canvas. Unframed 30" x 24", stretched canvas.

Two Gambian women (one with babe in arms) hard at work shucking oysters, and another showing off her beautiful Festival head attire—set in a typical mangrove forest, and village, with middens (ancient and new piles of oyster shells) amongst the sunlight and shade. This picture was painted to complement a lecture under the 'Pint of Science' event, given by Dr Helen Scales (Marine Biologist, Institute of Continuing Education, University of Cambridge) in the Cambridge Boathouse, 18 May 2015 entitled 'Guardians of the oyster forest'. It was wonderful to work with Dr Scales and to be a part of this now traditional annual festival of talks.

A little poem for 1510 and 1510a.

With old tin can and wooden pick | She toils all day in mud so thick
The tasty morsels in their shell | Beneath the wet securely dwell
But when the tide recedes to bay | She digs and digs – no time to play
As mussels form a hefty part | of Gambian people's daily diet
So when the time is ripe to gather | All the ladies do come hither
The Mangrove forest does provide | A tasty meal and more beside
A staple that is also sent | To distant lands with great event
But thankful they find time to prance | And hold a great big festival dance



Guardians of the Mangrove Oyster

Pre-selected for the Columbia Threadneedle Prize 2016

Little Explorers At The Mini Mart

Artist Code: 1506. Completed 13 August 2015. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". [Prints available] SOLD, Huntingdon Country Park Exhibition, August 2015.

This painting is a scene from the bottom of my little wild garden. The mini shopping trolley is to store little plastic pots and old plates for house plants. There is a wild honeysuckle growing through it, as well as privet. The stinking hellebore was in a pot ready to be planted in the little wild garden. Unfortunately, it died before it could be planted out. I purchased it to replace one which had grown up naturally but died. Apparently these plants are fertilized by snails (of which there are plenty in my little garden), but obviously the hedgehog must have eaten them and the hellebore lost its source for procreation. The long-tailed tits that visit are only interested in the peanuts on the feeders, but also flit about amongst the trees and foliage, as well as the shopping trolley, searching for insects which they love. They sometimes like to eat seeds late in the year. This lovely little bird is very sociable and you cannot fail to distinguish their little busy, twittering calls as they fly in familial flocks from one perch to another. The young of a first litter even help the parents feed and bring up a later brood, so a gorgeous little bird all round.



Little Explorers at the Mini Mart (SOLD)

ARTWORK COMPLETED DURING THE YEAR 2014

(Chronological order, descending)

Ruby's 90th COMMISSION

Artist Code: 1411. Completed December 2014. Original Oil on stretched canvas. Unframed size 12" x 14". [No Prints]

Commissioned by an uncle who lives in Australia as a Christmas present for his niece who lives in Cambridge. The portrait is the niece's mother celebrating her 90th birthday. As this was to be a total surprise to both the niece and her mother, the uncle sent me a tiny photograph from which to work. It was fortunate that I play badminton with both ladies, so I spent a lot of time looking at 'mother's' features whilst we were enjoying a game. I think this helped in the final painting and is probably quite unique in that the sitter did not know she was 'sitting'! I received a lovely email from the niece saying that she was on the telephone to her uncle in Australia on Christmas day as she opened the painting and everyone said how wonderful it was. The commissioner requested a print to be sent to Australia, which was duly accommodated.

Poem: This lovely lass, all 90 years young | At her birthday bash had lots of fun
If all eyes showed such pleasure with life | Our lives would not contain such strife
| She shows us all with winning smile | A good life lived is well worthwhile.



Ruby's 90th (SOLD)

Bee Orchids

Artist Code 1410. Completed November 2014. Original water colour. Unframed size 9" x 12". Handmade wood frame, tortoiseshell finish 12" x 14". [Prints available]

Paxton Pits Nature Reserve, for whom I produce greetings cards of my artwork with their logo on which are sold in the Visitor Centre, asked me to provide a set of four coasters: otters, kingfisher, Nightingales and Bee Orchids. I already had artwork for the first three but had to do a quick painting of bee orchids to make up the four. In 2014 there were many bee orchids growing at my home golf course, Bourn, Cambridge-shire, and so I had plenty of live resource material (plucked with permission). A beautiful little flower.

A Little Poem: A delicate orchid of the bee | Is self-perpetuating, so you see
The busy bee which tries to settle | On velvet sheath and light pink petal
Is wasting time by landing there | Because this plant does not play fair.



Bee Orchids (donated to a fund raiser for CAM Sight)

Cheeka 'The Staffy' COMMISSION

Artist Code 1409. Completed October 2014. Original water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16" [Prints available]

Commissioned as a Christmas present for a husband. I visited Cheeka personally and took lots of photographs. It was nice to see her bouncing about and to view her character which helped me with the design and composition of this work. The commissioner was very pleased with the painting.

A little Poem:

Cheeka the Staffy just loves her ball
She chases around in grasses tall
She pesters squirrels who invade her patch
She runs and runs, not one does she catch
As they run up trees and tease and stare
She barks and barks, but they just glare!



Cheeka 'The Staffy' (SOLD)



Illuminated 'W' (SOLD)



Peaches and Blossom, var. unknown (SOLD)



Snooky Snow Leopard

Illuminated 'W' COMMISSION

Artist Code: 1408. Completed August 2014. Original water colour with metallic gold powder and gum arabic on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12" [No prints]

Commissioned by a resident in Canada, via an enquiry from my website. Brief was to produce a design to commemorate the commissioner's sister's 50th birthday. Background history was provided as well as photographs of the view from the sister's balcony which had to be incorporated into the design. Original sketch approved with a couple of minor alterations, i.e. a fish opposite the dragon was changed to two white doves symbolizing the release of these birds at the sister's wedding. She was born in the year of the dragon. The original painting was shipped to Hong Kong.

Peaches and Blossom, var. unknown. (Botanical Illustration) COMMISSION.

Artist Code 1407. Completed 4 October 2014. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". [Prints available]

Commission Brief was to produce a very accurate botanical illustration of a peach, including ripe fruit, branch, blossoms and cross section. The live foliage and fruit was provided by a near-neighbour and the blossoms from an old photograph I had. The commissioner was very happy with the result. The painting was commissioned as a birthday present for a very dear friend in China so I had to look up the background regarding Chinese history and the peach, and discovered that it was to indicate (and wish) longevity for a particular person, and that all components, i.e. leaves, flowers, fruits etc. should be in odd numbers rather than even, and that the blossoms should show buds as well as fully-out blossoms to indicate nature's growing cycle. A Little Poem:

With blossoms pink and knobby stone | And leaves of green all neatly shown
Rounded peach all sweet and pure | Hides a taste of such demure
A dewdrop sits on middle vein | Collected from the recent rain

Snooky Snow Leopard

Artist Code: 1406. Completed August 2014. Original Oil on stretched canvas. Framed size 21" x 17" [Prints available].
Snow Leopard—*Pantherinae uncia*, Himalayan Poppy—*Meconopsis integrifolia*.

Banham Zoo, Norfolk (ZSEA) has a beautiful pair of snow leopards which I have visited many times. I tried to sketch but people continually interrupted me and I kept losing my flow (which I did not mind at all), so decided to take resource photographs to accompany my very few sketches. Whilst spending a long time just watching these big cats in their daily routines to gather inciteful characteristics, the eventual composition came about from three or four photographs. The painting shows the female in a stance equivalent to a human placing their thumb on the end of their nose and wagging their spread-out fingers (cock-a snook) as the male innocently walked by, and she let him know about it! The poppy in the foreground is taken from a resource photograph kindly supplied by Daniel Winkler (USA), taken at an extremely high altitude in the Himalayas. It is commonly called a Himalayan poppy and has hairy leaves and stalks. It is very beautiful. I am also indebted to Martin Francis for supplying me with

photographs of genuine Himalayan mountain scenes and rocks which enabled me to design a veritable background to my painting.

A Little Poem for Snooky Snow Leopard (1406):

I sit quietly watching, at Banham Zoo | As folk flock round me to see what I do,
'Its great to draw, I don't have a straight eye?' | I answer quite fervently 'Neither do I!'.
| Straight views are not what is needed here | But shape and colour and form so clear |
By watching and waiting for big cats to move | The pencil lines waver then fall in the groove |
Skimpy sketches are fun to do | Although they're sparse compared with the view |
As gently I put my sketches to bed | And use lots of great photographs instead!

Goosey Gannets

Artist Code: 1405. Original Oil on stretched canvas.

Completed August 2014. Framed size 21" x 17". [Prints available]

Many thanks to Jan and Andy of Jandy Photography for letting me use their beautiful imagery—a second time I have already used one of their excellent resource photographs for paintings. I had two frozen gannets which had been discarded by a taxidermist who retired and these were taking up much room in my special 'animal freezer'. Someone offered me a road-kill mountain hare in its winter finery, so I had to paint the gannets picture and the frozen birds were then disposed of, thus making space for the hare (the subject of a future work). The sea and rocks are expressions of my imagination, but the birds are in a very common breeding pose.

A Little Poem: These lovebirds stand on Gannet Rock

On Lundy Isle no time to mock | So busy building nests and things
Enjoying what sweet April brings | And soon they're busy catching fish
For little ones, a tasty dish!



Goosey Gannets

Marsh Marigold (*Caltha palustris*) or Kingcup

Artist Code: 1404. Completed April 2014. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". [Prints available]

This plant was used in church festivals in the Middle Ages, and on May Day festivals it was strewn at cottage doors and also made into garlands. Marsh Marigold, although a strong irritant, has many medicinal uses, including curing warts, preventing various kinds of fits, both in children and adults, and may be beneficial in cases of anaemia. The leaves can be cooked and eaten like spinach. I messed up my first attempt at this painting and had to start again. It took 3 hours to re-trace the drawing onto good paper! I used a water colour pencil (different colours for different elements) on the back of the tracing so that the tracing would be very feint. However, upon pressing this onto the good paper I discovered the colour I had used for the stalks did not come out! So I drew these in by hand with a paintbrush—my favourite way to draw. It looked a bit messy, but was easily covered during painting. I added a seed head (not in the original sketch) because I took so long to paint the picture, a few developed, so were worth adding. This painting may be included as a botanical plate in a book I am co-authoring with Dr S.M. Haslam.



Marsh Marigold

The Grandchildren COMMISSION

Artist Code: 1403. completed June 2014. Original graphite on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". [No prints]

This commission was a Christmas present. Commissioner supplied one small photograph in colour, which we felt, on discussion, would look better as a graphite artwork.



The grandchildren (SOLD)

Illuminated Poem COMMISSION

Artist Code: 1402. Completed 12 March 2014. Water colour and raised gold leaf on gesso base on Aquarelle Arches, hot pressed 100% cotton rag. Unframed size 9" x 12" [No prints]

Private commission which has to remain secret. Remit was to produce an illuminated poem in the style of the very beautiful Aberdeen Bestiary. Pages from the Bestiary can be viewed at [<http://www.abdn.ac.uk/bestiary/bestiary.hti>]. This partly shown artwork can be viewed as a little exercise in gold leaf and design, following a traditional manuscript outline. As I am unable to perform calligraphy with any dignity, I mentioned to the commissioner that I would have to write, or rather, draw the letters with a paintbrush rather than use the traditional pen and ink method. The final result was much better than I thought it would be, and the commissioner was very pleased with it.



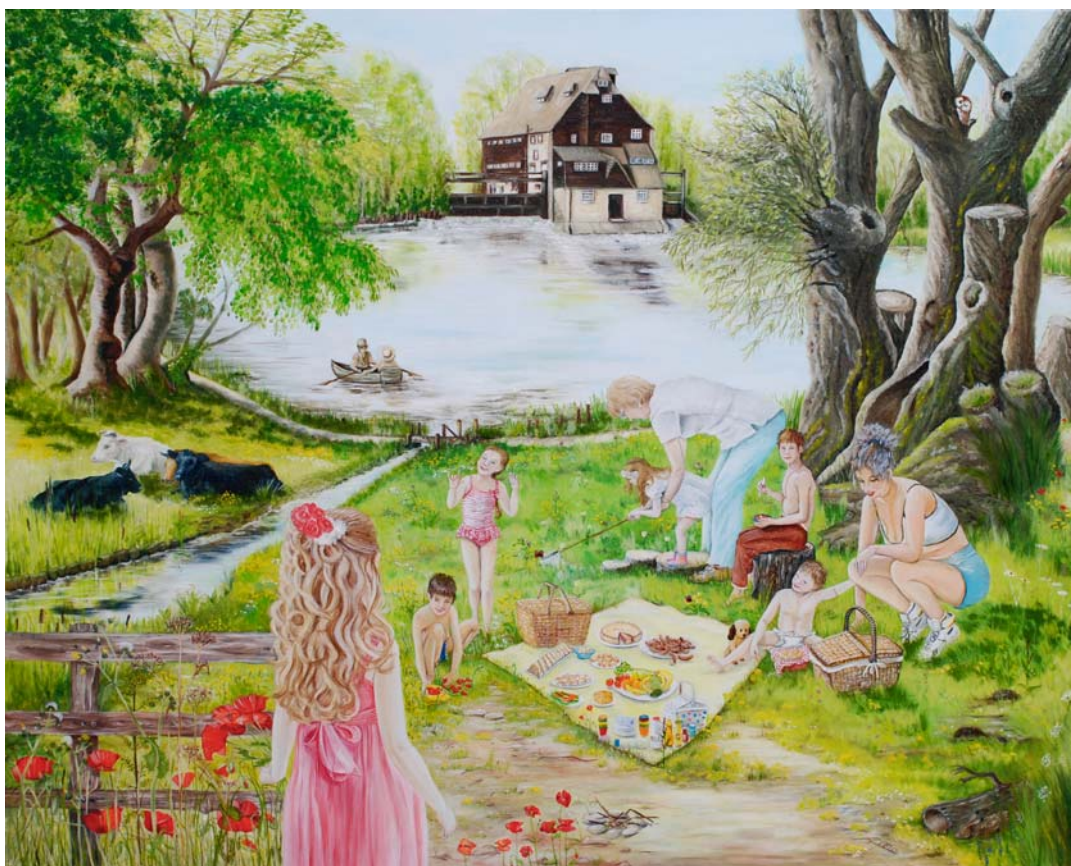
Illuminated Poem (SOLD)

The Grandmas' Picnic at Houghton Mill COMMISSION

Artist Code: 1401. Completed July 2014. Original Oil on Canvas. Unframed size 30" x 24". [Prints available]

Commissioned from Australia. The brief received for this commission was to paint a typical English Country Scene. But it had to include an iconic building, a lake, trees, cows, meadows, a river, and people having a picnic. After taking many photographs on my travels up and down the country to find a 'typical' country scene, I realised that no such real picture exists ('typical English' to many minds is many things!) and to epitomize such a picture required delicate forethought and imagination. I had painted the Mill at Houghton several times on commission, and found several very old resource photographs of it, after deciding to use it as a backdrop to my picnickers having a great time. I sorted through thousands of family photographs to find people in different poses, and used these to produce the figures in my sketch, trying very hard not to show any resemblance to faces. The sketch was approved without any amendments, and so the final painting emerged as you see it here. The commissioner came to the UK and visited my Open Studio in July 2014 and was absolutely thrilled with it. The painting was eventually shipped to Australia in October 2014.

A Little Poem: This painting tells a cheery tale | Two Grandmas in a picnic vale
With many 'gran'kids' all in tow | No time for tears or feeling low
It's time to feast and taste fresh air | And play all day without a care



*The Grandmas' Picnic
at Houghton Mill
(SOLD)*

ARTWORK COMPLETED DURING THE YEAR 2013

(Chronological order, descending)

The next five Paintings were selected for the Exhibitions Arts Butanical, Luton Hoo Walled Garden (November 2013) and for Palmengarten, Frankfurt, Germany (October 2014) with the Society of Botanical Artists (12" x 16").

1. *Rosa gallica* (Gallic or French rose)

Artist Code: 1307. Completed 25 October 2013. Original Water colour on Saunders waterford, hot pressed 100% cotton rag. Framed size 22" x 25" [Prints available].

This artwork was specially painted for the first Society of Botanical Artist's 'Arts Butanical' Exhibition at the Luton Hoo Walled Garden, Bedfordshire. Described as an exhibition by 22 of the UK's leading contemporary botanical artists, the artworks were inspired by the records of the 3rd Earl of Bute, eighteenth century patron of the arts and founder of the Luton Hoo Walled Garden. The History was that in 1785, John Stuart, 3rd Earl of Bute, a courtier, politician, patron of the arts and sciences, and enthusiastic botanist, decided to record his own botanical ideas. In the face of the new Linnean system of classification, Lord Bute published his 'Botanical Tables' in 12 sets of 9 volumes stating that the tables were 'composed solely for the amusement of the fair sex.' Many thanks to Cambridge University Botanic Gardens for providing the live plants for this artwork, and to Petula Stone for invaluable insights.

Poem: 'Petalacious'

Pink-on-pink is a 'girly' trend
For female garb is marked as 'friend'
As blooming roses, none compares
With nature's frills v. 'barby' wears
My description 'Petalacious'
Might be a tiny bit fallacious
The gently moulded fronds of silk
With golden dustlets centre milk

For bees a buzzing scrambl'ing round
Until sweet nectar can be found
As autumn sees the petals fall
A juicy rosehip forms the ball
As winter sets most plants to rest
Blood-red hips for fauna fest
Hanging on the branch with thorn
And winter hedges all adorn.

2. *Oenothera biennis* (Evening primrose)

Artist Code: 1306. Completed 22 October 2013. Original water colour on Aquarelle Arches hot pressed 100% cotton rag paper. Framed size 22" x 25" [Prints available].

Many thanks to my always-flower-supplier, my lovely neighbour Alan, for allowing me to pick his plant. An interesting exercise was that the plant came into flower too early for me to paint it (I was busy with other commissioned work) so I gave it a quick-freeze to see what would happen. The colours of the flowers and leaves stayed perfect—but for about an hour only after they were removed from the freezer, but plenty of time for me to mix the right colours before they went a nasty black/brown colour!

Poem:

Evening Primrose has many a use
Its petals, not leaves, are very obtuse,
The lemon yellow, simple blooms,
Can swiftly ease some pains and glooms.
Disease of heart, womb, stomach and breast,
Though its fragrant oil is much the best,
It pales your troubles with just a few drops,

In to your bath water with little plops.
Then snuggle under suds galore,
Your pains will ease, you can feel quite sure,
That when the world is getting you down,
A whiff of oil takes away that frown,
A gentle plant with not much glamour,
But a force for good in a gentle manner

3. *Butomus umbellatus* (Flowering rush)

Artist Code: 1305. Completed 12 October 2013. Original water colour on Aquarelle Arches hot pressed 100% cotton rag paper. Framed size 22" x 25" [Prints available].

Butomus umbellatus is a flowering plant loved by hoverflies and butterflies in summer. It is a British native aquatic plant with triangular-shape leaves and pink flowers in umbels on tall stems. It grows to a height of between 60 and 90cm (24"—36"). The plant flowers June to July and grows from a rhizome (a clumpy-shape bulb with an irregular surface) in thick muddy substrate. Although this plant is called a Flowering "Rush" it is not really of the rush family, but sits in its own family called "Butomaceae".



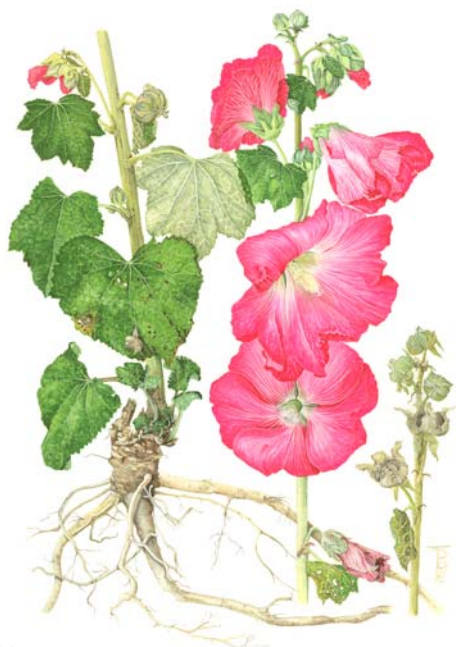
Rosa Gallica



Oenothera biennis



Butomus umbellatus



Alcea rosea

Poem:
There are many riparian pinky flowers
That can please an artist for many hours
When first I saw the Flowering Rush
I thought the flowers would easily crush
'Cause naughty me, with slight of hand
Absconded with it home to paint

Botanical study, very quaint.
But wasted not the plant when done
As in my little pond, for fun
I placed some seeds and a bit of root
And in the spring I saw a shoot.
Although displaced, this dainty petal,
Lives in new tides in fine fettle.

4. *Alcea rosea* (Pink Hollyhock)

Artist Code: 1304. Completed 3 October 2013. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Framed size 22" x 25" [Prints available].

My grateful thanks to Jenny and Peter Brown for pulling up their lovely hollyhocks so that I could draw the whole plant.

Poem:
My usual source of specimens live,
In Alan's garden boldly thrive,
Of hollyhock there was no sign,
I had to paint a study fine.
So Alan looked both far and wide,
And by the hedge the other side,
Near privet bushes nicely growing,
In Peter's garden in breezes blowing,
This splendid Alcea so rosy pink,
Over driveway which made him think:

"Our artist friend can have all this -
By plants enraptured; she is in bliss".
So up it came with root and all,
No longer was it growing tall,
So Alan came back through the gap,
Before the plant lost all its sap,
And proudly brought it back to me,
"There, paint this one", he said with
glee.
(What fantastic neighbours!)

5. Pink Pearls on a Velvet Cushion

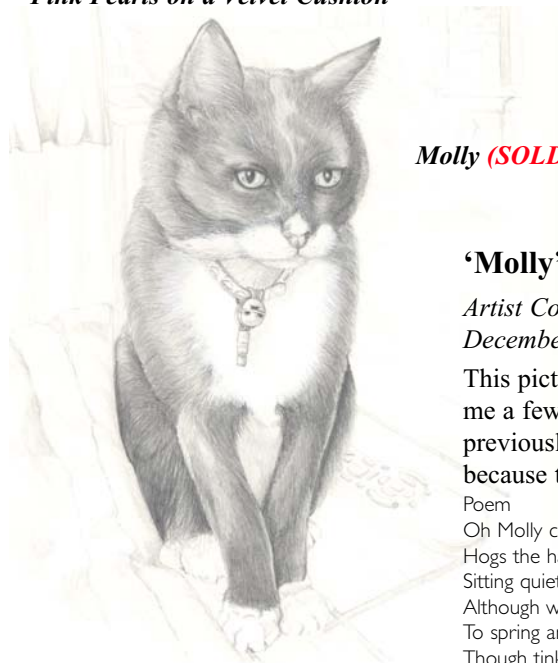
Artist Code: 1303. Completed 10 June 2013. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Framed size 20" x 16" [Prints available].



Pink Pearls on a Velvet Cushion

Rhododendron 'Pink Pearl'. This painting was selected by the Luton Hoo Walled Garden team to promote the Society of Botanical Artists Arts Butanical Exhibition, October-November 2013. It was also featured on the LutonToday Website (Luton News Herald & Post) captioned: 'A delicate painting by botanical artist Tina Bone'. This picture came about because by chance I saw an advertisement in Artists & Illustrators Magazine at the end of May 2013 regarding a call for entries for The Sunday Times Watercolour Competition 2013. It looked rather prestigious so I thought I might make a submission. I popped outside to my little wild garden and noticed the beautiful pink rhododendron was just coming into flower. (This tree has been moved around in the garden so many times, and I cut it back harshly every year, it is a wonder it is still alive let alone flowering!). A title came into my head immediately: "Pink Pearls on a Velvet Cushion" and I imagined a sprig of these lovely pink flowers sitting on a velvet cushion with a bit of gold braid. I spent the next ten days beavering away and managed to submit the painting online within a few hours of the deadline—and this is the first time I have actually replicated on paper the picture that was in my head! Unfortunately, the painting did not reach the contest finals, but I thoroughly enjoyed designing and painting it.

Poem:
Outside the spring had long been coming, winter's cold refused to yield,
Then suddenly the bees were humming, and bursting buds released their shield,
A pinky, pearly frilly swathe, in late spring sunshine nicely bathed,
I sat it on a cushion fine, and painted to my heart's design.



Molly (SOLD)

'Molly' COMMISSION

Artist Code: 1302. Original Graphite pencil on Bristol Smooth paper. Completed December 2013. Unframed size: 9" x 12" [No prints].

This picture was a Christmas present for a special partner. The commissioner gave me a few photographs of this beautiful cat, which sadly had died a few months previously. The nicest picture was only about 2" square, but I obviously got it right because the commissioner (and the eventual recipient) was over the moon with it.

Poem
Oh Molly cat so sweet to see
Hogs the handset for TV
Sitting quiet on coffee table
Although we know she is very able
To spring and catch a bird or two—
Though tinkling bell does save a few!

“One O’clock High” (Green Woodpeckers)

Artist Code 1301. Completed August 2013. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Framed size 22” X 18”. [Prints available]. This painting was selected for and was sold at the National Exhibition of Wildlife Art 2014.

Green Woodpeckers (*Picus viridis*), young English Oak (*Quercus robur*). I play golf (Bourn, Cambridgeshire) and on 5 March 2013 whilst coming down the 18th fairway, I noticed some green woodpeckers hopping about around a young oak tree. I counted seven! Another dashed passed just above their heads and the others suddenly looked up (they were feeding on the ant mounds, and one was vertically perched on the trunk of the young oak tree). I suddenly remembered that a great photographer, John Betts, had given me permission to use one of his photographs as a resource (about 4 years ago!), which typified the woodpecker that flew passed in a hurry. Two frozen green woodpecker specimens (one from the Golf course which may have been successfully despatched by the resident Sparrowhawk, but was disturbed before it could take it; and one undamaged road kill given to me by a friend) were my main resources. They really do have big dinosaur-type feet and claws, the outside two toes are longer and larger than the inside two. Did you know that woodpeckers have three eyelids? Males have an extra red bit under the eye in their moustache, whereas females have an all-black moustache (been there!!) and juveniles, typically, are all “spotty”! They also have a rather long, thin, pink tongue to which the ants stick when they plunge their bills into ant hills and lick up the bounty.

Poem:

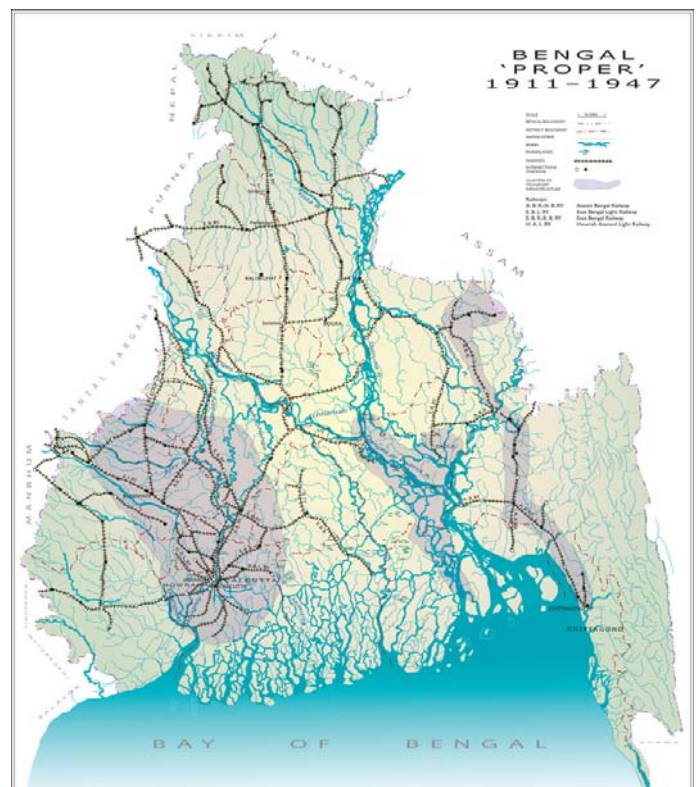
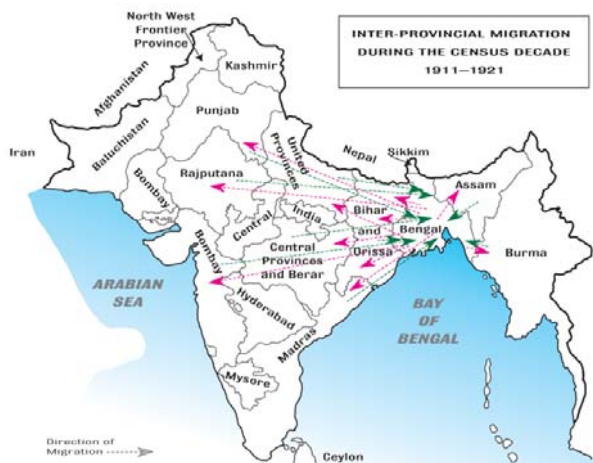
As I was playing golf one day, My ball in 'second-cut' did lay | But as I set the club to strike, I spotted movements that I like | Seven 'Woodys' fine were busy,
All green and red and spots all 'fizzy' | Long beaks drilling in the ground, With
slim, long tongues they could surround, The bulging ants in hillocks nest, A diet
of the very best, Then suddenly a waffling cack, As Mrs Woody came right back |
All eyes up to see her by, Look out all, at one o'clock high!

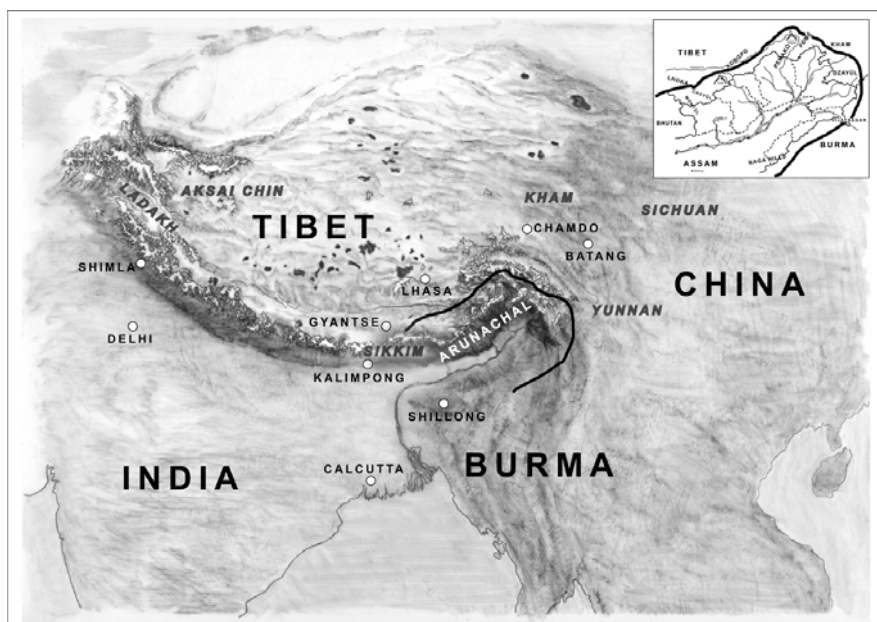
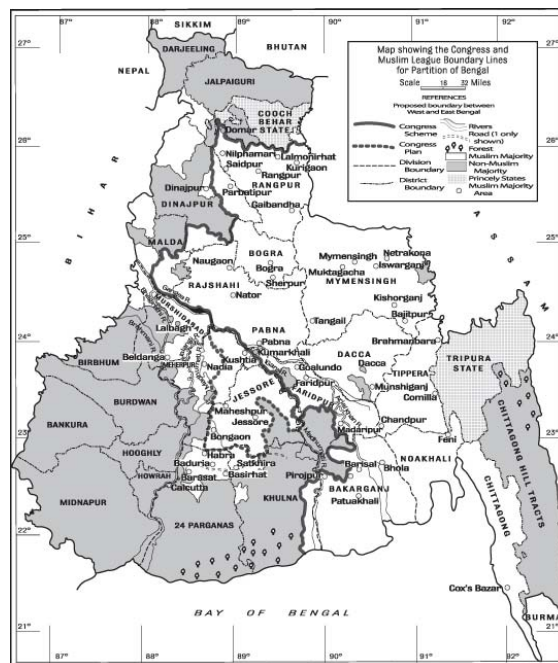
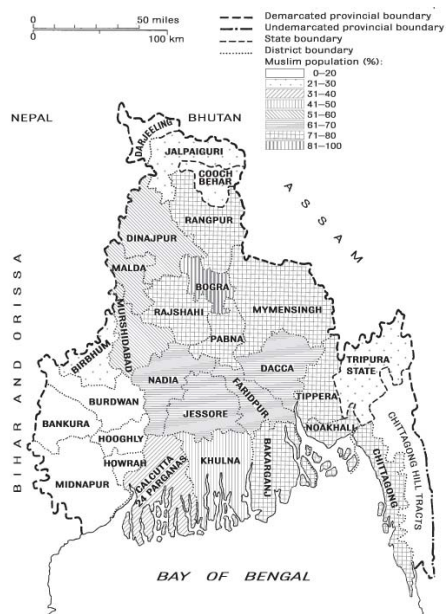


One O'clock High (SOLD)

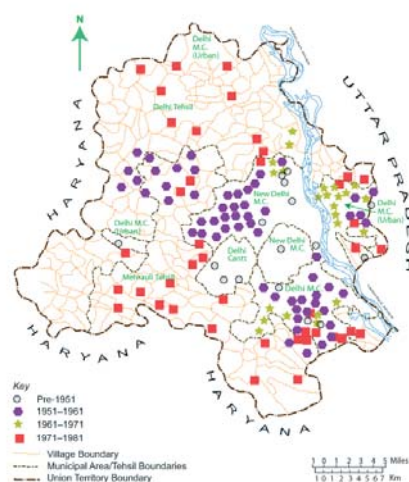
HAND-DRAWN MAPS (A small selection of commissioned maps drawn between 2012 and 2015). (SOLD)

The maps were drawn by hand on my Apple G5 computer using my Wacom Tablet and Pen and the Adobe Illustrator CS programme. Some of the maps are very intricate and took many hours, others are more simple, but all have a story to tell.



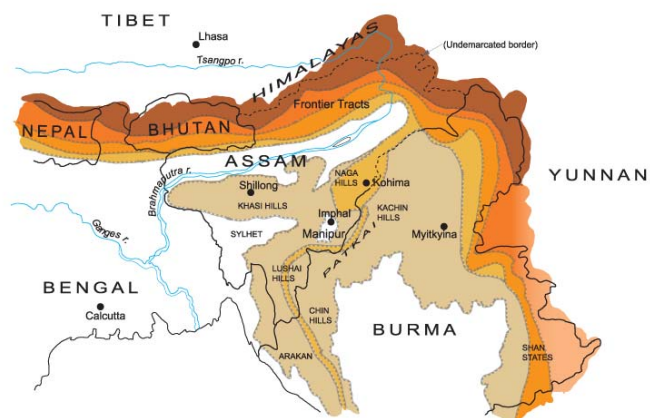


VILLAGES URBANISED DURING DIFFERENT DECADES IN DELHI

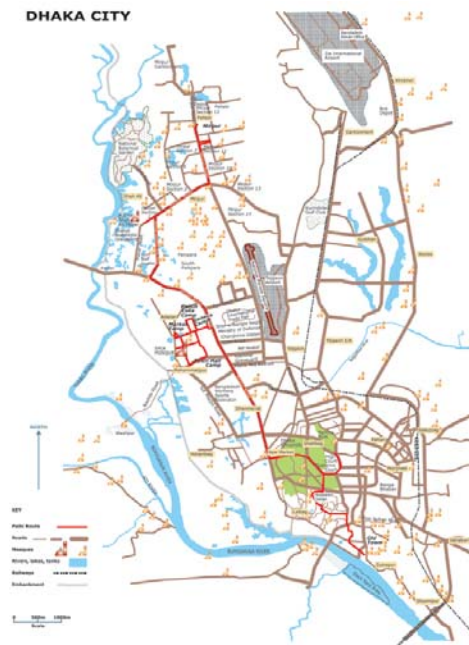


TOPOGRAPHY OF THE INDIA-TIBET-BURMA BORDERLANDS

Note: Boundaries are only indicative



DHAKA CITY



ARTWORK COMPLETED DURING THE YEAR 2012

(Latest Works First)

Toby in the Sand Dunes COMMISSION

Artist Code: 1213. Completed December 2012. Original Graphite on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 9". [No prints]. Commissioned by Mrs Lisa Bone

This work was commissioned just a few days before Christmas (2012) by my lovely daughter-in-law, especially for a friend as a present for Boxing Day. I spent one whole day just looking at the photographs which had been passed to me, and decided upon this image. I then spent two more days preparing the sketch and completed it on the third day. The commissioner even managed to get it framed on Christmas Eve! The person for whom the commission was painted cried when she opened it (I received a telephone message to say), as this lovely black labrador unfortunately had passed away earlier in 2012. But the dog's owner now has a permanent reminder of her lovely pet.



Toby in the Sand Dunes (SOLD)

Fruit of the gods: a theme in the various Persimmon, Sharon Fruit, Diospyros kaki-Fuyu

Artist Code: 1212. Original Water colour completed November 2012. Framed size 19" x 23" [Prints available]. Selected for Arts Butanical, Luton Hoo Walled Garden (November 2013) and for Palmengarten, Frankfurt, Germany (October 2014) Society of Botanical Artists.

On 18 September 2013 I received a lovely email: "Dear Tina, Would you mind if we use your lovely Persimmon on our latest promotional material? All the best, The Arts Team, Luton Hoo Walled Garden". The painting was also published on the front cover of the Arts Butanical Catalogue, and featured in the publicity advertisements for the Arts Butanical Exhibition on bGallery Website and on HVA (Herts Visual Arts) Website.

My mum gave me two Persimmon trees a few years before she died (March 2007). I have "tended" them by cutting them back fiercely each year to not upset my neighbour's garage foundations, and my own porch! This year one of the trees flowered, and produced two fruits. The recent hard frosts meant that all the leaves and fruits were about to fall off the trees, so I just had to make a picture from the live specimens (having made a drawing of the flower earlier in the year, and now putting all the elements together). In 2014 one of the trees flowers profusely and it had tonnes of fruits on it—although they looked ripe, they had a very bitter taste so could not be used for anything, not even jam!

Poem:

This golden orange globe of bliss, | Bathes the palate like a kiss | No worldly noun its taste described, | Its fleshy juice and tales imbibed, | My lovely mum gave me this tree, | It nurtures her fond memory.



Fruit of the Gods (SOLD)

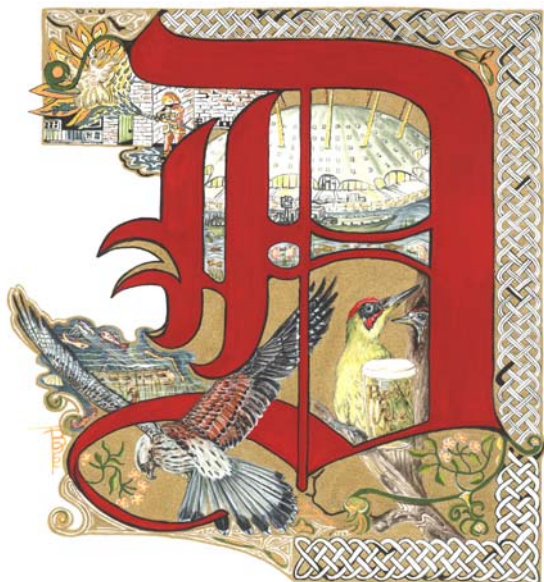
Harry the Hound COMMISSION

Artist Code: 1211. Completed February 2013. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 16" x 12" [Prints available].

Things do not always go to plan. For the first time ever, I misinterpreted instructions and drew Harry sitting in the car—as per photograph provided; but I was then asked to portray him sitting in the garden. As he was already sitting on the car seat, I put him on to a garden seat, with foliage behind. I set to work after redrawing, and adjusting the size of the apple tree foliage behind but unfortunately the paper suddenly peeled off its sticking pad. So I thought I would let it dry, take it off the sticky pad and stretch it onto a board. However, upon removal from the pad, the whole painting curled up like a shrivelled leaf—useless! I had to re-draw the picture onto a new piece of paper (taking no chances, by stretching and sticking this piece onto a board straightaway) and made good progress, albeit a few minor amendments to eyes, nose and ear along the way. Final painting approved: "He looks lovely! Quite angelic!"



Harry the Hound (SOLD)



Illuminated Letter Gothic D (SOLD)

Illuminated Letter Gothic D. COMMISSION

Artist Code: 1210. Completed November 2012. Original water colour and metallic powder with gum arabic on Aquarelle Arches 100% hot pressed cotton rag paper, Unframed size 9" x 12" [No prints].

A special present for a brother's 65th birthday. Brief: "...a fireman with the London Fire Brigade...a security officer on the pier of the O2 (The Millennium Dome) in Greenwich... loves being near the water...can sit and watch a rough sea for hours and is fascinated by shipwrecks...always liked watching the birds and they are visited regularly by a green woodpecker as well as the regular robins, blackbirds, etc. A few weeks ago they were surprised to see a kestrel sitting on one of their trees, needless to say there wasn't another bird in sight! As he is a regular at the local pub, I guess a pint of beer ought to be mentioned."

Domestic Pride (George (ginger), Snoopy (grey), Pumpkin (tabby)) COMMISSION

Artist Code: 1209. Completed November 2012. Lifesize original water colour, Aquarelle Arches, 100% cotton rag hot pressed paper, size 24" x 18" (61cm x 46cm), Framed size 32" x 27" [No prints].

Commissioned in late December 2011 as a Christmas present for December 2012, from a husband to a wife, as he had spent many hours looking for a suitable present for 2011. He saw my website and thought a portrait of three cats would make an excellent gift. The ginger and black tabbies are still around, but unfortunately, Snoopy has passed on. I worked from several tiny, old photographs of each cat and came up with this composition. Initial reaction from the commissioner upon first sight of the completed painting was: 'Pumpkin and Snoopy are just right, don't do anything else to them. But George's face is not quite right'. This was as I feared, so, using my new 'Woolleys Wonder Brush', I lifted off most of the water colour, then spent another 5 or so hours re-working George's face, which was then approved (and I was also a lot happier with it). The commissioner asked me to arrange for framing so that he could collect it ready to give to his wife at Christmas.

Hybrid Orchid: Beallara (Tahoma 'Glacier Green')

Artist Code: 1208. Completed September 2012. Life size water colour on Winsor & Newton 100% cotton rag heavy duty 460 gsm paper, size 565mm x 765mm (22" x 30"). This painting was sold to an overseas buyer (Florida, USA). It was removed from its frame and despatched to America mounted only [Prints available].

My wonderful neighbour (who grows orchids and other exotic plants) came round on 28 July 2012 during my Cambridge Open Studios weekend bearing this beautiful orchid, and it took me two months to complete the portrayal. A Fifteen-hour, non-stop stint of drawing and composition produced a preliminary sketch. And 100 or so hours later the picture was completed. Usually the orchids are in a sorry state when I return them, but I am pleased to say that this one had actually grown a new shoot by the time it was returned to its cozy hot-house spot next door.



Domestic Pride (SOLD)



Beallara Tahoma Glacier Green (SOLD)

This Beallara Orchid painting was selected for the 2013 Society of Botanical Artists Exhibition, 'The Language of Flowers' and featured in the Exhibition Catalogue, Number 69. It was also featured on the SBA Website in Gallery 3. The Victorians, in 'The Language of Flowers', used Orchids to symbolize a respectful love for a delicate lady.

A little Poem:

'Luxury, Style and elegance'
Greek olden times were promiscuous
An orchid given was perspicuous
Victorians honed its beauty bare
Compared with delicate lady fair
An orchid given showed love, respect
A lasting bond to this effect.

1207 The Sentinel Yearling

Artist Code: 1207. Completed June 2012. Original Oil on stretched Canvas, canvas size 18" x 24". Framed size 21" x 27" [Prints available].

Roe Deer (*Capreolus capreolus*), Goldfinch (*Carduelis carduelis*), Hawthorn (*Crataegus monogyna*), Teasel (*Dipsacus fullonum*), Field Scabious (*Knautia arvensis*), Field bindweed (*Convolvulus arvensis*), Blackthorn (sloe) (*Prunus spinosa*).

This painting was selected for the National Exhibition of Wildlife Art (NEWA) 2013. The sketch (see top right) was produced in water-based oil colour on canvas whilst demonstrating in the Art Market Marquee at Marwell International Wildlife Art Society 2011 Exhibition (in conjunction with the BBC Wildlife Artist of the Year competition). I drew the sketch with oil paint and brush *in situ* at the Exhibition, using natural material picked (with Landowners' permission) from the hedgerows in Hampshire, and the scene itself is a depiction of the wildlife (flora and fauna) seen whilst there. I spent so much time talking to people at the 3-day Art Market event that I only managed to complete the actual sketch at the exhibition. It took almost a year to finish it (June 2012).

A little poem:

In fields of early August Mist
Young Roe deer stands alert and tall
With eyes that beam, so nothing's missed
He watches, pertly, over all
As Goldfinch teases out the seed
To heed themselves, there is no need
There's goldfinch, teasel, bindweed, sloe
Scabious, hawthorn, with 'deer' little Roe!



The Sentinel Yearling (SOLD)





Illuminated Letter Gothic D (SOLD)



Illuminated Letter Gothic L (SOLD)

Illuminated Letter Gothic D. COMMISSION

Artist Code: 1206. Completed May 2012. Original water colour and metallic powder with gum arabic on Aquarelle Arches 100% hot pressed rag paper. Unframed size 9" x 12" [No prints]

A special present for a friend (who commissioned Code 1205) who also worked as cabin crew on Concorde. Remit was to design a letter for 'D' who 'loves music, some spiritual healing, mainly classical, and her favourite piece is Vaughan Williams' Lark Ascending...reading, especially history...(Tudors)...God... Reiki...does not care much for the colour brown'. The commissioner required an interpretation to my preliminary drawing—the left-hand side is the religious/spiritual side of the work: the serpent representing temptation, the remaining apples to show that some do not succumb to temptation, "spikey" branches for the crown of thorns, Man's general image of God with hands outstretched to bless nature and new birth (the fawn), and even pointing to the royal lady, as he loves and forgives us all. The bird is a "Lark ascending", and the fill-in pattern in the space beneath is musical notes, emanating from a musical manuscript. (The Hieroglyph on the right is old style for the spiritual group mentioned). Old books were added in the final artwork, as these had been omitted in the draft.

Illuminated Letter Gothic L. COMMISSION

Artist Code: 1205. Completed April 2012. Original water colour and metallic powder with gum arabic on Aquarelle Arches 100% hot pressed rag paper. Unframed size. Unframed size 9" x 12" [No prints].

Commission brief: A special present for a friend who worked as "cabin crew on Concorde. She has a whippet called Daisy who is the love of her life and she takes her for daily walks along the beach which she lives opposite, often early in the morning when they watch the sunrise. She works as a guide at Arundel Castle, loves music both classical and Barbra Streisand! and reading, which latterly has taken a more historical leaning due to her place of work! She also has a special affinity with the USA and her favourite colour is blue."

Otter Bank. COMMISSION

Artist Code: 1204. Completed March 2012. Original water colour on Aquarelle Arches 100% hot pressed rag paper. Unframed size, 12" x 16". Mounted and framed for commissioner. Framed size 22.5" x 18.5" [Prints available].

Commission brief: "Otters on a river bank". (Birthday present from a sister to her brother). I had the good fortune to view a kingfisher hole in a river bank (25 February 2012), for resource purposes, and whilst there I walked further along the bank and took some photographs in the hope of using one or two as a backdrop for this commission. The background is a depiction of an actual photograph of the brook, along which I know otters roam. As there is a kingfisher hole, I know there are also kingfishers. Rabbits abound as the brook abuts farmland both sides. The scene is set in early

spring, and see how the previous year's reed mace and other bank plants contrast with the new fresh Marsh marigold and sprouting Butterbur. So this is just right I think!

A little poem:

'Oh itchy fur, must keep it clean, I'll nibble here to make a sheen.' | 'But come into the water dear, | As sky reflects in rippling mere.' | She thinks it's time for fun and play, As frightened bunny slips away | 'Let's splash amongst marsh marigolds, | And ping the seeds from reed mace folds. Or chase blue birdie from his pole, | Or catch a fish, that's in our soul!' | 'Chill out dear mate, let's have a rest, | And preen and glean to look our best.'

The painting "Otter Bank" will feature in a series of Riparian books I am co-writing with famous author, Dr S.M. Haslam. The following poem will also feature in the series:

"Torrid or Torrential – a brook in transit – the meandering Bourn"

I trickle up from down below, where pure and pristine waters flow, | And bubbling in to light and sun, my source from Eltisley does run. | From ten miles west of Cambridge Town, where scholars toil in flowing gown, | Two hundred feet above the sea, with four in number tribut'ry, | Called Eastern Brook and Gascote Dean and Crow and Hay Deans too are seen. | Near Caxton village ancient 'lode', pointing north the Roman Road. | Called Ermine Street its way now crossed, the spoils of empire's myst'ries lost. | Then footpath hugs my pleasing banks, through village Bourn my entrance flanks. | And fording over Caxton End, I speed on with meandering bend. | For 'Bourn' means 'brook' it takes the name, to you or me it means the same! | And on and on passed football ground, and Doctors' surgery can be found. | I slip right through the village folds, as tees and greens my route beholds. | Where stood before great fields of corn, now shouts of 'Fore' are loudly borne. | Caldecote now comes to sight, and there I see a shimmering light. | As Dean Brook's waters swish and sway, and slink inside me on my way. | Next Toft with grazing fields of green, I mark its bound'ry, though I'm keen, | To tell you that with time these change, as my meanders morph in range. More shouts of 'Fore' as on I chase, Meridian line does cross my face, | And probing distant stars and moons, the Mullard dishes sing their tunes. | I form the watery binding space of Comberton/Barton's southern face. | And just beyond old Foxes Bridge, from furrowed field and stony ridge, | Sweet Tit Brook chuckles into view and brings sweet waters all anew, But scampers right across my girth to join with Long Brook in its mirth Then on and on, I am northern rim to Eversdens/Haslingfield's country inns. And on to Grantchester; meadows sweet, passed M11's noisy street. I swoon 'neath widened bridge of road, no room here for Green Cross Code! As traffic thunders all time long, you cannot hear my rippling song. My deepest waters, bank so wide, where all the water creatures hide. From run-off pipes now mainly fed, with hope that 'harmfuls' are all dead. In Grantchester's historic place, near Byron's Pool, my 'Sense of Place'. Is it 'Rhee' or 'Granta' where I am, or is it the gentle, flowing, 'Cam'? As seawards rills envelope me, my water's spirit now runs free.

Tina Bone © 2010



Otter Bank (SOLD)

Snowdrop Bling

Artist Code: 1203. Completed January 2012. Original water colour, mixed with gum arabic, and 22ct gold leaf on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 9". Framed size 17" x 13" [No prints].

My neighbour's garden is so much larger than mine, but he is always ready to let me "borrow" live specimens. In between all the bad weather during February 2012, I managed to prise some snowdrops from the frozen ground to use as live specimens for this painting. This picture and Artist Code 1202, were composed with regard to "Botanical Celebration", the theme of the 2012 SBA exhibition. The rings are gold leaf on a raised gesso base, trimmed with water colour in the five Olympic logo colours.



Snowdrop Bling (Donated to Fundraiser)

Aconite Bling

Artist Code: 1202. Completed January 2012. Original water colour, mixed with gum arabic, and 22ct gold leaf on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 9". Framed size 17" x 13" [No prints].

These aconites were brought in from the cold from my lovely neighbour's garden to use as live specimens. This painting, and Code 1203, is one of two works painted with regard to "Botanical Celebration", the theme of the 2012 Society of Botanical Artists exhibition. The rings are gold leaf on a raised gesso base, trimmed with water colour in the five Olympic logo colours.

Tayabak with Critters, Jade Vine*

Artist Code: 1201. Completed February 2012. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 16" x 12". Framed size 19" x 24". [Prints available].

Sold at the Swaffham Rotary Club 2014 Art Exhibition.

This painting was a finalist in The BBC Wildlife Artist of the Year 2012 Award (Endangered Species category) and was selected for the National Exhibition of Wildlife Art (NEWA) 2012 and featured in the Catalogue, Number 48.

Jade Vine (*Strongylodon macrobotrys*), Philippine pygmy fruit bat (*Haploncycteris fischeri*), Handsome sunbirds (*Aethopyga bella*), Green Barred Swallowtail Butterfly (*Papilio palinurus*).

Aconite Bling (Donated to Fundraiser)



Tayabak with Critters (SOLD)

"Tayabak" is the colloquial name for the beautiful Jade vine, which is now rare in the wild in its indigenous home in the Philippines. The plant grows beside streams in damp, tropical forests, or in ravines. But increasingly botanical institutions are successfully growing this plant and it is now available for sale in garden centres which have discovered how to pollinate the flowers! In the few places where the jade vine still grows in the wild, Philippine pygmy fruit bats fly amongst the 1m-long racemes, hanging upside down to suck the nectar from each flower and, as they do so, their heads touch the flower below and become coated with pollen. When they land on another bloom, the pollen on their heads touches a new flower and fertilization takes place. Handsome sunbirds and green barred swallowtail butterflies also live in or near the vine.

** My grateful thanks to Cambridge University Botanic Gardens for allowing me access to their beautiful flowering vine, which greatly helped in the design of this work. My grateful thanks also to my world-travelling friends for resource photographs of birds and butterflies.*

Poem
Have you ever seen,
such a lovely shade of green
A jade vine in all its glory,
Flower bat in upper storey
Not from tropical forest, you'll pardon
But from Cambridge's Botanic Garden!
As Handsome Sunbirds spring and prance
Showing off their merry dance
Whilst butter-blue with emerald sheen
Amongst the blooms is hardly seen.

ARTWORK COMPLETED DURING THE YEAR 2011 *(Latest Works First)*

Illuminated Letter Gothic J. COMMISSION

Artist Code: 1112. Completed December 2011. Original water colour and metallic powder with gum arabic on Aquarelle Arches hot pressed 100% cotton rag paper. Unframed size 12" x 9" [No prints]

Christmas Present for a son-in-law (as part of a pair, see Artist Code: 1111). The first draft drawing, sent for approval before tracing to cotton rag, was not quite right, but the revised layout was approved. Remit was to produce a Gothic illumination “J” with interests that included birds of prey, Durham Cathedral, running the Great North Marathon, football and tennis. However, “J” did not much like the sporting aspect, and the commissioner apologized for misleading me in the required design. However, a request to replace the sport with otters—to a natural history artist—was a wonderful alternative.

Poem

Illumination with Gothic might
Shows kite and otter and fish all bright
Durham Cathedral at top of show
And filigree patterns to down below
A “J” for John or Jenny or Jack?
No, just for January, simple as that!



Illuminated Letter Gothic J (SOLD)



Illuminated Letter Gothic E (SOLD)

Illuminated Letter Gothic E. COMMISSION

Artist Code: 1111. Completed November 2011. Original water colour and metallic powder with gum arabic on Aquarelle Arches hot pressed 100% cotton rag paper. Unframed size 12" x 9" [No prints]

Christmas present for a daughter. Received details of “likes”, which included birds, wild flowers, Cambridge, and Swiss mountains. Sketch produced for approval and accepted with no changes. The lower two birds are “kissing” greenfinches, and the upper bird is a chaffinch. Poppies and pink-flowered bindweed complement the letter with Kings College Chapel central-left of the illuminated letter, and Swiss mountains cap the top of the design.

Illuminated Letter Gothic D. COMMISSION

Artist Code: 1110. Completed November 2011. Original water colour and metallic powder with gum arabic on Aquarelle Arches hot pressed 100% cotton rag paper. Unframed size 12" x 9" [No prints]

Christmas present for a dear father. Remit was to design and paint an illuminated letter “D” along the lines of the design in Artist Code: 1018, but without the war element. “Father likes gardening and, before his retirement, he was in the printing trade. He also loves classical music.” Preliminary sketch design approved with no amendments. I have used this illuminated letter several times in Calendar and Christmas card designs.

A little poem:

Sweet notes from the minstrel's sound
By Gothic D, she is surround
And hard at work the printer fine
By hand he prints the written line
As singer sings a Christmas song
A crowd appears to sing along



Illuminated Letter Gothic D (SOLD)



Rosie & Jessie et. al. (SOLD)

Rosie & Jessie et. al. COMMISSION

Artist Code: 1109. Completed November 2011. Water colour on Aquarelle Arches 100% cotton rag hot pressed paper. Unframed Size 12" x 16". Arranged for framing: 19" x 24" [Prints available].

The remit for this commissioned artwork was to paint a portrait of the dogs, but also to include the other pets and the special garden feature where sits the "Stone Menagerie". The other pets initially included three tortoises, one muscovy duck and two white Aylesbury ducks. Unfortunately, the two white ducks passed away before I had completed the initial sketch, so these had to be removed from the composition. The stone menagerie is a lovely water feature with pebble surround and all manner of stone fauna. The two swans look magnificent on either side, and there are several frogs and ducks dotted around, and my special favourite, Beatrix Potter's "Miss Jemima Puddle-duck", with her cute little bonnet and cuddly shawl at back centre-stage. A wonderful commission to be asked to do. I was also asked to arrange for the framing of the picture and to look after it until Christmas because the commissioner wished to keep it a secret from his wife until then.

Poem

Rosie and Jessie, the best of pals
But Rosie's the boss of the animals
She bosses Daisy, the muscovy duck
Harasses the tortoise but without much luck
They all live together in our back yard
I like Miss Puddleduck, so cute, but hard!



Hmm, nice trill!

Hmm, nice trill!

Artist Code: 1108. Completed June 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed original 16" x 21" [Prints available].

(Wren, *Troglodytes troglodytes*, Foxglove, *Digitalis*).

Whilst taking a short break in my caravan at Inleboro Fields Caravan Club Site, West Runton, Norfolk in May 2010, I decided to go for a quiet walk through the site, taking my camera with me. As I walked I could hear a loud piercing shrill and crept towards the sound. A bulbous little wren was singing his heart out, perched on top of a foxglove! I noticed the sunlight beaming across the scene, and vivid blue sky with wispy clouds behind, and immediately wanted to paint a picture! However, in the few seconds it took me to put the camera to my eye, the wren saw me and flitted away out of sight. Nevertheless, I snapped the foxglove and surrounding vegetation and remembered that I had a similar shot of a wren amongst my myriad photographs, and also found another wren piccy, both birds being incumbent to my little wild garden. Thank you to Alan Adams for allowing me to pick his real foxgloves.

Poem

"HMM, NICE TRILL!"
At Inleboro' Fields one day
The loudest shrill came into play
With tail erect and beak astride
He sat on foxglove with great pride
She watched from down below in shade
And hoped his song would never fade

**1107 Canoodling in the Loquats
(Golden Orioles, *Oriolus oriolus*, and Loquats,
Eriobotrya japonica).**

Artist Code: 1107. Completed August 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed original 22" x 18". [Prints available].

This painting was selected and sold at the National Exhibition of Wildlife Art (NEWA) 2012.

From July 2011 to December 2014 this painting was available as a Whimsy Jigsaw Puzzle by Wentworth Puzzle Company, catalogue no. 592306. This was my second work to be featured as "Picture of the Month" in the Portfolio section of *Artists & Illustrators Magazine*, October 2011 issue. (Artist Code: 1003, "Passion Flower Bits" was featured in Portfolio in the March 2010 issue.) In my sister's garden, Cortijo Del Guarda, Cortijo Grande Valley, Spain, in late May 2011, every morning at dawn we were awoken by the distinctive fluting whistle of Golden Orioles. As my husband and I stumbled inelegantly and speedily out of bed, we were lucky to see the birds feasting on the ripe Loquat fruits (*Eriobotrya japonica*). In between pecking at the fruit they were chasing each other about—obviously prenuptials. We were so lucky that a flock of Orioles stopped off in the valley. The first day of our holiday, we saw eight birds. By the end of the week there was only a solitary male, so this was 'right place, right time'! The best place to see Orioles in the UK is Lakenheath Nature Reserve (East Anglia), which I visited once and heard one calling, but never caught a glimpse. Even though they are this beautiful rich yellow, they are extremely difficult to spot amongst the foliage. But what beautiful birds; and loquats make a fine jam! In May 2013 we revisited the house and this time watched a pair of Golden Orioles building their nest in a Eucalyptus tree during the week we were there. I actually captured on film their mating ritual which was most exciting and very noisy.

A little poem:

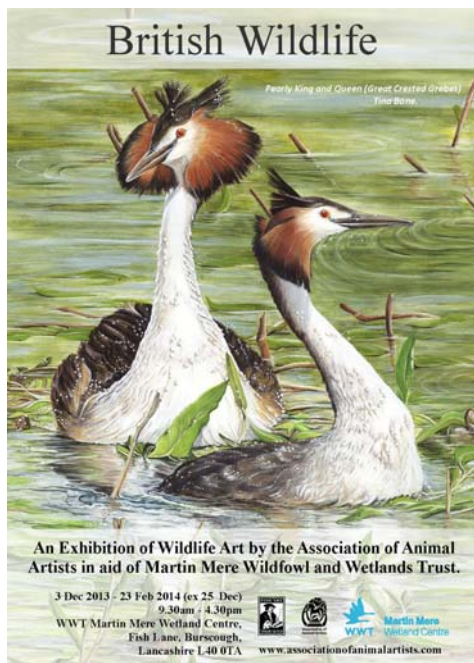
Sunny yellow, blackbird size
The Oriole to England flies
to Lakenheath, its favourite spot,
though doesn't pose for photo-shot

But escapades in Spain are here,
Enjoyed and bringing morning cheer
[Original last line of poem: I saw whilst sitting,
drinking beer!]



Canoodling in the Loquats (SOLD)





Pearly King and Queen

Artist Code: 1106. Completed July 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 22" x 18" [Prints available].

Great Crested Grebes, *Podiceps cristatus*, amongst Amphibious bistort, *Polygonum amphibium*.

This painting was selected for the National Exhibition of Wildlife Art (NEWA 2012). Sold at the Spring Exhibition, Natural World Art Group (NWAG), Banham Zoo, April 2013.

Featured on the Publicity Poster for the Association of Animal Artists' Exhibition, at the Wildfowl and Wetlands Trust Martin Mere, Martin Mere Wetland Centre, Burscough, Lancashire L40 0TA, 3 December 2013–23 February 2014.

Resource material: A "right place, right time" event. My husband and I were staying at Top Lodge Caravan site (Fineshade, Corby, Northamptonshire NN17 3BB—the BBC's "Middlemarch" was filmed here) and walked around the nature reserve. We stumbled upon a hide and whilst admiring and snapping the wildlife another couple sauntered in. We got talking and discovered that they were professional photographers. I mentioned that we had been out recently on a caravan rally and had taken some pictures of grebes, but that they were not very good because the birds were distant. I was treated to several beautiful photographs on their camera and my grateful thanks go out to Jan and Andy of Jandy Photography for letting me use their beautiful imagery, and to Paul Mason for his fabulous stuffed resource 'Grebey'.

Poem: Pearly King and Queen

With swirling rhythm, flicking heads, They court and dance on bistort beds
As bubbles spray and sprinkle pearls, Golden neck plumes shine in whorls
Soon the babes on backs will ride, Stripy fluff-balls, sunnyside!



Pearly King and Queen (SOLD)



Winter Leaves at Wicken Fen (SOLD)

Winter Leaves at Wicken Fen

Artist Code: 1105. Completed May 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed Original 22" x 18" [Prints available].

Long Eared Owl, *Asio otus*—previously: *Strix otus*.

This picture was "Image of the Month" for June 2011 at www.birdingart.com

The idea for this picture came to mind when I attended a caravan rally at Strumpshaw Steam Museum, late May 2009: hubby spent the days looking at steam engines and bygones, and I lost myself in the RSPB Strumpshaw Fen nature reserve. I saw the rippling trails of otters in the water, as they swam just below the surface scanning the waters for their next meal. As I walked back to base I noticed the leaf silhouettes against the lowering sun, and the black, shaded branches. Some leaves had holes and nibbled edges and they looked very 'wintry'. My grateful thanks to Howard Cooper, Communications Officer at Wicken Fen Nature Reserve who confirmed that a long eared owl had been spotted in the nature reserve at the time, and he invited me to visit the reserve for further inspiration. The combination of Strumpshaw silhouettes and the old wind pump at Wicken Fen amongst the reeded, fenland landscape enlightened my mind. Although used in the preliminary drawing of this composition, I did not use any of the photographs I had taken when painting it, so the landscape is entirely from my accumulated memories. Many thanks to Paul Mason for lending me his taxidermal 'Owly', without which I would never have learned that the owl's facial feathers look like wire, his bib is like the soft down pulled from the belly of a mother rabbit when making her nest, and the wing and lower body feathers are so light and delicate, they are like a seed head of a dandelion telling the time - a symbol of possibility, hope, and dreams; and those eyes....

Poem

A long eared owl was spotted there
Amongst the willows, alders bare
As ancient windmill pump is still

The sunset-gold your heart does fill
As darkness falls the owl awakes
Silent loom, then prey it takes.

Red Kites by Watts Wood (*Milvus milvus*).

Artist Code: 1104. Completed April 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 22" x 18" [Prints available].

A chance reading of a story in the *Cambridge Evening News* of an injured red kite being cared for by the Raptor Foundation (St Ives, Cambs) led to an enquiring email from me to seek permission to take photographs and make sketches of the bird for a future composition. Permission was granted, and I am most grateful to the Raptor Foundation for allowing me access whilst the bird was recuperating. It has taken a couple of years for the painting to be completed, after, in late summer 2010, I saw a red kite flying from Eversden to Lord's Bridge (where the telescopes are) and on to Watt's Wood in Comberton. Artistic license allows two birds to be present. Red kites appear to be increasing in number and flight area, and do a very good job of clearing up the 'fallen' in the countryside. The concrete post, and scene beyond, is taken from the south-east corner of Watt's Wood, Comberton, looking south.

Poem

I chanced to travel south one day, And paused to ponder on my way
As circling round, with screaming cry, A silhouette high in the sky
Magnificent raptor red-gold bright—Years have passed since such a sight!



Red Kites by Watts Wood

White Helleborines and Chiffchaffs

Artist Code: 1103. Completed March 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 22" x 18" [Prints available].

Cephalanthera damasonium, previously *Cephalanthera latifolia* and *Phylloscopus collybita*. This painting was selected for the National Exhibition of Wildlife Art (NEWA) 2011 and sold preview evening.

From July 2011 to December 2014 this painting was available as a Whimsy Jigsaw Puzzle by Wentworth Puzzle Company, catalogue no. 602506. Painters Online Favourite Image: "I am writing to let you know that one of your paintings from the gallery at painters-online.co.uk has been chosen by the team as one of their favourite images added during July. As such the image will appear in a special panel on the home page of the site for the whole of August, and also on the page Gallery Images 2011. Congratulations on having your work chosen."

White Helleborines and Chiffchaffs (SOLD)

An invitation to a friend's wild garden to draw White Helleborines *en plein air* could not be refused. With drawing materials in hand, in May 2010, I sat amongst these beautiful flowers in the late evening sun, with chiffchaffs flitting about amongst the undergrowth, and trilling their unmistakable "Chiff-Chaff, Chiff-Chaff" all around me. It was such an enchanting scene that, along with discarded pots tangled in the undergrowth, a composition was born. I was allowed to pick a couple of stems, to help me with the fine art drawing. I wanted to portray chiffchaffs in a natural environment. Although it looks as though the bottom bird is being encouraged to make a nest in the pot, this probably would not happen, as Chiffchaffs usually nest on the ground, making a sturdy ball nest of grasses and mosses. They are reasonably safe from predators because they are very shy, unobtrusive little birds (when they are not singing that is!). Many thanks to Valerie and John for access to the Helleborines.

Poem:

A friend did 'phone: "Exciting news -
White helleborines in garden views"
I rushed to draw all en plein air
Was heartened by the beauty there
And all around with "chiff-chaff" cries
The Chiffchaffs flit before my eyes!





Posh Spring Coats on Ma's Cherry Stump (SOLD)

Posh Spring Coats on Ma's Cherry Stump

Artist Code: 1102. Completed February 2011. Original water colour and gum arabic on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 22" x 18" [Prints available].

I painted this picture of gorgeously iridescent starlings and a sparrow on and off for a couple of years. The cherry tree stump is part of the trunk of a cherry tree which was planted by my mum and dad in their garden, just down the road from me, in the early 1970s. The new owners of my mother's house decided to chop the cherry tree down. I said that I would love to have the trunk and some branches in memory of my mum and dad, and with the help of a local farmer and tractor and trailer, and husband and three sons, the trunk was duly settled in a nice place in my little wild garden. As the picture shows, decay set in and the base of the stump became home to a number of lesser stag beetle larvae, discovered when we moved the stump to accommodate a Scots pine! The stump is now no more as it has completely rotted away. The situation of the starlings is a picture composed from two photographs I took in spring 2006. How beautiful are starlings when you really look at them?

Poem

Posh spring coats on ma's cherry stump, The new folks chopped the cherry down | That mum had strewn with tights of brown, To stop the birds who stole the fruit | "Get off", she cried, "You little brute!" I saved the logs for birds to use
My parents' mem'ry not to lose.

A Quick Preen by Buttermere

Artist Code: 1101. Completed January 2011. Original water colour on Winsor & Newton 100% cotton rag heavy duty 460 gsm paper; size 565mm x 765mm (22" x 30"). Framed size 32" x 40" [Prints available].

Grey Heron, *Ardea cinerea*; Common Sandpiper, *Actitis hypoleucos*; Grey Wagtail, *Motacilla cinerea*

This painting has gone overseas (well, the English channel actually) and is safely housed somewhere in France!

Whilst stewarding for an exhibition at Banham Zoo for the Natural World Art Group (NWAG), I sent hubby (David) out with the camera to see if he could obtain any interesting resource pictures. He came back with what he called a "grey flamingo". I thought he was joking until I got home and looked at the pictures: it was this heron amongst the pink birds, so quite astonishing! The background setting of his photograph was concrete and chain-link fencing, so I trawled through my resource pictures from the Lake District and found a bit of flotsam, a common sandpiper and a preening grey wagtail on a rocky shore. As well as David's heron for resource, I also used a striking picture kindly supplied by Sue Smith (with whom I play golf at Bourn Golf Club): to both, a huge thank you. And, during the recent cold spell, my little garden pond was frequented by a young, starving heron; so close-up views through the 'scope gave me extra insight. The birds in the painting were depicted two-thirds lifese.

Poem:

Quietly stalking, wispy grey
Piercing beak to catch his prey
And down below and unperturbed
A wagtail preens, is not disturbed
But yonder 'piper looks distressed
'Who is this large, unwelcome guest?'



A Quick Preen by Buttermere (SOLD)

ARTWORK COMPLETED DURING THE YEAR 2010 *(Latest Works First)*

Kebba Guarding the Drive. COMMISSION

Artist Code: 1023. Completed 13 December 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 16". Framed size 20" x 25. [Prints available].

This wonderful portrait was a 2010 Christmas present for someone's husband. Commissioner's lovely comments upon collection of finished painting: "I just wanted to let you know how delighted I was with Kebba's picture. A and I are staggered at such a magnificent picture. I can't wait to give it to G." ...and G's reaction: "he was totally shocked with the painting. He couldn't believe I had done it without him knowing. He was absolutely delighted with it." Brief was to produce a "good portrait". I visited Kebba's home and he came to see me also (as I was not sure of his true colouring from the photographs I had taken). I made up the composition using six of my resource photographs in all. I saw into his friendly eyes, and these were the special part that I wanted to depict accurately. The whole painting revolves around Kebba's eyes.

Poem

'Kebba' means to help a friend, By being there with love to lend
He sits so brave as passing by, He eyes you up with doleful eye
He guards the paving all around, When master comes he'll leap and bound

George playing peek-a-boo. COMMISSION

Artist Code: 1022. Completed November 2010. Original graphite on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 9" [Prints available].

As the Commissioner required this work in a hurry (for someone's 50th birthday), I recommended a pencil jobby because I seem to be able to draw quicker than I can paint a picture! Apparently this little chap gets up to all sorts of mischief, and fortunately someone was there with a camera, just as he popped his head up out of the bushes. Commissioner's words upon receipt of artwork: "That is absolutely wonderful...I am in awe."

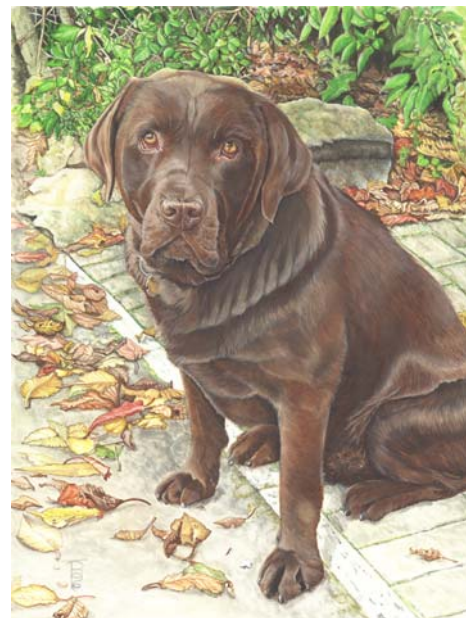
Poem:

The cutest eyes, mischievous glance, He runs around a merry dance
Now here, now there, he disappears, His owner squeals and shows her fears
But up he pops, from 'neath the shrub, "Here I am, what's all the hubbub?"

The Frank Taylor Memorial Peace Garden Gardening World Cup 2010. COMMISSION **(SOLD)**

Artist Code: 1021. Completed September 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 16" [No Prints].

An equivalent event to the Chelsea Flower show in Nagasaki, Japan (Gardening for Peace) Saturday, 9th October to Sunday, 17th October 2010. Brief was to produce an Artist's impression of a garden from a written statement, plant list, and commissioner's sketch. Photographs were provided of urns, ferns, stained glass windows (rescued from a church and installed in the commissioner's allotment hut!) from which the alabaster angel figurine was sculpted. All the flowers are white, with a few blood-red blooms. The white for peace and the red for the blood spilled in the Great War. Urgent requirement, completed in good time.



Kebba Guarding the Drive (SOLD)



George Playing Peek-a-Boo (SOLD)





Pour l'Amour du ballet—du debut (For the love of ballet—the beginning)

Artist Code: 1019. Completed August 2010. Original oil on box canvas, set in shallow box frame. Framed size 17" x 17", 1 of Diptych with Code 1020. [No Prints]

Pour l'Amour du ballet—la fin (For the love of ballet—the end)

Artist Code: 1020. Completed August 2010. Original oil on box canvas, set in shallow box frame. Framed size 17" x 17", 2 of Diptych with Code 1019. [No Prints]

Sold to a Private collector, October 2014.

As I sat watching television in 2008, a programme showing ballet techniques came on. Hubby had gone to the pub, and I sat engrossed in the beautiful movements of the dancers. As I watched, the sheer beauty and magic of the scenes made me want to capture the essence in a painting. The camera was sitting nearby, so I clicked away, not really knowing how the resource photographs would look. Upon checking on the computer, they were all grainy with lots of lines going across! Nevertheless, I could still appreciate the form, and still felt the beauty inside me. But it took another two years before the compelling urge threw itself up and I had to put brush to canvas, and the two paintings emerged. I discovered on 12 July 2011 that the two persons in the television programme were Carlos Acosta and Zenaïda Yanowsky, dancing Romeo and Juliet. Both dancers were featured on BBC1 Look East, sitting on the 'red bench', talking about their latest dancing appearances. So it was very nice to be able to put names to faces—although I did not intend the paintings to be portraits as I could not see clearly the facial features of the two dancers in my grainy photographs.

Poem:

Powerful love in beauty pose, Romeo and Juliet's story shows
Embracing souls were wronged profound, Nought can render love unbound
Enjoying brief and strong caress, Cannot abate to make redress
Now as the darkness haloes tears, Tender looks derange all fears
As bodies feel the ebbing time, Trammelled bodies cease in rhyme
As all is still, the tale is spun, The audience shouts: "Bravo! Well done!"

Illuminated Letter Gothic D. COMMISSION

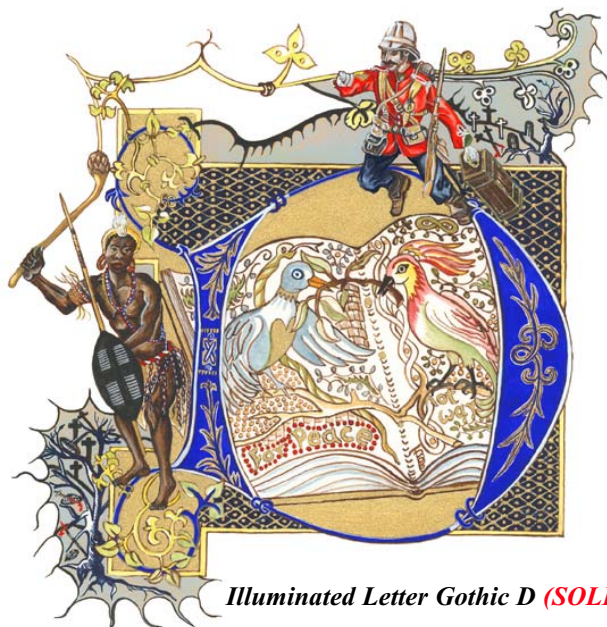
Artist Code: 1018. Completed July 2010. Original Water colour and metallic gold powder mixed with gum arabic on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 9" x 12" [No Prints].

This commissioner asked me to design and paint an illuminated Gothic letter T in 2009 for a grandson's birthday. T's Mum liked it so much, that she herself had a C for her birthday, and then Mum's husband liked both so much, that he asked for a D for his birthday! The commissioner has mentioned to me later that all three illuminations had been framed and hung together as a "conversation piece".

The design for this illumination, created in the traditional Gothic style, is based on a page of the Grey-FitzPayn Book of Hours (*circa* 1300) currently housed in the Fitzwilliam Museum in Cambridge, which I had visited a few weeks prior to the commission coming through. I remembered the delicate fill-in filigrée pattern and the straggling flora patterns, which served very well to surround this initial. The war figures and open book illustrate D's penchant for the Zulu war and for books in general.



Pour l'Amour du ballet (Diptych) (SOLD)



Illuminated Letter Gothic D (SOLD)

No-less-a-Woody & Large Tortoiseshell Butterfly

Artist Code: 1017. Completed June 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 9" x 12" Framed size 16" x 21".

This painting was selected for the National Exhibition of Wildlife Art 2010.

Lesser spotted woodpecker, *Dendrocopus minor*; Large Tortoiseshell butterfly, *Nymphalis polychloros*; Sycamore, *Acer pseudoplatanus*; Ivy, *Hedera helix*.

I never realized how small Lesser Spotted Woodpeckers are! What a beautiful little bird. I painted this one life-size and many thanks to Ian Dickerson for resource material gathered from Paxton Pits Nature Reserve. This painting was donated to: "A Robins Song" fundraiser of exhibitions and auction by Ian Griffiths with monies raised going to the Childrens Hospice, South West, Cornwall (20th February, 2013).

The sycamore is one of three which are growing in our local churchyard (St Mary's Church, Comberton, Cambs) colloquially named "The Holy Trinity". I thought I saw a lesser spotted woody there, but it turned out to be a young great spotted coming out of a nest hole. Great spotted woodpeckers do nest every year in the middle tree. This event was the inspiration behind this painting. The Large Tortoiseshell butterfly (now extinct in Cambridgeshire) was added to show just how small the lesser spotted woodpecker is—slightly larger than house sparrow size.

Poem:

Maturing soon, the Sycamore, At sixty years will make a door:
But first provides a hamm'ring ground, to distance Lesser Woody's sound.
And also gives a resting place, For "rarities" a sunning space.

Illuminated Letter Gothic C. COMMISSION

Artist Code: 1016. Completed May 2010. Original Water colour and metallic gold powder mixed with gum arabic on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 9" x 12" [No Prints].

This commissioner had asked me to design and paint an illuminated letter Gothic T in 2009 for a grandson's birthday. T's Mum liked it so much, that she herself had this C for her birthday. Then C's husband liked both so much, that he asked for a D for his birthday! Although partly in the traditional Gothic style with make-believe motifs, in this design, I have also added a couple of realistic images. The overall effect I believe is cheeky, but still pleasing to the eye.

The Ladies are Listening (Nightingales)

Artist Code: 1015. Completed March 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 16" x 12". Framed size 19" x 24" [Prints available].

In September 2013, this painting was featured on the Marwell International Wildlife Art Society Website Gallery (MIWAS).

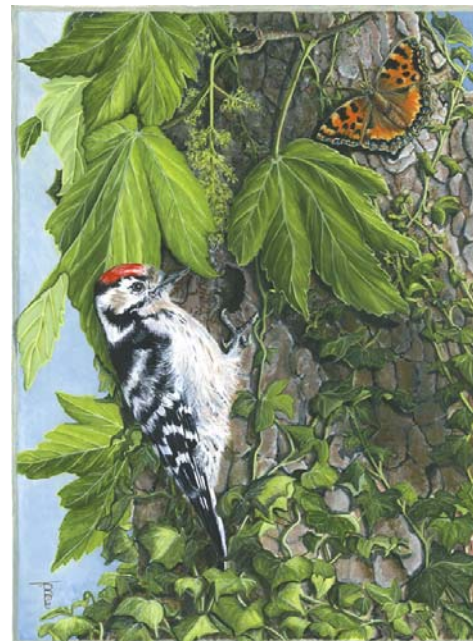
Nightingale, *Luscinia megarhynchos*; Ladybird, *Adalia bipunctata*; Hawthorn, *Crataegus laevigata*; Brimstone butterfly, *Gonepteryx rhamni*; Green hairstreak butterfly, *Callophrys rubi*; Bramble, *Rubus fruticosus*; Teasel, *Dipsacus fullonum*.

Of all my natural history pictures so far, this one has required the most thought regarding the search for resource material and finding out about the bird and its habitat. But it has helped me to compose what I like to think is a natural scene, of which we are having a private view.

The original was painted to provide a picture of Nightingales for The Friends of Paxton Pits Nature Reserve to produce greetings cards. These are on sale in the Visitor Centre to members and visitors.

Poem:

At Paxton Pits, I guarantee, Live Nightingales, both she and he,
The ladies timid in the bush, Dishevelled from migration's rush
This singing star belts out his song, He'll win his girl before too long!



No-Less-a-Woody (Donated)



Illuminated Letter Gothic C (SOLD)



The Ladies are Listening



New Forest Foals and Mares

Ponies were a wonderful sight, and seeing the pretty foals with their mums made each days' walk extra special. This visit to the New Forest resulted in myriad resource photographs of foals and mares, from which this artwork was designed. At some time in the future I intend to produce a water colour or oil painting of another scene in the New Forest.

Poem:

A gentle scene of brooding mares, A tender mother suckling bares, As tails swish gently swatting flies, And foals rest gently, drooping eyes
But one young imp just wants to play, Can't understand why others stay, on the ground in gentle peace, Yet stamps his foot, is all caprice
At distance now his mother sees, Whinnys softly to appease, And reassures her little charge, That time for play will soon loom large
As fevered sun begins to wane, In cool of eve' they'll play again.

New Forest Foals and Mares

Artist Code: 1014. Completed March 2010.

Original Graphite on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 18" x 24". Framed size 22" x 28" [Prints available].

The Caravan Club Millennium Caravan Site in the New Forest was in its infancy, in 2009 upon my visit, as far as planting and nature are concerned, being designed to encourage wildlife to live in and visit the park. Many species of bird visited the feeders, which were kept well stocked by the wardens and visitors! Ten minutes' walk up the road and we were in the New Forest. We spent most of our nine days' holiday walking around and were surprised at the very different habitats in such a small area. My husband nearly stepped on an adder which was basking in the sunlight—unfortunately, we were both so shocked we were unable to take a photograph! But the New Forest

Five paintings to be used as ID cards: Marwell Collection **(SOLD)** COMMISSIONED BY MARWELL WILDLIFE (Marwell Zoo, Hampshire)

Artist Codes: 1009-1013. Completed between February and March 2010. Original water colours on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". [Prints available].

I received the commission to paint five plants to feature in new ID signs at Marwell Wildlife's Tropical World in November 2009. I visited the zoo to meet the commissioners and to view the plants *in situ*. I took resource photographs and received live material of the plants. I had to submit preliminary drawings for approval and all were accepted with only one minor alteration.

Marwell Wildlife seeks to address causes of extinction such as habitat loss and the over-exploitation of biological resources and to manage vulnerable populations of threatened species to ensure their survival. This is achieved through a range of species and habitat conservation programmes locally through Marwell's base in southern England and internationally, with a particular focus in Africa.

1. ROSY PERIWINKLE (*Catharanthus roseus*) Genera: Apocynaceae, Origin: Madagascar.

Artist Code: 1009

This small, pretty shrub contains many alkaloids, two of which, vincristine and vinblastine, are very successful in the treatment of leukaemia and other cancers. These alkaloids are present in tiny amount in the plant—just 0.00025% of the dry weight of the leaves, so it takes a huge 53 tonnes of leaves to make only 100gms of vincristine.

2. FRINGED HIBISCUS (*Hibiscus schizopetalus*)

Genera: Malvaceae Origin: Tropical E. Africa.

Artist Code: 1010

A weeping tree hibiscus which grows rapidly and blooms freely. Flowers look like parachutes and can be recognized by the fringed and lacy petals which are bent backwards. It is also known as Chinese Lantern and Japanese Lantern. It has

slender and gracefully curved stems and will grow to a height of 6 to 8 feet with a spread of 5 to 6 feet. It is a very fast grower. Pruning helps to keep an abundance of flowers, which bloom sporadically all year long—flowers are formed on new wood.

3. PASSION FLOWER (*Passiflora trifasciata*) Genera: Passifloraceae. Origin: Amazon, Northern Peru.

Artist Code: 1011

Passiflora trifasciata is a vigorously growing vine from Peru and can grow to a height of 12–15 feet. It climbs by means of clinging tendrils and needs much support to climb. It has some of the most beautifully ornamental leaves of all *Passiflora* with yellow-cream to pinkish variegations along the main nerves. The underside of the leaf is a dark purple in colour. The small flowers, about one inch across, are a combination of cream, pink and light green and very fragrant.

4. BIRTHWORT (*Aristolochia gigantea*)**Genera: Aristolochiaceae. Origin: Brazil.***Artist Code: 1012*

The strange maroon flowers of this tropical climber attract insects into the entrance to the pouch behind the petal, where they are temporarily trapped to ensure they are covered in pollen before escaping to enter and fertilize another flower. It is called “birthwort” because of its historical medicinal use in childbirth. This family of plants contains aristolochic acid which has been shown to cause complete kidney failure. In 2001, the FDA issued a warning to consumers to immediately stop taking herbal medicines containing aristolochic acid.

5. VANILLA ORCHID (*Vanilla planifolia variegata*)**Genera: Orchidaceae Origin: Mexico.***Artist Code: 1013:*

The only “economic” orchid, vanilla, produces greenish-yellow flowers which have to be hand pollinated in cultivation. The seed-pods take six months to mature and another month to process by fermentation in order to produce vanillin. No wonder pure vanilla extract is so expensive!

Rosy Periwinkle (SOLD)***Passion Flower (SOLD)******Fringed Hibiscus (SOLD)******Vanilla Orchid (Top) ID Card in situ******Birthwort (SOLD)******Vanilla Orchid (SOLD)***

ARTISTS IMPRESSION OF A VICTORIAN AVIARY GARDEN FOR THE 2010 CHELSEA FLOWER SHOW

The Victorian Aviary Garden. COMMISSION (SOLD)

Artist Code: 1007. Completed February 2010. Original water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 16" x 12" [NO PRINTS]. Copyright© re-assigned to commissioner in writing (except for greetings cards).

This angled, scaled painting was commissioned by PHILIPPA PEARSON, Garden and Landscape Designer, and her associate, JONATHAN DENBY. Philippa and Jonathan were selected for the first time to show a garden at the Chelsea Flower Show (2010), entitled, "The Victorian Aviary Garden", which received a silver medal. The brief was to design a scaled artist's impression of the garden, I spent much time on the internet getting to know the beautiful flowers that were planted in the garden, and produced my own little booklet containing guide sketches of the plants, with sizes and colours, which enabled me to make a reasonably accurate portrayal of the finished garden. Philippa had already tried several artists but had not been pleased with the results. So I felt a bit pressured into getting it just right for her and Jonathan. Producing the initial sketch was arduous and extremely time-consuming, but the sketch was approved with a few minor amendments. Getting the sketch on to good paper took rather a lot of time also, but the painting (the best bit) was wonderful—my little booklet came in very handy. This was a lovely commission, and I thoroughly enjoyed myself in its making. It was nice also to see my artwork on the Chelsea Flower Show website!

Jonathan said this about the artwork:

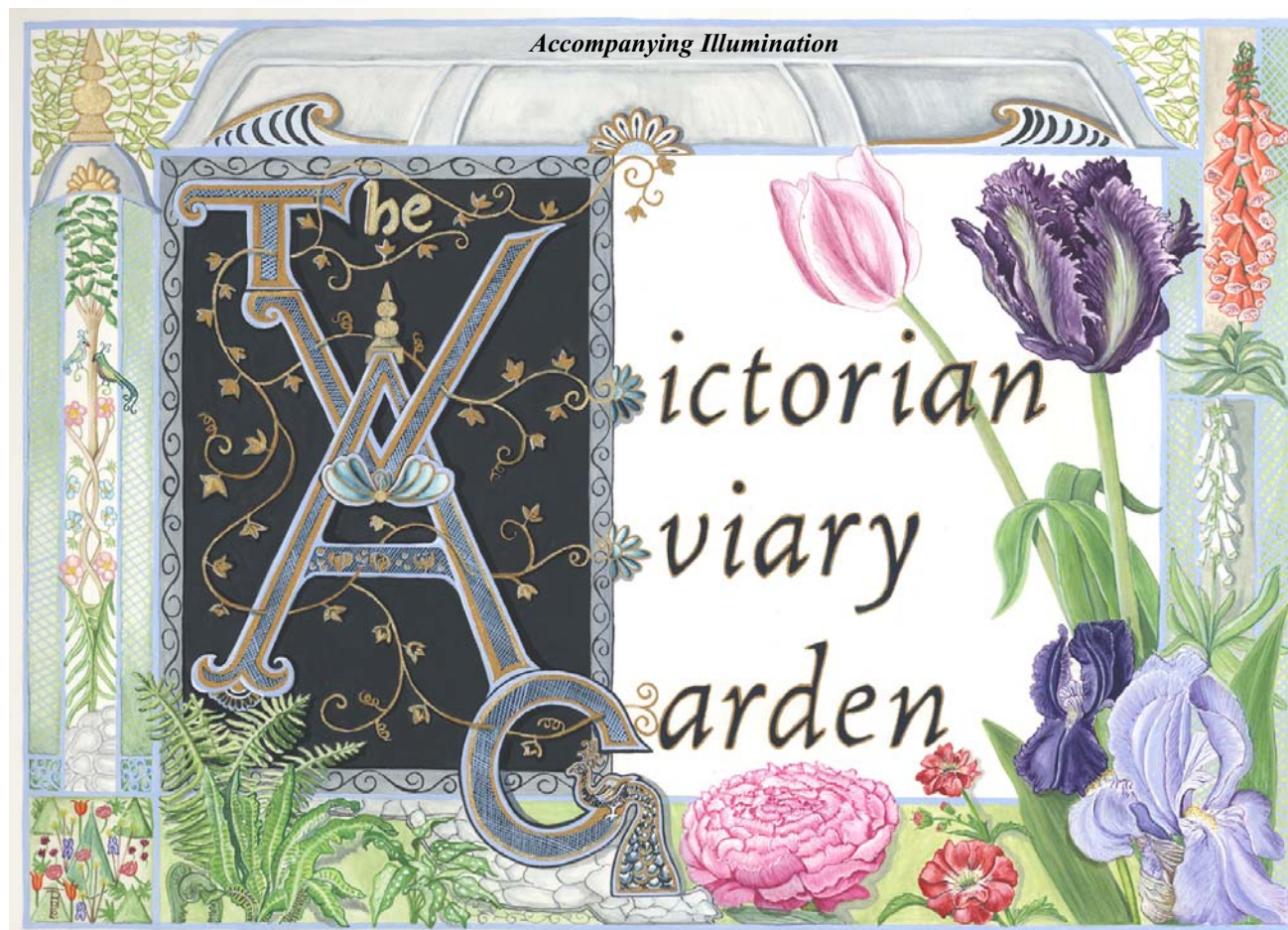
"Tina Bone, who comes from Comberton, Cambridge, down Philippa's way, has produced this exquisitely detailed,

wonderful watercolour of our Victorian Aviary garden for the Chelsea Flower Show. This is the image which will go into the official Show brochure and which will accompany all our press and media releases in the run up to the show. I'd be perfectly happy to rest on my laurels now, but apparently its the done thing to reproduce in real life what you promise in the brochure. Will this be possible, or has Tina set the bar too high? I now understand why so many of the gardens in the show brochure are represented by vague artists' impressions." (Jonathan Denby, <http://www.slow-life.co.uk/>)

The Victorian Aviary Garden Illumination.

Artist Code: 1008. Completed February 2010. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 12" [NO PRINTS].

Philippa was very pleased with the artists impression of The Victorian Aviary Garden, so also asked me to design an illuminated letter for publicity purposes to complement it. This work was painted with water colour, gum arabic, and gold metallic powder, using elements portrayed in the garden illustration. The illumination and garden picture were used on promotional handouts, including being published in the 2010 RHS Flower Show catalogue. Invitation Cards were also printed for the event, using my artwork.





*Artists Impression of the
2010 Chelsea Flower Show
Garden entitled "The
Victorian Aviary Garden"*

Below: Actual built Garden at Chelsea

Below: RHS Chelsea Website Blog Entry



**Welcome to
The Victorian
Aviary Garden**

**RHS Chelsea
Flower Show
2010**



First time designers at the RHS Chelsea Flower Show, Jonathan Denby and Philippa Pearson have blended late Victorian period garden design details with a modern planting palette for The Victorian Aviary Garden.

The centrepiece is an ornate Victorian aviary which has been adapted to create an enchanting focal point and an informal outdoor room for relaxation, eating al fresco, reading and enjoyment of the garden. The two side wings of the aviary, typically used to keep exotic birds in during its Victorian heyday, are now open and planted with shrubs for year round interest. The aviary is typical of the grand designs from the late Victorian period and the design has been inspired by the elaborate Rococo aviary at Waddesdon Manor, Buckinghamshire.





Star Magnolia (SOLD)

Star Magnolia (*Magnolia stellata*)

Artist Code: 1006. Completed February 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed Size 13" x 15". [Prints available]

Sold at Monday Art Group Exhibition, Comberton Village Hall, July 2010.

This painting was selected for and exhibited at the Society of Botanical Artists 25th Anniversary Exhibition, Westminster Central Hall, London, April 2010. The silver ring is metallic ink on a raised gesso base. The background is a blue water colour wash and the flowers and leaves are water colour.

Many thanks to Alan Adams of Comberton from whose back garden I obtained the live specimens.

Poem:

A ring of silver round the branch, For botanic anniversary launch,
The SBA* has over time, Provided floral art so fine,
Selected pictures hold the grades, Their painted beauty never fades

*Society of Botanical Artists



Splendid Magnolia (SOLD)

Splendid Magnolia. (*Magnolia* var. unknown)

Artist Code: 1005. Completed January 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed Size 13" x 15". [Prints available]

Sold at Monday Art Group Exhibition, Comberton Village Hall, July 2010.

This painting was selected for and exhibited at the Society of Botanical Artists 25th Anniversary Exhibition, Westminster Central Hall, London, April 2010. The silver ring is metallic ink on a raised gesso base. The background is a blue water colour wash and the flowers and leaves are water colour.

Many thanks to Mr Alan Adams of Comberton, who allowed me to pluck the live specimens from the tree in his front lawn.



Grand Magnolia (SOLD)

Grand Magnolia (*Magnolia grandiflora*)

Artist Code: 1004. Completed January 2010. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed Size 13" x 15". [Prints available]

Sold at Christmas Sale December 2015. I had put much white body paint over the blue background on this painting, which cracked a little, so I did not sell it originally, but offered it in a sale and the buyer was happy with the 'damaged' surface.

This painting was selected for and exhibited at the Society of Botanical Artists 25th Anniversary Exhibition, Westminster Central Hall, London, April 2010. The silver ring is metallic ink on a raised gesso base. The background is a blue water colour wash and the flowers and leaves are water colour.

Many thanks to Mr and Mrs Short of Comberton (who appear to have the only *Magnolia grandiflora*—that I could find—in the village), from whom I obtained the live specimens.

Poem:

Magnolia grandiflora

An ancient tree the fossil shows, Millions of years of beauty grows
A heady scent doth fill the room, Behold its flowers breathe perfume
'Tis loved and cherished everywhere, For medicine and aesthetic care.

Passion Flower Bits

Artist Code: 1003. Completed December 2009. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed Size 18" x 22". [Prints available]

Passion Flower, *Passiflora cerulia*.

Sold by Private Sale to a collector, May 2010.

This painting was selected and exhibited at the Society of Botanical Artists 25th Anniversary Exhibition, Great Westminster Hall, London, April 2010, where it won a Certificate of Botanical Merit (CBM). It was also featured in the March 2010 issue of *Artists & Illustrators Magazine* as "Image of the Month" in the Portfolio section.

The reason behind the name of this painting, which took two years to complete, is twofold: it is composed of bits of the plant and they come at different times of the year; and my original resource plant was dug up and thrown away by the next year, so I had to find another of the same species to complete it! Fortunately, one that had been sown in our garden many years ago which we thought had gone, actually sprung up in our neighbour's garden and grew through our bordering fence. I think you will agree, all parts of this propulsive climber have their own special beauty. There are many varieties of this plant, and I think this one is the most common in British gardens.

Poem: Passion Flower Bits, Planted near our boundary fence, Migrated to a neighbour's—
whence, It promptly left our fencing bare, We could only stand and share,
It's beauty with our neighbour's gaze—Foundations for our friendship lays.
I painted fruit and buds galore, I thought perhaps there should be more,
But Judge in Show at SBA, Said "It's lovely in this way."
She gave the piece a seal of merit, Botanical Certificate I did inherit



Passion Flower Bits (SOLD)

A House in Provence. COMMISSION

Artist Code: 1002. Completed December 2009. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed Size 18" x 22". [Prints available]

Painted using various photographs supplied by the commissioners. I was asked to portray this picture in a particular style, i.e. typical soft watercolour and pen and ink outlining. But once I had applied the 'soft' water colour, with the colours being so vibrant, I felt that the painting did not need an ink outline, and the commissioners agreed. A typical house in Provence, with lavender field. A beautiful landscape with brand new wind turbines in the background horizon.

Poem

A commission to show sweet lavender blue, Which complements the bright sky hue
Showing sunshine, at noon-day clock, And shimmering, varied hollyhock
The shutters then provide cool shade, Hark, distant whisper of turbine blade



A House in Provence (SOLD)

1001 Flag Iris and Friends

Artist Code: 1001. Completed September 2010. Original life-size oil on stretched canvas. Unframed size 36" x 28" [Prints available].

Flag Iris, *Iris versicolor*; Robin, *Erithacus rubecula*; Garden Snail, *Helix aspersa*; Hedgehog, *Erinaceus europaeus*.

These beautiful flags grow under my neighbour's hedge and every year provide a wonderful splash of colour in the spring. Both our gardens share the hedgehog. Robins nest in their territories nearby, and the fledglings hide and meld into all sorts of places! Snails live amongst the protruding tubers that interlace on the ground. This painting was sold before it was completed. I was using the painting to demonstrate how I paint in oils for visitors to my Cambridge Open Studio event in July 2010. A family came in with the intention of commissioning me to paint a portrait of the children. But the whole family liked the sketch and preliminary painting so much that they returned in October to purchase the finished artwork.

Poem:

This life-size canvas, done with oils, Points up Mother Nature's foils
As hedgehog gollops slimy snails, And worms in beak show some entrails
With pleas for meals by mother's love, The anxious baby looks above



Flag Iris and Friends (SOLD)

Twelve Illuminated letters for 2010/2011 Calendars with Poems

Illuminated lettering was used to embellish the first letter of an important word in old, handwritten manuscripts, as well as describing stories with pictures. As part of a course at Homerton College, Cambridge University (2009), as well as designing and painting an illuminated letter, I had to write a short essay on the subject which I entitled “ILLUMINATION: a Progressive Development”. My original writings contained too many words, so I entered an abridged version. However, the full version is shown in this catalogue at the end of this Section. All illuminations were painted on Aquarelle Arches, 9” x 12”. I produce a calendar each year, using artwork produced during a particular year or specially painted for a design and in 2010 and 2011 I decided to design a calendar based on illuminations. Each picture in my calendars usually has a poem, or short prose to accompany the artwork, and below are the twelve poems which went alongside the twelve illuminations in the 2010/2011 calendars.

I decided to add some existing paintings to enhance the new illuminated letter designs I produced, which I managed to do with a little help from a computer programme called “Photoshop”!

JANUARY

The celtic 'J' with knot surround, that links below to knotted ground
While roaring beasts above do glare, No bodies, but a splendid pair
They cap the letter in their bind, Whilst watching o'er the golden hind

FEBRUARY

Ottonian 'F' in splendid gold, With interlacing, also bold
A solid background—green and blue, A string of dots, as in a queue
Fancy borders winding down, That might adorn a princess gown?

MARCH

White Vine creeps a curving swell, Where tri-flakes mingled as night
fell
The shafts of red and green expound, This era's pattern all around
While snugly fits the lily's reds, And golden frame the whole embeds

APRIL

A celtic 'A' for April Fools, With red dots round like little jewels
With interlinking spirals fine, That bring the pictures all in line
The 'Cheeky Chappies' in the tree, Provide a show for you and me!

MAY

The darker side of celtic art, Reveals all creatures shown in part
Affixed in mazes, round or square, Illusive of a matching pair
It's find the birdie, if you can—or just enjoy the 'lily fan'!

JUNE

Sheer magic dawned in Romanesque, As scribes sat pertly at their
desk
The architects of weird designs, The savage rules of olden times
But now no Christians are in bat, Just one plum-tuckered, real kool-
kat!

JULY

In Gothic halls grotesqueries reign, To calmer times, appear quite
bane.
The golden floppy spines surround, The wolf, preventing falling down,
Of letter 'J' in patterned blue. See dragon, who is loved by few—
(except other dragons, of course!)

AUGUST

August 'A' is standing proud, With golden bird and colour loud!
On spired stand with feathers fine, He perches well to make the line
To meld the letter for to see—Or quacking duck who wants some
tea?

SEPTEMBER

Ostentatious flowing sheath, Adorned with bright acanthus leaf
On pedestal of gold and red, Culminates in lattice head
Whilst layered colours in the box, Run shadows round the waving
locks

OCTOBER

Opulent roundal, October's 'O', With tulips gold in central bow
The winding droop of filigree, Entombs the scarlet gladioli
Flamboyant splendour—what a sight? That fills a gloomy day with light

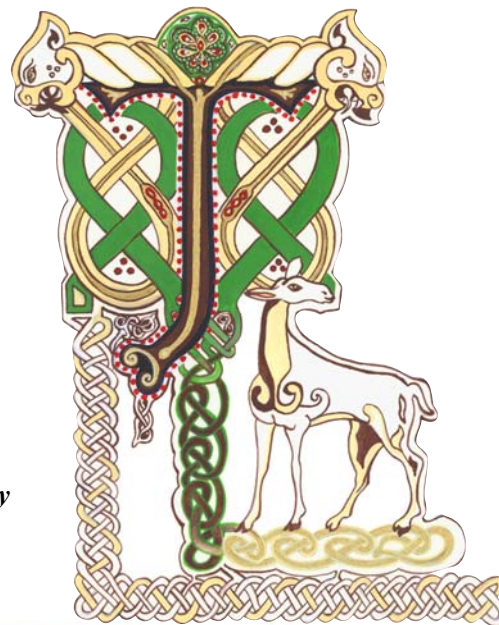
NOVEMBER

With regal backdrop, dead of night, The golden 'N' shines out its light
The red of line demarks the two, As horse of cloud comes into view
And peeping just as in the morn, The Fire Lily lights the dawn

DECEMBER

For Life and...for happiness, which comes to all those who cherish
others
God looked down the seventh day, said,
'Yes, That's good! Yes, that's okay'.
They have it all; will live and die, repent and join me up on high.
Holy day of rest and peace, langour softly in release.
Come together all as one, home to each and everyone.
Spill the beans, yes, spread the word, sing it loud and you'll be heard.
Spread His love, His warm embrace, and make the world a pleasant
place.

January



February



March



June



April



July



May



August



September



December

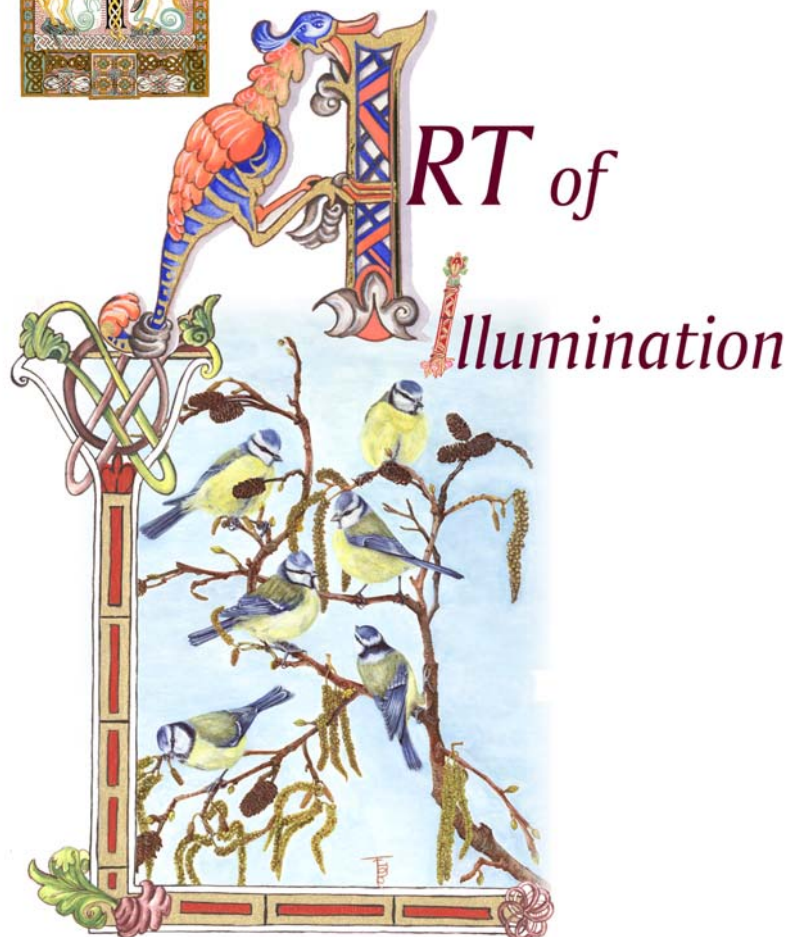


October



he

*Front Page of
Calendar*



November

Essay submitted, along with this illuminated painting (12" x 16"), for a course attended at Homerton College, University of Cambridge (2009)

ILLUMINATION: a Progressive Development



Illuminated Celtic T

Artist Code: 0904.
Completed April 2009.
Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper.
Unframed size 16" x 12" [Prints available].

An exercise in the art of illuminated lettering, using my own initial as a base. As already mentioned, the artwork was used in the design of the cover of a 2010 Calendar entitled '[T]he Art of Illumination' (see previous page).

This illumination is in the Celtic style with zoomorphic elements.

Celtic T (SOLD)

In the beginning...

For millennia, art, in the form of repeating patterns, zoomorphics and, later, biblical records, has been a significant anthropological and natural history record of the nations of the world. Understanding their depiction (symbolized on the walls of stone-age caves, on the walls of an Egyptian pharaoh's tomb, in precious shards of pottery unearthed over time by water and wind) has been ruthlessly pursued by man in his quest to answer questions posed by the remnants of history. This quest has brought a continual and fundamental order to what might otherwise seem a decorative chaos.

Since monastic clergymen jealously competed to produce the most flamboyant designs for the two undisputed 'gems' of

illumination: *The Book of Kells* and its great rival *The Lindisfarne Gospels*, scholars have argued indefinitely as to which of these two magnificent volumes is the best, or which came before the other. However, if the former is personal taste, and absolute proof of the latter cannot be found, why argue? Perhaps focus should be on the distinct beauty contained within each book, and on an appreciation of the enormous effect their content has had on calligraphy and design in this beautiful art form, in particular, from around the seventh century AD to the present day.

It is quite probable that designs developed independently in different countries, but there is an incredible similarity in patterns across different nations, evident in the remains of

ancient carved stonework and more recent architecture. Each distinct decorative generation appears to have followed general rules, built upon previous foundations, which successively propelled the illumination revolution of each period in history.

BC to the 4th century AD

Around 4000 BC the Phoenician alphabet, which at that time consisted of 22 letters (rather than today's 24), was adopted by neighbouring developing nations, including the Greeks, which over time 'reformed' into the modern Roman style during the first century AD. The shapes, or letter models, inspired early scribes to develop complicated patterns and motifs around the capital letters at the beginning of a script which complemented the stories told.

The original square capitals of the Phoenician alphabet were not easy to read, so the move towards Roman (modern) lettering began, as the Roman empire spread and its laws were imposed upon the peoples of conquered nations. Education was paramount for the Romans to be able to exert power over their dominions, which resulted in the Roman letter styles becoming both easier to read and faster to write (as well as being easier and quicker to learn). This new informal style was known as 'Rustica'—which enabled 'quick' notes and informal letters to be written and read amongst the growing literate. Rustica was the dominant form of informal writing in the first to fourth centuries AD with the fall of the Roman empire, after which time, it continued to be used as a decorative art form well into the tenth century.

Letters per se

The basic forms of European alphabet letters have evolved over millennia, from Phoenician capitals, through Roman influences, and emerging as the modern forms of 'big' and 'little' letters in use today. We use capital letters for importance, and small letters to tell a story—a usage passed down from ancient times. Different names are given to capitals, such as 'upper case' or 'majuscules' (depending on the era historically), and these are the letters which artists have embellished and bordered to enrich a page of script. 'Little' letters are used for the prose on a page and are known as 'lower case' or 'minuscules'. The terms 'upper' and 'lower' case stem from the simple fact that when type was set by hand ready for the press (*circa* fifteenth century), capitals were placed in the 'upper' tray (or case) and small letters in the 'lower' tray.

Letters with ascenders, such as b, d or l, and those with descenders, such as g, p or y, in the lower-case form, are much easier to read in large blocks because of the differences in letter levels. This leaves much room for adornment of the sparse 'big' letters. Illumination takes an initial capital letter on a page and surrounds it with all manner of patterns, flora and fauna to propel its particular importance off the page to the reader's eye; other capitals on the page are given slighter importance by sweeping curves emanating from suitable points on a particular letter, or, for example in the Celtic style, completely surrounding a letter with rows of red dots.

There are too many illuminated letter-types in existence to portray all of them in this necessarily succinct paper, but it

should be noted that some typefaces have greatly influenced the wealth of imaginative artwork which has been 'saved' for our pleasure today. (As successive generations of rulers and monarchs have either decried the Christian religion, or behested absolute obedience to it, it is really surprising that any of the old manuscripts has survived at all!)

The Progressive Development

A brief description of a few styles of illumination are given below, in chronological sequence which, incidentally, have no hard and fast boundary dates because the progressive development has incorporated the rules and patterns from one period to another. Thus styles have become interactive, overlapping and thoroughly entwined.

Embellishment of a script historically has been influenced by the particular style of lettering used. This is because the texts were set down initially and illumination of the characters followed. (Perhaps mistakes in illuminating were easier to cover up than errors in penning the text!)

Monks and Missionaries (Celtic, sixth to eighth centuries)

Ancient Celtic art, in the form of, in particular, stone crosses and other pagan stonework, obviously influenced the monastic scribes in the portrayal of Christian texts during this period. Most scribes of the day were monks who produced many manuscripts that were carried far and wide by missionaries and used to spread the word of Christianity to pagan Britain and Europe.

Usually four or more persons were involved in the production of a volume, each with a specific task. Firstly, all the text was penned onto separate 'skin' (vellum) parchment leaves, then the illuminated embellishment of certain important letters followed. The individual leaves would then be bound, and finally the volume cover added and embellished with precious stones and gold and silver.

Gold leaf (which was available at that time, and was used liberally in illuminated designs in later times), for reasons unknown, was substituted by a rich yellow pigment called 'orpiment', made from arsenic sulphide. As well as the imitation gold (orpiment) yellow, the artists palette consisted only of a few other vibrant and contrasting colours, including dark brown or black, lemon yellow, deep green, crimson(s) and white—a tiny amount of which was added to any one of the other colours to make them opaque.

Celtic letter forms were usually rounded, being squeezed or widened by the artist to fit a particular design and text layouts. The letters were either insular half uncial (lower case) for the main texts, or angular capitals for initial and other important letters. Many texts had English translations (usually added some, or even hundreds of, years later) written between the lines of original text in tiny, but readable, letters.

Most illuminated letters are outlined with a dark colour and the complementary, vivid fill-in colours would abut so that no gaps were showing (except, of course, where it was intended). Not much evidence has remained about how the artists actually prepared and carried out their work, as no known

drafts of works are in existence. However, quantitative assumptions have been worked out, which have produced the same (or very near) results.

Illuminated letters in the Celtic design follow similar traits, for example, outlining in a dark colour and filled with the vibrant orpiment ‘gold’, with strategically placed white space (either white pigment or the natural vellum) showing through. The stylized zoomorphics, or fictitious and contrived animal characters, and complicated, intertwining spiral, maze and knotwork patterns which surround the letters are filled with less bright, opaque tints (white with a bit of pigment added to ensure the eye is drawn immediately to the decorated letter itself.)

As well as bordering the text, in particular, these strange creatures, spirals and knots emanate from strategic parts of an illuminated letter which, although not part of its structure, nevertheless flow from it to form an intricate extension which either hangs away from or infills and complements the letter shape. The real give-away in the Celtic traditions are the uniform rows of bright red or crimson dots which surround the illuminated letter. This is perceived to show the great importance of a letter. Red dots also appear in some manuscripts around other smaller, but obviously still important, letters within the text itself. And, further, the red dots are used to fill in white space to encapsulate an initial letter and tie it to other important elements on a page.

The very limited palette was avidly compensated by the unbelievable creations that the scribes applied to the borders and motifs in the texts, particularly on the ‘carpet pages’ (which existed as sheer flamboyant patterned pages within a manuscript, with no text) and on the ‘incipit’ pages (introductory or title pages). The highly complex repeating knotwork and spiral patterns are intricately amongst the zoomorphic characters to form a highly dense, but ordered and pleasing pattern. Although there are relatively few basic patterns, these were transformed into a myriad of pictures of which few were similar—so each appeared to be unique.

In my opinion, the Celtic style has proved to be the lynchpin in tying successive generations of the illumination art form together: in the twenty-first century, illuminated patterns have a structure which repeats and overlaps, albeit some (such as in the Renaissance era, fifteenth to seventeenth centuries) are more loose and flamboyant than others, but nevertheless the principles have remained the same: an ordered, contrived, patterned beauty. This writer found the absolute intricacies of this art form too tempting not to try. There are a wealth of books available which break down and demonstrate how to produce the delicate knots and spirals, which have proved invaluable to this artist in her first attempt to produce an illuminated letter.

The iconic scripts in the *Book of Kells* have been placed by one historian, Sir Edward Sullivan, as ‘9th century’, but controversial legend sets its production by monks, led by St Columba in the Monastery of Kells (town of Kells, County Meath, Ireland) at around 650 AD.

Rumour has it that the Lindisfarne Gospels were produced in memory of St Cuthbert (born *circa* 638), a very kind person whose miracles were related to stories of animals. Janet Backhouse mentions that mid-tenth century, 250 years after its

compilation, an English translation was added between each original line by a priest called ‘Aldred’. He listed Bishop Eadfrith, and Bishop Ethelwald, both of Lindisfarne as the original author and binder respectively, and a religious anchorite (recluse) known as ‘Billfrith’ who crafted the pure metal and precious gems in the outside decoration of the volume. No mention is made of the artists employed to illuminate the script written by Bishop Eadfrith—but we may tentatively assume it was by several monks of the day who resided at the Lindisfarne monastery.

Charlemagne’s standard form (Carolingian, ninth and tenth centuries)

Rulers of Europe through every era appear to have exercised a ‘crown’ right to impose their personal styles and beliefs on the ruled nations. Charlemagne (first king of Franks, and Holy Roman Emperor) was no exception. His insistence on informing and educating his minions led to what some historians term as the most significant letter form since the invention of the Roman alphabet. The very free form of his introductory letter style set the standards which are still in use in the twenty-first century. There was only one thing lacking: capital letters in the same style. To get over this hurdle, scribes continued to draw on the styles of Roman and Rustica, and later developed their own (missal versals) which were made up from several different strokes rather than one flowing line, which were then heavily decorated by artists with gold and lined with pictorial illuminations. The emphasis during this era points to an accessible script which was easier to read and write, rather than embellishment of key letters in a pompous manuscript.

Ottonian Glory (tenth and eleventh centuries)

The Carolingian style influenced the Ottonian texts, but in following the ‘fashion’ of the day, the illuminators had even fewer colours to their palette than did the Celtic artists, but this lack of colours was compensated by their extraordinarily heavy use of gold ornament in their work. The lettering style was more rounded than the Celtic, although the text manuscript was easier to read.

In contrast with the Celtic style, the illuminated capital letters sat apart from the text in their own gold shroud—the letter being nearly buried beneath a sea of twining and knotting which almost suffocated the shape of the letter itself. However, because the sheets of vellum were usually covered with purple dye, the gold ‘blasted’ from its dark background. This was the beginning of the more flamboyant floral designs at this time, usually in the borders, which were to grow and flourish in future eras. Also, the Celtic knotwork designs took on a vine-slant, with florets and leaves protruding from the letter intersections. But the basic knot pattern still encompassed the main letter—both within it and around it! This era also saw the introduction of geometric designs, based on flat Celtic maze patterns.

As well as the [over]-use of gold, the four main colours were blue or violet, green, scarlet and yellow.

The Monks diversify (Romanesque, eleventh to twelfth centuries)

By the eleventh century the production of religious texts in Europe had escalated and the church became very wealthy. To capitalise on its new-found wealth, the church also deployed its scribes to the production of herbals and bestiaries for scholars of plants (and their uses, particularly in the making of medicines) and of animals.

Romanesque illumination, like the Ottonian style, also had a lack of colours in the palette, but included deep green, brown and crimson, pale yellow, ultramarine blue and white. Colour application was again with opaque sections which were then outlined in a contrasting colour. However the new dimension to this style was the application of thin, darker or lighter, strokes applied strategically over the flat base colour to give a feeling of creases in the foliate patterns and other motifs. This was the beginning of adding tonal qualities to the letters, giving the heretofore flat artwork a more varied appearance—although the true 3-D effect had still not come into play.

Designs now made constant use of acanthus leaves (in many differing forms) which were placed at the unencumbered points of letters, for example, an 'X' would have four acanthus motifs protruding at the end of each salient point. The body of the letter would be raised by applied gesso and burnished gold leaf, and two or three primary colours (usually red and green) would be the colours in the motifs. White pigment would be added to one or both primary colours and this pale hue would be incorporated in the design to break up the harsh lines of the darker colours. The ribs of darker or lighter colour (including white) were painted over the base colour.

Other designs included Celtic knotwork at the endpoints of letters with a 'bow' of acanthus straddling the middle section of the letter. Others had patterns of acanthus leaves in their wide stems and round edges and the elements of the letter were connected by interlaced knotwork.

Borders and motifs also included repeating the floriate patterns and interlaced Celtic knots and, in particular, some borders were based on Roman architecture and stonework, incorporating gargoyles and other zoomorphic creatures and pedestals and rounded arches.

The 'minions' take over (Gothic, mainly thirteenth and fourteenth centuries, but also later into the sixteenth century)

The Middle Ages saw the beginning of the educated layman: a proliferation of bureaucracy and the entrepreneur led to an increasing demand to record civil and business matters, including government policy, law, general administration of companies and books for education.

The monks lost their absolute reign as scribes for, as well as religious texts, books for increasing numbers of scholars, reference manuals, almanacs, books of Hours (for private prayer and worship) were now needed. So the 'industry' opened up, giving craftsmen generally a chance to join the 'book club', which in turn pulled in artists from all directions—each probably contributing their own particular nuances to the traditional styles.

Gothic illumination saw the grotesque and invented animal motifs portrayed in margins and borders. But it is at this particular juncture also that the portrayal of these contrived creatures and flowers, including whole pictures—themed on the story written in the texts, came into being—these representations being much more accurately depicted than in previous eras. Heraldry also showed its face, so patrons often had their coats of arms included in a commission. Some pictorial depictions and illuminations showed a detailed understanding of the text to which they were attached, others involved hidden idiosyncratic or humorous meanings such as a modest portrait of the artist in a corner, or over-embellishment so that the pictures overrode the importance of reading the text. And, monkeys, for instance, could be seen riding on the backs of lions!

The general style of lettering moved away from the roundels of previous generations, which were replaced by the narrow, sharply pointed, almost indecipherable letters of formal documents of the time. This style was also known as 'Black Letter'. Alongside the Black Letter format a more informal style evolved, namely 'Rotunda', which was slightly more spaced and rounded and therefore easier to read. At this moment in time the need to mix generations of upper and lower case letters for illumination purposes ceased, as the Gothic-letter principles could be, and were, applied to both.

The colours in the Gothic artist's palette were still few, mostly scarlet, ultramarine blue, white and black. But the decoration had changed: rather than incorporating gold into the actual body of a letter, now the genre was to place the letters in a box or bordered shape with a background of raised gold into which the letter was 'sunk'. The gold was also dented to form extra patterns which in places subtly altered its shine. The straight trunks and bulbous rounds of the letters were filled with opaque (flat) colour and complementary patterns, floriate and architectural, were fashioned by over painting in white and lighter hues of the base colour.

As well as the box-type illumination another Gothic style was to extend the ends of certain letters, in particular those with straight or angular letters such as T, P or A, and filling these with the borders mentioned above. Thin, long, wavy lines or slender vine stems were introduced, from which emanated prickly palmate leaves, attached to short stems, interspersed with circles and five-petal flower-shapes, including the now ever-present varieties of acanthus leaves.

Gothic-style illumination remained a huge influence on successive progressive developments until well into the sixteenth century.

What goes around, comes around! (Renaissance, fifteenth and sixteenth centuries)

And so, there was a move to revive something great from the past. Renaissance-style illuminators were fed up with the drudgeries of the cold, grotesquerie of 'Gothicism' and cast out this dark cloud of dooming pictoriality and replaced it with a new, flamboyant and exciting elegance. Based on a combination of the old Celtic, through Ottonian, to Romanesque, 're-birth' is probably a better term than 'new' for this particular progression. The Renaissance style itself took

on board all the wonderful patterns, knotwork, vines and flamboyant gold relief of the sixth to twelfth centuries and moulded them into a fresh, delicate and exact science: illuminary artists now exercised a remarkable understanding of the anatomy of both flora and fauna. Two distinct variations in design appeared within this new age, namely 'White Vine' (Humanist) and 'Neo-Classical' (Classical Roman).

The White Vine-style introduced vines intertwining amongst letters which bonded one letter with another. Rather excessive use of 'vinery' was encapsulated in heavy border patterns which surrounded the text and ran down one, two, three or even four sides of a page. The vine itself was cleverly twisted in and out of zoomorphic motifs, generally with less intricate floral cadenza.

In borders, rather than gilded or 'flat' painted, as in previous eras, the white vine was left blank (vellum showing), with occasional light-brown shading where shadows would fall on the cross-overs, but they continued to be outlined with a dark colour. The spaces between and around the vine to the straight border lines were filled in, usually with the three primary colours of red, green and blue, with a 'balancing' painted and raised gold areas and lines. The red dots which had surrounded Celtic letters in the sixth to eighth centuries now transformed into white dots, normally in triangular groups of three, on the red and blue-filled spaces. Round motifs of laurel leaves also appeared in the designs.

The overall picture in a white-vine illuminated page is one of really organised, balanced and tranquil beauty—which is rather surprising since most of the contents in the borders were not designed symmetrically and patterns and motifs which appear to match, on close inspection, do not. The vine itself would emanate perhaps from a central point, say, in the bottom border, and split into several branches which would 'grow' non-symmetrically along and around the text within a line border.

This type of illumination was indeed a beautiful re-birth of an ancient art. The basic palette for white vine used mainly the three primary colours, with dark brown for outlining, and white for the dots and other overlaid motifs. However, a new dimension to the flat-look was the introduction of shading, especially in and around the vine and its tendrils, and in the figures and animals portrayed within the border patterns.

But a whole new artistic development flowed when artists and scribes in northern Italy decided to base their 're-birth' on the inscriptions previously laid in ancient stonework and in architectural embellishments on old Roman buildings. This was the other variation of the day—'Neo-Classical'.

Artists during the mid to late-fifteenth century had a great advantage over those who had gone before in that the early printing press was producing a much greater volume of scripts which still needed illuminating by hand.

These new-age artists were already painting with 'realism' and they readily applied this naturalness to their illumination designs.

As well as solid gold letters similar to those of the White Vine, this style included letters with 'cut' elements, for example, a capital 'R' would be heavily outlined with shell gold and its straight and rounded elements would be hollowed out, leaving the background shading to show through.

Shadows were also strategically placed within the hollows to lift the lines of the letter away from its background. These letters were usually adorned with thin and intricate gold filigree decoration with five-petal florets at the end of each part of the vine.

Some scripted pages, after embellishment, looked literally like the facade of a building, especially with laurel-stone arches and figurative stone pillars, with perhaps a fountain adorned with a coat of arms or similar, flanked by a couple of human figures. As this style was based on stonework carvings, the background was usually washed with a light colour and over the top, successive coats of a dark, complementary colour were hatched, giving the appearance of rough stone. It followed that the important letters in the script should also resemble stonework. To achieve this, shell gold was used, first in a thin smooth coat, then a second coat was applied using small, cross-hatched strokes. Burnishing then brought the gold to brilliance, which was then dampened by applying dark brown shading (again using cross-hatching) on one or other side of the letter's elements to form shadows and shades which enhanced the 'carved-in-stone' effect.

The patterns which weaved (mostly) behind the letter consisted mainly of a cornucopia (a symbol of plenty, consisting of a goat's horn overflowing with flowers fruit and corn) which was painted, using several bright colours, in layers—for instance leaves would have a base colour of diluted yellow, then a lighter green would be hatched over the top, leaving some yellow showing to indicate the direction of light, and a final top coat of dark green would be applied to areas in the 'shade'. All the elements, including the letter itself, would finally be outlined with dark brown and thinly-stroked white highlights were added in appropriate areas. A new and very pleasing dimension was the absolute finishing touch: a shadow was placed along one side of the letters and around the accompanying motifs which miraculously lifted the whole letter and adornments from the background—3D had arrived!

Borders and motifs included the ever-present acanthus leaf, laurel leaves, heroic imagery (busts, etc.), rosettes and strings of flower heads and beads, as well as ornate scrolls.

This style really is the forerunner to the next (contemporary) era of illumination, and paved the way for all manner of patterns and designs which have followed a truly wonderful re-birth in the art of illumination.

A second re-birth

(Arts and Crafts movement, 1850 onwards)

It appears that the seventeenth century saw a huge decline in the need for illuminated scripts, probably because all books and papers were being produced by the printing press. This means that a few (and, in my humble opinion, deprived) generations were unaware of the beauty and skills involved in the art of illumination.

William Morris (1834–1896) in the mid-eighteenth century, himself an accomplished artist and scribe, went against the new mass-production of the printed word, and delved into the history of illumination by studying the surviving illuminated manuscripts. He felt it was very appropriate to rekindle the desire to learn this beautiful art form and brought it to the

attention of the general public by designing and printing many wallpapers and fabrics based on the traditional illuminated letter designs. People again became aware of the extraordinary abilities of the ‘old masters’—the monks who had sat endlessly painting in their cold, dingy monasteries as far back as the sixth century AD—and through the designs of William Morris began again to appreciate the beauty of this ancient art form.

Through the foresight of William Morris the craft of illuminated lettering has been elevated to its well deserved place in the higher echelons of the history of art where it truly belongs.

Modern illumination has much media and method at its disposal, and, even though there are old rules to be followed, the modern-day artist who learns and uses it has a remarkable tool at their disposal. Although early depiction of the old patterns (Celtic/Gothic eras) requires a concise, measured system, as the art progressed, the free-flowing, naturalistic images of, for example, the renaissance in the late fifteenth century to those of William Morris in the mid-nineteenth century, have provided a wonderful array of beautifully detailed and accurate historical floral and zoomorphic images which are used by, and still influence the work of, designers and artists the world over, in the twenty-first century.

© Tina Bone, 11 March 2009

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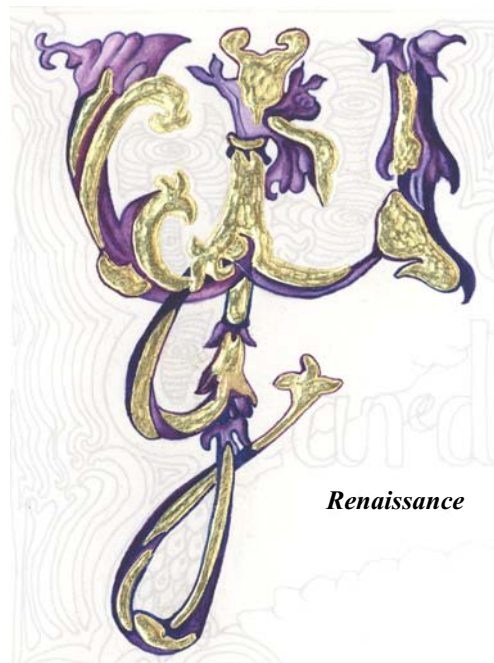
White Vine



Neo-Classical



Arts and Crafts



Renaissance



Gothic



Simple Carolingian letters

ARTWORK COMPLETED DURING THE YEAR 2009 *(Latest Works First)*

Mr Young's Stationary Engine. COMMISSION

Artist Code: 0906. Completed October 2009. Original Water colour and gum arabic on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". [Prints available]

A son's birthday present to his father. I attended the Great Gransden Agricultural Show for the first time in late September 2009 and (with permission from owners) was taking photographs of tractors as resources for future artwork, in particular a lovely vintage tractor, when a young man cornered me and asked if I was an artist, to which I replied

"Yes". He promptly asked if I could paint a picture of a stationary engine which belonged to his father, and which was shown regularly at steam meets. The father's birthday was early November, so I had less than three weeks to learn about engines and produce a painting. A real challenge, but great fun! Permission was given to produce Limited Edition Prints.



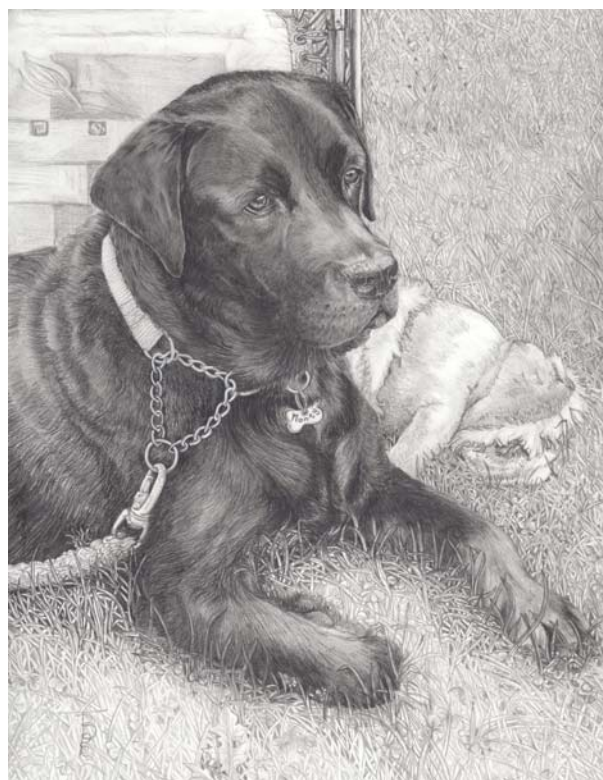
Mr Young's Stationary Engine (SOLD)

Monty. COMMISSION

Artist Code: 0905. Completed October 2009. Original Graphite on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". [Prints available]

What a lovely, friendly labrador. Monty 'sat' for me beautifully and this pencil sketch was produced from the myriad of photographs I took. I included his little toy, because when he meets you, even for the first time, he brings his toy and nudges it against your hand in greeting. Monty also likes attending caravan rallies, hence the grassy rally field and part easy-chair in the background. The owners of this beautiful labrador have given permission for limited edition prints to be run from the original commission.

Poem: Now Monty likes to caravan, He travels with the MA* clan
As owners chat with tea and cake, Monty tries to stay awake
For rallies never give him strife, He loves his weekend outdoor life!
* Mid Anglia Centre of the Caravan Club



Monty (SOLD)

For Artist Code: 0904, Illuminated Letter Celtic T, please refer to the Catalogue Section headed "Twelve Illuminated letters for 2010/2011 Calendars with Poems".

Plum-tuckered, Kool-Kat Lion Cub.

Artist Code: 0903. Completed August 2009. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed Size 28" x 23" [Prints available]

This painting was selected for the National Exhibition of Wildlife Art (NEWA) 2010; and in September 2013 it was featured on the Marwell International Wildlife Art Society Website Gallery (MIWAS)

My friend and fellow artist, Juliet Gorman (potter: www.smoke-fired.biz) regularly travels to exotic places. I am usually invited to browse her magnificent photographs and, after a trip to Kenya and the Masai Mara Game Park in 2006, Juliet showed me a photograph of a pride of wild lions. I did not really notice the big family felines, as my attention was immediately drawn to this little chap, tucked out under the sun-speckled foliage. He is so cute, I just had to paint him.

Poem: On scratching stick he rests a paw, To droop his eyelids is the law.
He rests in leaves amongst the shade, At hot of day is idly laid.
The lion's realm is dead of night—A real kool-kat knows when to fight!



Plum-Tuckered, Kool-Kat Lion Cub



Red Gladioli (Donated - Fundraiser for CAMSight)

0902 Red Gladioli.

Artist Code: 0902. Completed July 2009. Original water colour and gum arabic on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed size 12" x 15" [Prints available]

Gladioli, var. unknown, *Gladiolus*, also known as the Sword lily.

A friend had searched high and low for a birthday card with a picture of a red gladioli on the front, for her best friend's 60th birthday. She asked if I could paint a picture of one for her, then scan and print it onto a card. I discovered that gladioli do not bloom until late July/August and as the card was needed by mid-July it was very difficult to get live specimens. I remembered when I was a little girl that my mother always had gladioli, either in the garden or in a vase in the house, but I had not reflected on their beauty for some years. My neighbour, Alan (the one with the orchids and lilies), offered me his encyclopaedia of flowers which contained a lot of small photographs of various specimens. I searched the internet for close-ups and studied them on the screen. This is my first ever floral painting in which I have not used a live specimen. But my friend (and her friend) were 'over the moon' with the result.

Poem (In the Victorian style: Language of Flowers): SWORD LILY
A traditional bloom to mark the day, of 40 married years they say
With gladiator strength of mind, A couple with their lives combined
By power forged with steel of blade, Contented love of life is made

Cheeky Chappies

Artist Code: 0901. Completed May 2009. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 22" x 18" [Prints available]

Blue tits, *Cyanistes caeruleus* or *Parus caeruleus*, Alder, *alnus glutinosa*

Sold, to private collector, May 2010.

Many thanks to my neighbour, Dave Oates, whose resource photograph (right top-most tit) provided the inspiration for this artwork. I saw such a tit-gathering down Royston Lane, Comberton, whilst on one of my village walks; they were all perched or flitting amongst the alder catkins. I had never noticed until this year how green and knobbly alder catkins are, and was fascinated by the red-brown branches of 'new' growth contrasting with the dark brown of last year's cones and cone-bearing branches. Blue tits will always be the cheekiest little birds you will see, so the title is very apt!

Poem:

Whilst strolling down our Royston Lane, Diverting from the street of main
No people here to stop and speak, Only alder tall and sleek,
When all at once a twittering sound, then Cheeky blue tits all about.

Illuminated Letter Gothic T. COMMISSION

Artist Code: 0900. Completed April 2009. Original water colour with metallic gold and gum arabic on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 9" x 9". [No Prints]

This is the first of three illuminations between April 2009 and July 2010, commissioned by the same person. This first letter was a grandson's Christmas present. The artwork was a copy of an illuminated letter I had first done in March 2009 which the commissioner had seen and said she would like to commission an identical one. Fortunately, I had kept all the pencil tracings and design, so it was easy to use the tracings again and produce an almost exact match. (See also Artist Codes 1016 and 1018.)



Cheeky Chappies (SOLD)



Illuminated Letter Gothic T (SOLD)

ARTWORK COMPLETED DURING THE YEAR 2008 *(Latest Works First)*

Garden of Lilies: Red Lily 5 of 5

Artist Code: 0813. Completed August 2008. Original water colour on Saunders Waterford 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed size 16" x 19" [Prints available]

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2009.

This is the fifth of five paintings submitted to the Society of Botanical Artists in the second year of application to gain Membership. (The criteria is five paintings accepted for the annual open exhibition, two years' running, i.e. 10 paintings accepted over two successive years.) Number five in the series, all picked (with permission of course) from my neighbour's lovely garden, composed to show the character of each plant and to demonstrate the wonderful colours and textures of flowers and leaves.

Poem:

Velvet silk with line indent
Spotted stalk just slightly bent
Green buds at the top in line
Disperse below to orange fine
Then blood-red blooms with stigma gleams
Surrounded by the stamen beams
And onwards down as leaves are whorled
Down to earth the plant unfurled

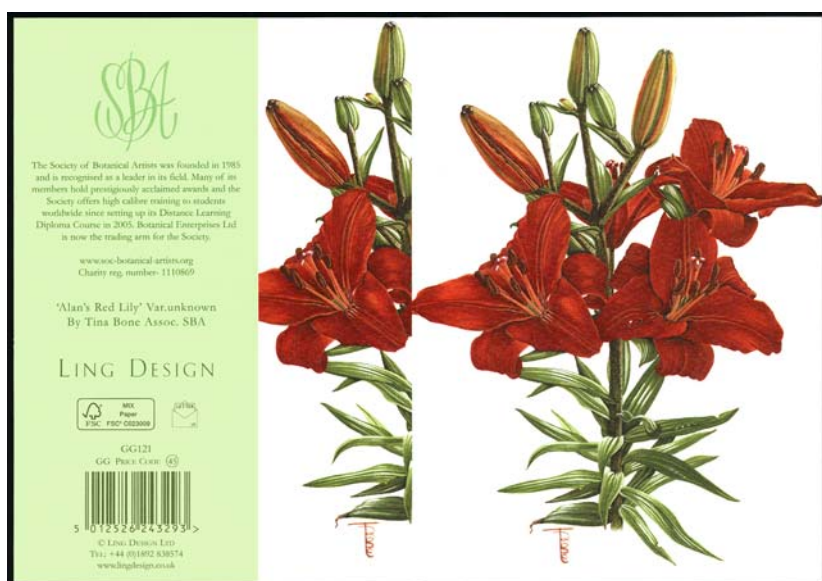


Red Lily 5 of 5
(and Ling Card Below)

The Ling Design Card

Red Lily, var. unknown (renamed 'Alan's Red Lily, var. unknown' by Ling Design because it came from my lovely neighbour, Alan. He had lots of different coloured lilies growing that year which proved most useful for my five-painting project to gain membership to the SBA).

This lily had the good fortune to be chosen as one of the 16 designs to be produced by Ling Design on behalf of the Society of Botanical Artists for three years from April 2011 to April 2014. Email received from the SBA, received early December 2010: "Congratulations your red lily has been selected as part of the SBA range." (Ling Design—Publishers of Greetings Cards and Stationery.) Cards and notelets were available via Moonpig.com, Ling Design (wholesale) and at the Society of Botanical Artists Annual Exhibitions 2011–2014).



Garden of Lilies: Milky Yellow Lily 4 of 5

Artist Code: 0812. Completed February 2009. Original water colour on Saunders Waterford 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed size 16" x 19" [Prints available]

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2009.

Milky Yellow Lily, var. unknown. This is the fourth of five paintings in a series submitted to the Society of Botanical Artists in the second year of application to gain Membership.

Poem:

Milky yellow, floral suede, No sheen upon the petals made
A bright red tip to stigma bold, And stamens green and subtle gold
With little spots towards the core, And bulging greeny buds galore
The whorling leaves of satin sheen, Hiding flower head once been
The dewdrops add a pretty sight, Lily fair for our delight.



Milky Yellow Lily 4 of 5

Garden of Lilies: Mauve Lily 3 of 5

Artist Code: 0811. Completed December 2008. Original water colour on Saunders Waterford 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed size 16" x 19" [Prints available]

SOLD Private sale November 2014.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2009.

Mauve Lily, var. unknown. This is the third of five paintings submitted to the Society of Botanical Artists in the second year of application to gain Membership.

Garden of Lilies: Yellow Lily 2 of 5

Artist Code: 0810. Completed August 2008. Original water colour on Saunders Waterford 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed size 16" x 19" [Prints available]

SOLD Private sale November 2014.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2009.

Yellow Lily, var. unknown. This is the second of five paintings submitted to the Society of Botanical Artists in the second year of application to gain Membership.

Garden of Lilies: Orange Lily 1 of 5

Artist Code: 0809. Completed July 2008. Original water colour on Saunders Waterford 100% hot pressed cotton rag paper. Unframed size 9" x 12". Framed size 16" x 19" [Prints available]

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2009.

This is the first of five paintings submitted to the Society of Botanical Artists in the second year of application to gain Membership.

Poem:

Bright Orange lilies in summer garden,
No beauty help from Elizabeth Arden!
Nature's mischievous colour balance,
Dark brown tips versus apricot valence.
With shining leaves that whorl around,
The spotted stem as it dives to ground.



Mauve Lily 3 of 5 (SOLD)



Orange Lily 1 of 5



Yellow Lily 2 of 5 (SOLD)

Flame Lily (*Gloriosa superba* Rothschildiana)

Artist Code: 0808. Completed May 2008. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 22" x 18" [Prints available]

My neighbour grew this plant especially for me in 2008 because someone had asked me to paint one—although in the end they only wanted to purchase a greetings card!! After I painted the picture I thought the plant had died. However, it has sprung up in the pot again almost every year, although I had planted another plant in the pot! It grows 5 cm a day until it finally flowers. The red flame-like petals flicker in the breeze, and the bright green, translucent, twirling leaves glisten in the sunlight. The flowers start as tight green buds, then open slightly like stripy lanterns. The leaves take a stranglehold on anything that touches their curly tips. The petals surge outwards like a star, then sweep upwards like a fire, and as they fade the petals flatten and bend and fold inwards. What a beautiful plant.



Flame Lily (SOLD)

Fritillaries and dew drops. COMMISSION

Artist Code: 0807. Completed April 2008. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". [Prints available]

SOLD—Prize for charity.

I offered a painting (any subject) as an auction prize for a ball held to raise money for the premature baby unit at the Rosie Maternity Hospital (Cambridge), which my youngest son and daughter-in-law were helping to organize. (I felt guilty for not also helping, as I was on holiday in Spain!) The ball raised over £6,000. The winner of my donated prize decided that she would like a painting of the fritillaries growing in her garden (the original eight bulbs of which came from Scotland). When I visited, the feast of flowers dotted all over her large garden left me in awe. I was allowed to pick as many as I liked, and when I suggested that the tulip-like fritillaries would make a nice back-drop against the snakeshead ones, I picked an armful of those also. It is one of the hardest paintings I have done—but it was one very satisfied client.

Poem:

The RHS so love this flora | They really like its bell-shaped aura | 'Award of Garden Merit' gained | This hardy native flower named | With checkered pattern all bizarre | From Mauve to white this lovely flower | Grows in grass or under shrubs | Or proudly shows in giant tubs | The purple bells 'sing' with the lark | The white ones have a 'watermark' | Extremely hardy, trouble-free | In splendour grow for all to see. | (except when the Lily beetle comes!)



Fritillaries and Dew Drops (SOLD)



Slipper Orchid V of V (SOLD)

Slipper Orchid V of V.

Artist Code: 0806. Completed January 2008. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 19" x 15" [Prints available]

SOLD at Cambridge Open Studios Exhibition July 2008.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2008.

My neighbour grows beautiful orchids and regularly hands them to me over the garden fence as they come into flower so that I can paint them in my studio. Artist Code 0806 is the fifth of five Orchids I painted to illustrate "The Botanical Palette", being one of the paintings submitted to the Society of Botanical Artists in the first year to gain Associate Membership. (The criteria is five paintings accepted for the annual open exhibition, two years' running, i.e. ten paintings accepted over two consecutive years.) First and second—Lilies, 2009—year applications were successful.

Special A2 prints of this orchid were supplied to Project Art, London, for sourcing and supply of art for public and commercial space, exclusively with interior designers and architects, who were very pleased with their prints, saying: "Enclosed is a photo of your wonderful prints in their frames for our project...and we think they look really lovely....they'll be hung in a palace in Saudi."* [Also contracted 2011–2013 as wall decor (in sepia format) available to the trade via Felix Rosenstiel's Widow & Son Ltd, Publishers of Fine Art.]

Poem

"Paphiopedilums", the last of five,
I had to paint each plant alive
With frantic brush strokes—busy me,
The deadline loomed, no time for tea!
Give thanks for five orchids fine,
To share with all over given time.



Slipper Orchid IV of V

Artist Code: 0805. Completed November 2007. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 19" x 15" [Prints available]

SOLD at the Society of Botanical Artists 2008 Open Annual Exhibition, Westminster Hall, London.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2008.

This Slipper Orchid is the fourth of five I painted to illustrate "The Botanical Palette", for the Society of Botanical Artists annual open exhibition.

Special A2 prints of this orchid were supplied to Project Art, London (see above).

Poem

"Paphiopedilums", number four of a set,
I had to paint when first we met.
This tender, mauvey, lined flower;
To paint it right, took many an hour.
To get the mottled leaf effect—
Well, mistakes I made you can't detect!

Slipper Orchid III of V.

Artist Code: 0804. Completed December 2007. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 19" x 15" [Prints available]

SOLD at Cambridge Open Studios Exhibition, July 2015.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2008.

This Slipper Orchid is the third of five I painted to illustrate "The Botanical Palette", for the Society of Botanical Artists

annual open exhibition.

Poem:

"Paphiopedilums", number three of a set, I had to paint when first we met.
The shining green of the slipper pouch, Would elegantly grace a comfy couch.
With marbled darkness in the leaves, Translucent beauty thus achieves



Slipper Orchid III of V (SOLD)

Slipper Orchid IV of V
(SOLD)

Paphiopedilum
schaetzelii (maudiae
'Claire de Lune' x
Charlesworthii)





Slipper Orchid II of V (SOLD)



Slipper Orchid I of V (SOLD)

Slipper Orchid II of V.

Artist Code: 0803. Completed November 2007. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 19" x 15" [Prints available]

(Paphiopedilum maudiae x Supersuk)

SOLD at the Society of Botanical Artists 2008 Open Annual Exhibition, Westminster Hall, London.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2008.

The second of five Orchids I painted to illustrate “The Botanical Palette”, for the Society of Botanical Artists annual open exhibition.

Special A2 prints of this orchid were supplied to Project Art, London, and it is featured on their Website in the Prints Gallery, Image 26.

From Project Art: “Enclosed is a photo of your wonderful prints in their frames for our project...and we think they look really lovely....they’ll be hung in a palace in Saudi.” ✳

Poem.

‘Paphiopedilums’, number two of a set, I had to paint when first we met
Like leopards skin—can’t change its spots, It wasn’t easy to paint these dots!
Thin lines and veins of different hue, Make up the whole and splendid view.

Slipper Orchid I of V.

Artist Code: 0802. Completed October 2007. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 19" x 15" [Prints available]

SOLD at Cambridge Open Studios Exhibition, July 2015.

Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2008.

This Slipper Orchid is the first of five I painted to illustrate “The Botanical Palette”, for the Society of Botanical Artists annual open exhibition.

Poem:

“Paphiopedilums”, number one of a set, I had to paint when first we met
The slipper pouch and modified lip, Which buzzing insects gently fit
The marbled leaf you can’t ignore, Of a perfect plant—can ask no more.

Brown Orchid (Zygopetalum).

Artist Code: 0801. Completed May 2008. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Framed size 26" x 20" [Prints available]

SOLD by the Darryl Nantais Gallery, Linton, Nr Cambridge.
Proprietor: Karl Backhurst 01223 891289.

As already mentioned, my neighbour grows beautiful orchids and regularly hands them to me over the garden fence as they come into flower so that I can paint them in my studio. Because of a rush in other work matters, I had to paint this picture over two years; the flower heads in the first year, then the leaves and bulbs the second year. Fortunately, my initial and concise pencil sketch meant that although the leaves had grown, I was still able to depict the plant accurately in its original form.

Poem:

Zygopetalum a wonderful name, This lovely orchid’s bridge to fame
A shimmering star of umber brown,
And purple skirt gently billowing down
Swirling and curling, the textural bloom,
To paint it complete—there was no room!

Brown Orchid, Zygopetalum (SOLD)

ARTWORK COMPLETED DURING THE YEAR 2007 *(Latest Works First)*

The Three Snails.

Artist Code: 0711. Completed November 2007.
Original Water colour on Aquarelle Arches
100% hot pressed cotton rag. Unframed size
12" x 16". Framed size 20" x 25". [Prints
available].

Blackbirds, *Turdus merula*; Water Snails,
Lymnaea stagnalis. Sold at Holt Picturecraft
Gallery, September 2009.

Blackbirds regularly danced about in my little stream on dewy mornings, and these two lovebirds nested nearby. They ferociously guarded their patch. The title of the painting is intended to lure the viewer in to the scene to find the three snails. This lifesize picture was painted as part of the design for my 2008 calendar called, "Best Dressed Birds in your Garden", illustrating the page for the month of May.

Since painting this picture using my own little wild garden stream as resource, in 2010 in place of the stream a vegetable patch appeared (husband!). Another little stream, extra little pond and a waterfall have now been built towards the bottom of the garden, as well as the planting of several trees (including holly, yew, mountain ash, larch, sweet chestnut, crab apple, gorse, horse chestnut and mulberry) in my new little wild patch measuring just 20ft x 20ft. Hedgehogs, grass snakes, and many insects visit, and birds preen and dance in the water once again. However, in 2015, the water pump was turned off because a pregnant newt got stuck in it (though saved in the nick of time by turning off the pump, once I had spotted her) and we are now re-thinking the whole pond and stream theme yet again (2016) !On 31 May 2014 we had a visit from a [wild] green parakeet (see Photograph, right, by David Bone, featured in the *Cambridge Evening News*, June 2014)!*

Poem:

By bubbling stream in morning dew, The cock bird tries his love to woo
By showing off his feathers fine, and dancing with a love divine
But she with dappled bib of white, Will make him wait another night!

Some creatures of my little wild garden (Top Left anti-clockwise): Green Parakeet, Goldfinch, Starling, Black Squirrel, Grey Squirrel, Red Poll.



The Three Snails (SOLD)





Fudge and Luke (SOLD)



Red Admirals and 'Woody' (SOLD)



Tufty Nut Red Squirrel (NFS)

Fudge and Luke. COMMISSION

Artist Code: 0710a. Completed September 2007. Original Oil on stretched cotton canvas. Unframed size 26" x 30" [No Prints].

I Visited these two little dogs several times and took a lot of photographs from which to compose my picture. The commissioners very pleased with result. Sadly, Luke the black and tan dog, passed away in late 2009.

Poem:

Two dachshund doggies both unique, Luke all black with ginger cheek
Fudge all fudgie-coloured brown, With ginger highlights in his crown
The best of mates they love to play, In the garden every day.

Red Admirals and 'Woody'.

Artist Code: 0710. Completed October 2007. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 16". Framed size 18" x 22". [Prints available].

SOLD at National Exhibition of Wildlife Art (NEWA), July 2008.

This painting was selected for the National Exhibition of Wildlife Art (NEWA) 2008.

Great spotted woodpecker, *Dendrocopus major*, Red admiral butterfly, *Vanessa Atalanta*, Crab apple, *Malus sylvestris*.

I have many logs and branches in my little 20ft x 20ft wild garden and 'Woody' has taken to drumming away on some rotting beech logs where he grabs a grub and flits away. This Great Spotted Woodpecker picture was painted specifically for my 2008 Calendar (Best Dressed Birds in your Garden).

Poem:

Even though his coat is bright, Woody peck' can cause a fright
When startled by your passing by, He cackles as he starts to fly
He plugs his claws into his food, A comic, and a real cool dude!

"Tufty Nut" (Red Squirrel)

Artist Code: 0709. Completed July 2006. Original Graphite drawing on 160 gsm pure white paper. Unframed size A4. [Prints available].

Caravan rallies are good for 'doodlings': whilst on holiday in France (2006), I drew this little squirrel in an afternoon, copying from an old photograph.

After a holiday in the Lake District, and spotting a few of these beautiful creatures, I felt compelled to paint a life size picture of their wonderful antics. But the greys, browns, blacks and albinos I have also seen around my home and elsewhere means that a series of paintings is due—so please watch this space (preliminary drawings are now complete (June 2015) on stretched canvases ready to be painted with oils when I get a minute or two!!)

Poem:

I'll call him "Tufty Nut", so sweet, Astride a deadwood branch to eat
His little ear tufts cocked erect, To hear what sounds he can detect
In case he has to scamper free, escaping danger, up a tree.

Cliffhanger Puffin

Artist Code: 0708. Completed July 2006. Original Graphite drawing on 160 gsm pure white paper. Unframed size A4. [Prints available].

Atlantic Puffin, *Fratercula arctica*; Thrift, *Armeria maritima*; Grasses, *Agrostis* spp.

Mesmerised by a television programme about puffins on Lundy Island, I was inspired to draw this lovely little bird—

perched precariously on a cliff edge. This picture formed part of a front page design for a limited edition calendar entitled “An Artist’s Ramblings” in 2007 and a perpetual calendar.

Poem:

Atlantic Puffin, perched on the edge, Twixt thrift and grass on a high cliff ledge
Peering down to deep blue yonder, He has no time to sit and ponder
Because little one calls from nesting hole, “Please bring me food from sand eel shoal!”

An Artist’s Ramblings...

Sketches & Notes

Perpetual Calendar



Calendar Cover

August Jay.

Artist Code: 0707. Completed September 2007. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 16". Framed size 22" x 18". [Prints available].

SOLD at Marwell International Wildlife Art Society (MIWAS) 10th Annual Exhibition, August 2008.

Jay, *Garrulus glandarius*; Acorns, Oak, *Quercus robur*; Elderberries, *Sambucus nigra*.

A very rare visitor to my little wild garden, but spotted down the road a little way flitting between the small oak tree and elderberry and bramble hedge near a roadside ditch.

The Eurasian Jay (*Garrulus glandarius*) is part of the Crow family (Corvid), slightly leaner than the famed Jackdaw. As well as being very partial to elderberries, acorns and insects, it will also take what it can get, such as eggs and baby birds, bats and small rodents. During the day they are known to attack tawny owls which in turn predate on the Jay at night. Goshawks and Peregrine Falcons also like a bit of Jay. Its call is a rasping screech, but it is also a great imitator both of human-made sounds and other birds. Sometimes it is difficult to assess whether a Jay is making a noise unless you can see it because of all the imitation sounds it can make.

Whilst driving along Comberton Road, Hardwick (Cambs) in July 2014, suddenly a Jay flew across the road in front of me. I could not believe that it had a young blue tit in its beak—which was quite startling. So, even though they are beautiful birds to look at, they have a natural tendency to predate smaller bird species. And of course, that is just Nature, as that particular Jay probably had young to feed.



Cliffhanger Puffin (NFS)



August Jay (SOLD)

Poem:

Oh Jay, Oh Jay, Oh Jay, Oh Jay! I'm looking this- then that-a-way
Black elderberries, plump and juicy, Or crackling acorns, little beauties
Berries first because they're ready, Now don't be greedy, nice and steady!
Pink and white with buffy hue, And wings which flash with vivid blue
The startled jay's immediate flight, From danger is a wondrous sight
But when he sits amongst his food, That puts him in a braver mood!

Sunny Sunflowers

Artist Code: 0706. Completed September 2007. Original lifesize oil on stretched cotton box canvas. Unframed size 48" x 16". [Prints available].

SOLD at the St Mary's Church Christmas Exhibition, Comberton, November 2007.

I feed the birds in my little wild garden, and these lovely sunflowers popped up from the seed spilled by the over-indulgent and greedy starlings which visit my feeders, so I painted them in their sunny glory.

Poem:

I put out food for birds to eat, In proper feeders nice and neat
But some seeds scatter to the ground, and flowers pop up all around
Enticing birds to prance and preen, The cutest dance you've ever seen!
Sunny Sunflower bows its head, As petals fall, 'twill soon be dead
But lo, behold, another bloom, Is shining out, and, very soon
A little bud will rip and thrust, To bloom in gold before the frost!

Bullfinches on Ash Twigs

Artist Code: 0705. Completed May 2007. Original Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 16". Framed size 22" x 18". [Prints available].

SOLD to private collector, May 2010.

When I painted this picture in May 2007, these two lovely birds were regular visitors to my little wild garden, and especially in winter, they really brightened the day. But then developers tore down all the trees and hedges in 2008 and built houses right behind us, and sadly I have not seen the bullfinches since (still none in 2016). The ash twigs were drawn from live branches of trees down the road.

Poem:

With beady eye and cheeky stance, A bullfinch needs a second glance
With breast of salmon pinky red, And inky black cap on his head.
In bulging ash buds black as coal, A mate would make his life so whole
Beneath the loud and raucous male, In gentler vest, the lady pale
On twigs below seems unperturbed, by antics up above, absurd!
She waits so patiently and calm, And hopes he doesn't come to harm.



Sunny Sunflowers (SOLD)

Bullfinches on Ash Twigs (SOLD)

Monarch of the Fen (or Fen lights and the Monarch's Pride)

Artist Code: 0704. Completed September 2007.
Original lifesize water colour on Aquarelle Arches
100% hot pressed cotton rag. Unframed size 34" x 28".
Framed size 38" x 32". [Prints available].

SOLD at Gallery @12A (Fulbourn, Cambridgeshire)
August 2008.

Cock and Hen pheasant, *Phasianus colchicus*; Reeds, *Phragmites australis*; Moss, *Dicranum scoparium*.

As I was travelling along the A10 in the Fens of East Anglia, I espied this proud, beautiful creature astride a concrete block in a reed filled drain. The image stayed in my head for three years before being put to paper and paint! I drew this magnificent creature almost full size so the painting was rather large—especially for a water colour. These “common” pheasants have a worldwide range as gamebird introductions, but originated in Asia. It is one of the world’s most hunted birds and of course make very good eating.

The pheasant diet is varied and includes animal and vegetable such as fruit (especially dried raisins and berries!), seeds and leaves, invertebrates, small snakes, lizards, mammals, and birds. They have two very nasty strong pointed “spurs” at the back of their legs above their heels which they use to defend their harem; sometimes fights are fatal, but mostly one of the fighting birds breaks down and runs away. The bright red wattle surrounding the male’s eye usually becomes redder and thicker at breeding time.

Poems:

1. He proudly stood on concrete throne, The traffic just a distant drone
As driving down the old A10, I shouted, “Look, at Monarch of the Fen!”
Head held high 'neath thunderous sky, Surveying all with knowing eye
(and he tastes good, too!)

2. Garden birds are all around, Sparrows, starlings, all abound
Our doorstep crawls with feeding birds, Trills and shrills—their spoken words

To those who take the time to listen, And in the sun their plumage glistens

Little feathered friends are they, Who brighten hearts on gloomy days.
But also Fen provides a home, for bigger birds we call our own
The ‘Monarch’ proud with hens nearby, Protecting all from passers by.

Song Thrushes in Ivy

Artist Code: 0703. Completed February 2007. Original
Water colour on Aquarelle Arches 100% hot pressed
cotton rag. Unframed size 12" x 16". Framed size 18" x 22". [Prints available].

SOLD at Holt Picturecraft Gallery, September 2009.

Songthrush, *Turdus philomelos*; Ivy, *Hedera helix*.

My grateful thanks to Ian Dickerson whose perfectly cute photograph (lower thrush) was the inspiration behind this compilation of thrushes in ivy in January.

Poems:

The handsome Song Thrush looks so sweet, Yet thrashes with his weapon
beak,

An unsuspecting snail in shell, Against a stone, and, you can tell,
He loves and gulps his juicy sprat, A garden pest gone just like that!
Although the air is cold and clear; and blue skies sometimes do appear
The thrush will seek a comfort nook, Amongst the ivy leaves, but look,
Some blackened berries still hang there, she'll pluck and eat till all is bare.



Song Thrushes in Ivy (SOLD)



And...A tale of three “Dickies”

Two little dickie-birds sitting on a stump,
On the edge of their patch they met with a bump
“What brings you here?” the left one said
“This is my patch you know, so leave or your dead!”
The right one said, “You have so many snails,
There’s plenty for both, so no need for flails”
The left one said, “I’m in no mood to share
So buzz off you stranger, be off, so there”
The right one said, “But please be so kind
For your well being, and my peace of mind
Let’s pool our resources, we’ll catch more food

If we both stick together and face the feud”
But left-hand dickie was not going to crack
For manners and intellect sadly lacked
So as he argued with the intruder
Another dickie—who appeared to be ruder—
Who was keenly eyeing the tasty meal
Flew down in a swoop the morsel did steal
So whilst the two dickies were squabbling away
Blackbird dickie made use of affray
Cackling his presence as he flew to his perch
Leaving two dickies quite left in the lurch!



This poem came about because I actually saw a blackbird steal a snail away from a songthrush in my little wild garden



Ralph—No! COMMISSION

Artist Code: 0702. Completed November 2006. Original graphite drawing on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 16". Framed size 21" x 26. [Prints available].

The owners of this beautiful labrador pup have given permission for 10 limited edition prints to be run from the original commission.

The reason for the stern title is that whilst Ralph was growing up, he was into anything and everything, and ‘No!’ was the customary call; and of course in this instance it is because of the poisonous fly agaric mushroom, bottom right where ‘Ralph’s’ nose is poised, precariously, to do himself some mischief. I accompanied the owners and Ralph on a walk through Sandringham woods, snapping photos along the way, and putting several photographs together gave me the idea for the picture.

Poem:
This pup exploring in the woods,
Espied some scarlet white-flecked hoods
He ran to play and bite and chew,
But guided by his master’s cue
He flopped upon the leafy ground,
And meekly swooned without a sound.
(What a good boy!)

Ralph—No! (SOLD)

Jade Vine With Bat

Artist Code: 0701. Completed August 2006. Original lifesize oil on box cotton canvas. Unframed size 12" x 48". [Prints available].

This painting was glazed and originally housed in a handmade light beech-wood frame 14" wide x 50" tall, with 1" acid-free cream mount backdrop. It had been on loan to a member of the family and came back 'home' in July 2015. I decided to take it out of the frame and offer it for sale in its original box canvas condition (12" x 48").

Drawn on location, courtesy of Cambridge Botanic Gardens in March 2006. I spent two days drawing field notes and taking photographs and mixing the correct colours for application in the final painting. I tried to find out more about this exotic plant, which grows in the tropical jungles, but could not find out much—only that it is fertilized by flower bats—hence the furry friend in the tops.

This painting was a finalist in the BBC Wildlife Artist of the Year competition 2009. However, upon close inspection of the rules and regulations, I had to withdraw it because it had not been painted within the previous year, and it was also too big!!

I have also painted another picture(2012), this time in water colour, using my field notes and sketches as a guide and this can be viewed below but is also featured under Artist Code: 1201, with further details.

Poem:

Have you ever seen, Such a lovely shade of green
A Jade vine in all its glory, A flower bat in upper storey
Not from tropical forest, you'll pardon! But from Cambridge's Botanic
Garden



Tayabak with Critters (SOLD)



Jade Vine with Bat

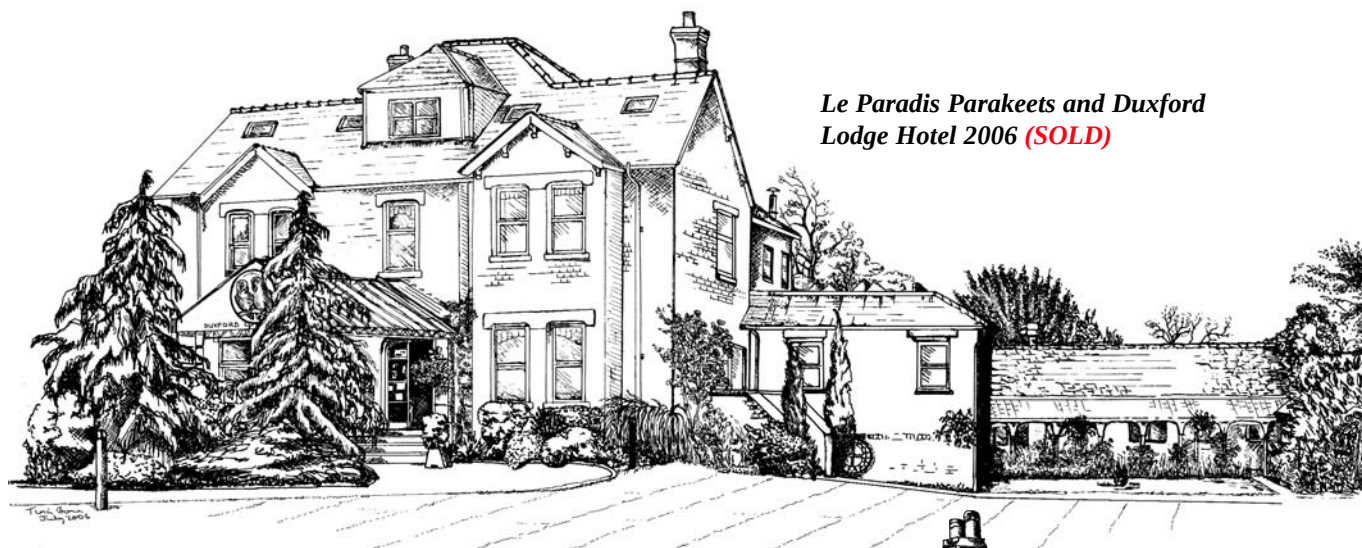


Parakeets and hotel Logo for Le Paradis Restaurant and Hotel, Duxford, Cambridge. COMMISSION

Artist Code: 0601. Completed 2004 and June 2006. Original Pen and Ink drawings on Smooth Fine White Bristol Board 300gsm paper. Unframed size A3 [No Prints].

2006: Commissioned to design Parakeets and hotel Logo for The Duxford Lodge Hotel and Le Paradis Restaurant, Duxford, Cambridge for signage and stationery (<http://www.duxfordlodgehotel.co.uk/>). This was a fascinating project which resulted in my visiting the hotel and taking photographs for resource purposes. The artwork was in pen and ink. Both drawings were used on the hotel stationery. The hotel has a very good name, with excellent service.

2004: I had been commissioned by the same manager to design logos for a proposed new hotel, also at Duxford. I received photographs of unfinished new buildings and some other buildings that were being restored, and had to design the drawings round these. The Signage logo had to be a coach and horses. These were also done in pen and ink.



Le Paradis Parakeets and Duxford Lodge Hotel 2006 (SOLD)



The Coach House Hotel and Coach and Horses signage 2004 (SOLD)

ARTWORK COMPLETED DURING 2002–2004, but used in 2005 for a 2006 Limited Edition Calendar

Nature's Gems Series

Between 2002 and 2004 I produced twelve water colour paintings which I hoped might be used in the design of a calendar. I went out and about at the beginning of each month and decided what flora and fauna might be of interest in a particular month and what would make nice little paintings to go on my proposed calendar. These 12 paintings have the codes NS01 to NS12 ('NS' stands for Nature Series). However, when I designed and published the A4 limited edition calendar in 2005 for the year 2006, it ended up with the title: "Nature's Gems". All 300 editions were sold. And each year since then I have designed and produced a calendar based on my artwork done the year, or re-using some popular pictures from previous years. The calendars remain as popular in 2015 as they were in 2005 and lovely people come back to purchase them year after year. The calendars have been sent all over the world. I also now produce A5 and Half A3 Calendars, as well as CD size calendars in a plastic case.

Nature's Gems: January Snowdrops

Artist Code: NS01. Completed March 2002. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD at Hinchbrook Country Centre Christmas Sale 2015.

I was so taken with the subtle, simple beauty of a snowdrop that I had to reproduce it, with cross-sections and bulb. Some aspects were enlarged to show off the otherwise unapparent "delicacies" of the plant. This was the very first painting I thought would go nicely as January in my new calendar idea. However, I realized later that all the other pictures were not "botanical", so this one looked out of place in the initial design. However, with a bit of computer "wizardry" * I made it look like a lovely bunch of snowdrops.

January Poem:

So little sun to light the day— January so cold and bleak. The wind blows cold you cannot speak.
But Nature always has her way, as shining from the darkest day, lovely little snowdrops peak.

And another, in the language of flowers:

The Flower of Hope

A little wren flits here and there, She weaves amongst black branches bare
Through wintry cloud and gloomy day, She scuttles downwards on her way
Amongst the snowdrops bringing hope, A morsel finds then she can cope.

Original Nature's Gems: January Snowdrops (SOLD)

Computerized Nature's Gems: January Snowdrops



*





Nature's Gems: February (SOLD)

Nature's Gems: February

Artist Code: NS02. Completed February 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD to private collector May 2010

I was playing golf at Bourn Golf Club and saw a goldcrest. So with camera and sketchpad in hand I ventured next day back to the spot where I had seen it. The bird let me get very close; as did the little wren who lives in and around my little wild garden.

February Poem:

Winter's grip begins to fail. Sprouts of cuckoo pint, so pale.
Silver shines from willow branch. A wren flits searching for her lunch,
amid the violets' timid bud, as goldcrest watches from above.

Nature's Gems: March and April

Artist Code: NS03 and NS04. Completed April 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 16" x 12". Framed size 20" x 23" [Prints available]

SOLD at the Natural World Art Group (NWAG) Easter 2010 Exhibition at Banham Zoo. The cowslips, field pansy, dandelion, butterfly and frog in this April picture were

all found in my little wild garden, so the field trip was nice-n-easy! I painted these two pictures on the same piece of paper and rather than cut them, I framed it whole.

Cambridge Botanic Gardens provided the flora for March; I attended a two-day session to paint spring flowers, and these were the only British 'wild' flowers on offer (all the others being exotics).

March Poem: March brings winds to chill you more. Tucked in woods the hellebore, | flowers black with ebony sheen, others, brightest shiny green. | Primrose yellow at your feet, burst into flower—a real treat!

Fantastic purple hellebore With blackened seed pods to ensure | Perpetual growth for this lovely sight, Bursting open with all their might | The seeds to earth cocoon in sleep, When spring is come again they peep.

April Poem: Tortoiseshell, the nectar sips, from dandelion's golden lips.

Field pansy creeps amongst the leaves. A frog sits silent, never breathes, as cowslip towers to the sky, April rain comes by and by.



Nature's Gems: March and April (SOLD)



Nature's Gems: May (SOLD)

Nature's Gems: May Kingfisher

Artist Code: NS05. Completed May 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 21" x 17" [Prints available]

Selected for and SOLD at the National Exhibition of Wildlife Art (NEWA), 2007.

Kingfisher, *Alcedo atthis*, Yellow Flag Iris, *Iris pseudacorus*, Blue Damselfly, *Libellula*, Lesser Pond Sedge, *Carex acutiformis*.

The kingfisher dashed passed whilst I was enjoying the sun in my little wild garden, he rested fleetingly on a bramble near my tiny wild pond (no fish), then whirled away out of sight. I sat wondering whether I had really just seen that! It has been back several times, but usually to my neighbour's (much bigger—huge) pond with fish, but still flies occasionally through my garden, and probably has a fleeting rest when I am not looking.

Of the twelve calendar pictures, this was my favourite and, when I decided to become a professional artist in March 2005, I used the kingfisher for my logo.

May poem:

A fleeting rest, kingfisher blue, amongst the brambles, out of view. | Yellow flags rise tall and bright, as dazzling damselfly so light, | flits amongst the leaves of sedge, and other plants by water's edge. | With tinselled spots upon his crown, and iridescent feathered down | This splendid bird with beak of might, Sits on his perch with eagle's sight | He plunges suddenly with speed, And catches fish amongst the reed.

Nature's Gems: June

Artist Code: NS06. Completed October 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD, Cambridge Open Studios 2014.

The foxglove, poppy and spearwort all grow in my little wild garden and the burnet moth sometimes shows amongst the flower heads. Poppies come in all sizes and reddish hues and are fascinating to watch as their silken petals ripple in the breeze.

June Poem:

Pompous poppies grab the scene, voluptuous red and silver green.
In windswept fields a shimmering light, Rippling red for our delight
Lest we forget, a tearful eye, For killing fields of years gone by.
But greater spearwort dazzles too, whilst foxglove, sombre violet hue,
hides behind the sunny sight. See burnet moth, its wings so bright.

Nature's Gems: July

Artist Code: NS07. Completed July 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD at the Holt Picturecraft Gallery, September 2009.

Swallowtail butterfly, *Papilio machaon*; Milk Parsley, 'Marsh Hog's Fennel', *Peucedanum palustre*.

This painting was selected for the National Exhibition of Wildlife Art (NEWA) 2007.

The idea for this picture came from a holiday in Spain, as I saw my first beautiful swallowtail butterfly there. I looked up the English version on returning home only to find that it is only found in a few places in Britain. Trips to the Norfolk Broads and Wicken Fen revealed the milk parsley on which it feeds, but no butterfly. A deceased specimen as resource was all I could lay my hands on, but the beauty in life lingers after death.

July Poem:

In boggy fen, in sweet July, a swallowtail may catch your eye.
But take away the fragile flora, milk parsley and its umbelled aura;
Soon the butterfly will die, extinction then we know is nigh.

Nature's Gems: August Reed Warbler

Artist Code: NS08. Completed August 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD at the Hinchingsbrooke Country Centre Christmas Fair 2015.

This painting was featured on the front cover of a little book about reed published by the British Reed Growers' Association entitled: *The Reed* by S.M. Haslam, which can be downloaded free here:

<http://www.brga.org.uk/files/cgi-bin/TheReedSHaslam2009.pdf>

All sorts of warblers were spotted when I visited some reedbeds in the Fens, and this little bird caught my eye. At an exhibiting show in Newmarket in November 2005, I was intrigued that one lady leaned towards a print of this picture with outstretched hand and tried to touch the reed as she thought it was a real one stuck on the paper.

August poem:

August mists roll over bog. A man is walking with his dog.
The reeds in gentle breezes sway. The safest place by night and day,
for warblers who may soon be gone, to distant lands for winter sun.

Nature's Gems: September and October

Artist Code: NS09 and NS10. Completed October 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". Framed size 20" x 23" [Prints available]

Like March and April, September and October were painted on one sheet and framed as a whole.



Nature's Gems: June (SOLD)



Nature's Gems: July (SOLD)



Nature's Gems: August (SOLD)



Nature's Gems: September and October



Nature's Gems: November (SOLD)



Nature's Gems: December (SOLD)



September: Oak, rosehips and blackberries, all came from in and around Comberton. This was a painting I had to finish while on a Spanish Holiday. Unfortunately, the top left hand corner of the paper got damaged during the flight. But—having put some 45 hours' work into it and no time to re-paint because of a printing deadline, I felt it would give the original picture some character to frame it with a damaged corner.

October: The horse chestnut and spindleberry are such wonderful colours. These were drawn from specimens in our local Watts Wood, named after an exuberant local councillor (Bill) who did much for the trees and other projects for the village during his long and active life of service to the local community.

September Poems:

Autumn leaves are golden brown, And from the trees come tumbling down
Beetles seek their winter home, And gather goodies as they roam
Whilst birds must feed and fatten fast, As winter all around is cast
September rolls in golden skies; Nature's fruits before our eyes,
glow red and black and gold and green, the best of art you've ever seen.
Hoard the nuts and fruits so bold, to brighten up the winter's cold.

October Poem:

October brings a shorter day. Seeds 'erupt' and drop to earth,
to nestle down, await new birth. See the spindle's colours bright.
The conker's glistening, shining light: majestic leaves—majestic sight!

Nature's Gems: November

Artist Code: NS11. Completed November 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD at my Cambridge Open Studio Exhibition July 2015.

In dingy, dark November, I was perplexed by the lack of plants to paint for this month's calendar picture. I play tennis in Cambridge, and a SSSI footpath (to Coton) runs alongside the clubhouse. So after one of my winter 'tennis afternoons' I searched the footpath for something to inspire me. These little gems attached to the woody nightshade stems were criss-crossing in abundance through the grass and dead plants, and the ivy appeared to be holding up the leafless trees. So they got plucked and drawn!

November Poem:

November skies, darkness threatens. Foggy mists roll over time.
The glistening woody nightshade berries—solace in the winter's grime.
As ivy shows her different faces, Fauna runs to sheltered places.

Nature's Gems: December

Artist Code: NS12. Completed December 2004. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 9" x 12". Framed size 19" x 15" [Prints available]

SOLD at my Cambridge Open Studios exhibition 2014.

The little robin lives in my little wild garden, making a great deal of noise if another invades. I had to venture to my golf club for the holly, as the tiny saplings I had planted in 2003 in my little wild garden were still in infancy. There are two genders—only the females bear the berries.

December Poem:

December days grow shorter still, but even in the darkest depths,
Holly's light shines out, protects. A friendly robin, brave and bold,
feathers puffed against the cold, truly gardener's friend of old.

AMATEUR ARTWORK 2002 TO 2005

Please note that all paintings listed from here to the end in this Catalogue were painted prior to my turning professional, listed by Artist Codes 0000 to 0020. I started to number them in this way not in any particular order, then realized that if I was to be a professional, I needed to have a proper coding practice. So I decided after these 21 pictures that I would have four-digit Artist Codes, the first two digits representing the year, and the second two digits the order in which I either painted or sketched the artworks (not necessarily completing them at the time), i.e. “1023” was painted in 2010 and was number 23 of 23 paintings produced during that year.

Spanish Garden Field Notes

Artist Code: 0000. Completed July 2002. Original water colour. Framed size 19" x 23" [No Prints].

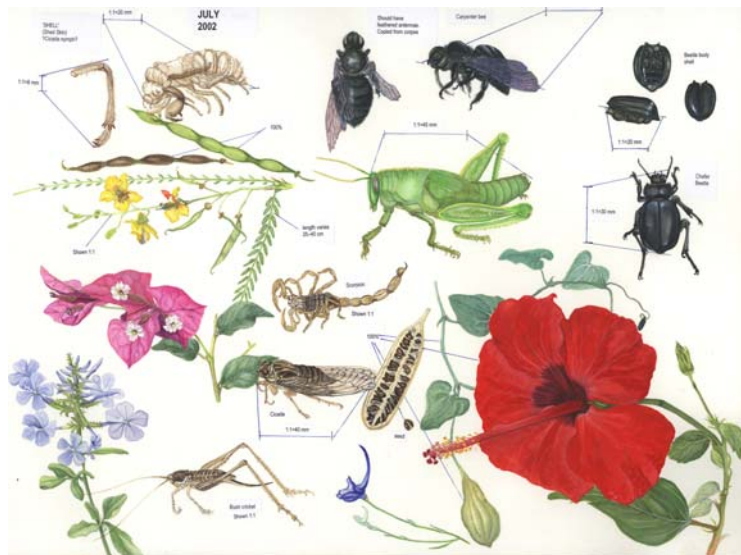
My first ever holiday in Spain in July 2002 was at the invitation of my lovely sister, Rosemary, to her special farm house (Cortijo del Guarda) in a secluded, wild valley in Cortijo Grande.

The house is available for holidays. Visit:
<http://blueseavillas.co.uk/?property=cortijo-del-guarda>.

I just sat for hours in the garden, watching the local flora and fauna and drew these sketches to remind me of my first visit to that lovely country.

I used the hibiscus flower in one of my calendars with the following poem:

Hibiscus red in a trumpet bloom, Dispelling any thought of gloom
In gentle breeze the petals sway, And on the bush a vast array
In sunny Spain profusely grows, But Britain's 'Best' at Garden Shows.



Spanish Garden Field Notes

Bird of Paradise (Strelitzia)

Artist Code: 0001. Completed September 2004. Original lifesize oil painting on stretched canvas. Framed size 20" x 24" [Prints available].

SOLD to private collector.

My second holiday at Cortijo del Guarda, in early July 2004, saw these beautiful clumps of flowers growing in the terraced garden. I had taken my painting equipment with me to finish off a couple of paintings, but every time I went outside the beauty of these orange and blue starlets haunted me. With permission of my big sister I cut them and placed them carefully in the middle of my clothes in the suitcase and hoped they would not be damaged in flight. Hardy things, they remained in perfect condition until I had finished my painting back home in England. This painting was featured in the local newspaper and described as an “exquisite picture of an exotic plant”.

Poem:

Gorgeous tassels, blue and gold, The “birds of paradise” unfold.
With crimson sheath, unfurling fronds, The blade of leaf together bonds.
This wondrous plant will stir the heart, Like lovers who will never part.

Yellow Daffodils

Artist Code: 0002. Completed March 2002. Original water colour. Framed size 19" x 25" [Prints available].

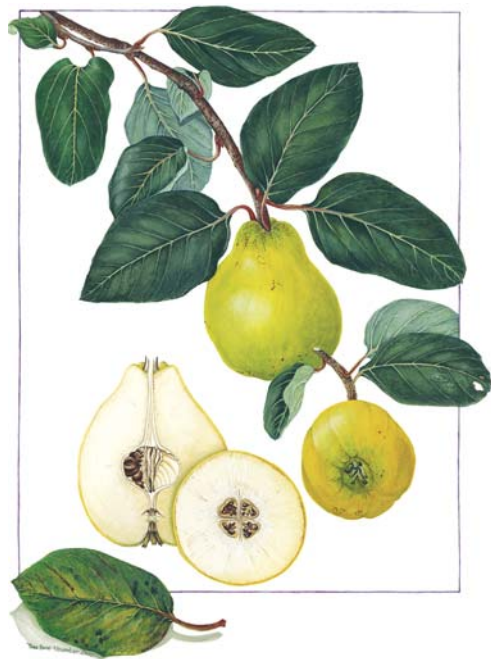
Having taught my self to paint from the age of seven, I decided in 2002 to apply for entry to learn Botanical Illustration with the University of Cambridge, who run courses from Madingley Hall. I spent the next two years doing three



Bird of Paradise (SOLD)



Yellow Daffodils



Golden Quince (SOLD)



Carnation (SOLD)

courses, two of ten-weeks' duration (2 hours, once a week) and one of five weeks, to learn the craft. My tutor was Georita Harriott, who proved to be my inspiration for turning professional, as she was most encouraging, and a very good teacher.

What can you say about one of the world's most beautiful spring flowers? It was my first attempt at botanical illustration, after the "leafy" preliminary practices in the class, which, when I have passed on, may hopefully be termed, "my earliest [professional] work"!

In the Language of Flowers, the Victorians associated Daffodils with Chivalry, Faith, Honesty, Forgiveness, Rebirth and New Beginnings. Coming up each Spring as Daffodils do, it is easy to accommodate Victorian reasoning.

Poem:

Trumpets with a silent call, Burst petals six from crinkled shawl
On slender stems stand tall and proud, And brighten duller days of cloud
What can we say on such a sight, 'A golden daffodil delight!'

Golden Quince

Artist Code: 0003. Completed November 2002. Original water colour. Framed size 18" x 22" [Prints available].

SOLD at my Cambridge Open Studios Exhibition, July 2008.

Japanese Quince, *Cydonia oblonga*, grows in South west Asia, Turkey and Iran.

I was playing golf in late October 2002: as usual I had left the fairway. I was so busy looking for my ball in the long grass that I failed at first to spot the golden baubled fruits hanging from a Quince tree. My golf ball was nestled at its roots and when I looked up the golden pear drops dazzled me as the early morning autumn sun came from behind a cloud and showered the gems in sunlight. I sought permission to pick a branch and some fruit, to capture the weeping elegance of the branches under the weight of the 'tantalizing' fruit (though it is very bitter to the taste, and in Victorian meaning refers to temptation).

Poem: Golden Temptation

The language of love cannot always speak,
For havoc and stress it can sometimes wreak
The Quince is a golden, beautiful fruit
But its taste, oh so bitter, is not quite so cute
But as in temptation, if you follow the trend
Although gold at first, there'll be tears in the end.

Carnation (Dianthus)

Artist Code: 0004. Completed November 2002. Original water colour. Framed size 16" x 22" [Prints available].

SOLD at my Cambridge Open Studios Exhibition July 2015.

Sometimes called, "The Flower of Love", someone bought me a bunch of beautiful carnations and I was enraptured by the colour and lines of the plant, and the waving and curling of the slim-line leaves, so just had to paint it!

Poem: The Flower of Love

Fancy petals, many whorls, A gift of love, desire unfurls
A message from the gods with love, Carnation splendour from above
Of many colours perfect blend, A couple's quarrels for to end.

White Lilies

Artist Code: 0005. Completed June 2002. Original water colour. Unframed size 12" x 16" [Prints available].

SOLD to private collector, November 2014.

In November 2015, I was approached by Grace Cole Limited, who "produce award winning bath and body products, cosmetics and beauty gifts—the UK's finest bodycare products" (Cheadle, Cheshire SK8 3SR), and was asked if they could use this lily picture to promote a new brand they were bringing out in 2016. Contracts were signed and they are licensed to use the artwork for one year, in the first instance.

Known as the Easter lily, *Lilium longiflorum*, this is an early botanical study of mine, an exotic flower which left yellow stains all over my carpet as it faded (and which I failed to notice until too late—new carpet!). The melded beauty of the leaves and eloquent bulging of the buds of this plant, I think, surpass the elegant flower trumpets. I included this painting in one of my calendars, and also included the initial sketches.

The following poem went with the illustrations:

Deliberation, thought and trial, Means you have to wait a while
Before the pattern starts to fit, Into the picture bit by bit
The finished plan: white lilies fine, with wavy leaves all shimmer and shine

And another little poem in the language of flowers:

White for Purity
How sweet is love so lily white, So precious, but a distant light.
You cannot say what's in your heart, Nor let her know you're torn apart
But say it with a lily pure, To show undying love demure.

Tulip Story

Artist Code: 0006. Completed March 2003. Original water colour.
Unframed size 12" x 16" [Prints available].

SOLD at my Cambridge Open Studios Exhibition, July 2008.

This is a lifesize water colour botanical illustration (with a 'twist'). An idea to tell a story in one picture resulted in several trips to different florists and garden centres to find tulips which fascinated me. This drawing was composed to tell the life story of a tulip, from bulb to over-out flower. After putting most of my idea onto paper, a slight mental conniption resulted in the flashy over-out flower head, leaves and stem erupting from the right hand side bringing a slight 'twist' to the not-so-botanical-study—but I liked it, and so did the purchaser of the original (although my art tutor said it would not hold up as a true botanical illustration!).



Tulip Story (SOLD)



White Lilies (SOLD)



Pencil Sketch, Tulip Story

Malta February

Artist Code: 0007. Completed February 2003. Original water colour.
Unframed size 9" x 12" [No Prints].

Gift to a special friend, May 2007

Bitter Almond, *Prunus dulcis*; Clementine, *Citrus reticulata*; Blood orange, *Citrus x sinensis*.

I was fortunate enough to be offered a chance to visit Malta in 2003, whilst my hubby was on a golfing break in Spain with the 'boys'.

It was the first time I had been away by myself, and only the second time in an aeroplane. I survived the flight and was totally immersed in Malta and its habitat, and flora and fauna (although I was not keen on the many built-up areas).

For a whole week I went out with my sketch pad during the day, and in the evenings painted. I put these three plants together in one painting, as the colours seemed to fit so nicely.

Whilst in Malta, I was saddened to see the lack of surface water (ponds, rivers, etc.) so decided to write a short article about it, after keeping a daily diary during my visit of all the places, sounds and sights I encountered, which was published in the *Tropical Agriculture Association Newsletter*



Malta February (GIFTED)



Pink Orchid (SOLD)

(now Agriculture for Development) “Fresh water and crops in Malta”. In, *Tropical Agriculture Association UK, Newsletter*, pp. 25–29, June 2001. 40pp., ISSN 1759-0604 (Print), ISSN 1759-0612 (Online). The article is shown in full at the end of this section of paintings.

This painting was to have been my February painting for the Nature’s Gems series Calendar (2005–2006), but upon reflection it would have looked rather odd to put in a picture of flora from Malta when all the other paintings were British!

Pink Orchid (Phalaenopsis)

Artist Code: 0008. Completed March 2005. Original water colour. Framed size 20” x 29” [Prints available].

SOLD by Private Sale from my Website, March 2014.

I love orchids, so on a shopping trip to M&S one of my closest friends spotted this one and thought I might like to paint it. The result was described in a featured article in the local newspaper as “a gift from a friend, immortalised in print”. One of my neighbours grows orchids and as the plant’s life began to ebb away, I decided it was time to donate it to his collection, where it is now flourishing.

Poem:

Carolus Linnaeus, in his day, Wrote ‘Phalaenopsis’, and then would say
‘The species resembles big moths in flight’, Angled blooms so sweet and light
Sometimes called a Moth Orchid, A tantalizing pink hybrid

Queen Protea

Artist Code: 0009. Completed April 2005. Original water colour and graphite. Framed size 22” x 18” [Prints available].

SOLD at the St Peter’s & St Paul’s Biennial Exhibition, Steeple Morden, Herts, August 2007.

Queen protea, *Protea magnifica*.

A fellow artist who designs and produces elegant African figures and animals by smoke-fired pottery asked me to paint this South African symbol to complement her work. She provided the live specimens on condition that she be allowed to purchase the first limited edition print. The beautiful lines and curves of this spectacular flower held me in rapture, and I intended to include cross sections of flower parts and leaves. However, when I had painted the flowers and stems and stood back to look, I realised I did not really need the other parts (which I had already drawn), so on the original these have been left as graphite outlines (erasing would have damaged the paper). The limited edition prints do not include the pencil drawings.



Queen Protea (SOLD)



Yellow and Red Orchid (SOLD)

Yellow and Red Orchid, *Sophrolaeliocattleya* ‘Mine Gold’

Artist Code: 0010. Completed July 2005. Original Oil on stretched canvas. Framed (with glass) size 26” x 20” [Prints available].

SOLD to Private collector, July 2012.

Chatting with neighbours over the garden fence is still a friendly pass-time in Comberton. I was pottering in my little wild garden and my neighbour called over the fence: “Look at this, what do you think?” I was aghast. The brilliance of this orchid matched the pride with which he was showing it to me. I just had to paint it.

Baby Bloom Cactus (var. unknown)

Artist Code: 0011. Completed July 2005.

Original water colour. Unframed size 12" x 16"
[Prints available].

The "Mummy" of this "Baby" cactus stands about 24" high and is about 30 years old. I have given it to my lovely neighbour, Alan, because it was getting much too big for my office windowledge. The "Baby" in the painting was one of many babies which kept growing from the parent and which I periodically removed. This baby was about half an inch tall when it was plucked from its Mother's sustaining body and I decided to plant it in a little pot on its own. Suddenly, in July 2005 at the age of five and in the space of three days, this five-inch tall cactus burst into [seven] bloom, so of course I just had to get it onto paper. The aroma from these flowers is quite striking and invades nostrils upon entering the studio. I worked on the painting solidly during the three days that the flowers were blooming and then as quickly as they had come; they went!



Baby Bloom Cactus

The Last Hunt. COMMISSION

(The Three Horseshoes Pub, Comberton, showing the final Cambridgeshire Hunt Meeting at the pub in 1984)

Artist Code: 0014. Completed November 1984. Original Oil on stretched Canvas, varnished. Framed size 26" x 33" [Prints available].

SOLD to original commissioner in 1984;
RE-SOLD from my website in July 2013 to private collector in Australia.

Although commissioned by the landlady of the Three Horseshoes Public House, Comberton, near Cambridge in late 1983, for reasons unknown this painting lay in storage, unframed, until late 2003. In 1984, a print had been produced to hang in the pub and the original went with the commissioner when she left the pub. The painting (still in new condition) was returned to the artist late in 2003. It was then framed and put back into storage. The commission commemorated the final Meeting of the Cambridgeshire Hunt at the pub, and is historic in that the 'Shoes' (as it is affectionately known by the locals) has altered somewhat since 1984.

"A blast from the past"—whilst sifting through some old papers I discovered a newspaper clipping of a pen and ink study I had produced for the first oil painting commission of the pub (this is the fourth painting I have done of it), published by the *Cambridge Evening News* in September 1979! *



The Last Hunt (SOLD)





Hi-Ho Horses

Hi-Ho Horses

Artist Code: 0015. Completed circa 1975. Original 2-off^o Silk Screen Print (only 1 print has survived). Framed size 24" x 19" [Prints available].

I attended an evening class in 1975 to learn how to do screen printing. I did not take to it, but was pleased with my end-of-class effort. Only this print has survived of the two I printed, and it is framed and stored in my studio. It does reproduce well as canvas and fine art prints.

A little Poem:

Prior to making Art a profession, At evening class I had a session
To learn of silk screen work and print, And learning was a six-week stint
I did not take to this type of art, Although it was good to take a part
I made two prints of my mustang drive, But only one does now survive
After 45 years it is on display, In my studio on any day
So close to my heart a tale of old, But if anyone offers, 'Thanks mate, sold!'

Comberton Church. COMMISSION

Artist Code: 0016. Completed October 2005. Original Oil on stretched Canvas. Framed (with glass) size 19" x 24" [Prints available].

Commissioned by a friend for two special friends, who have given permission for 10 limited edition prints to be run from the original oil painting.

The resource material for this composition was photographed after waking to a very white, snowy morning in late January 2004. I promptly jumped into my land rover and drove precariously to the church (a mile from my house). I needed to hurry because the snow was melting fast. It was a beautiful scene, though the sky was just grey. A few days later I awoke and rather than a grey sky it was a brilliant sunrise and bitter cold. So again I scuttled to the church and imaged my sky for the painting. The two melded together with wonderful effect.

The special friends had lived in Comberton for nearly forty years and were delighted to take this keepsake with them to their new home in retirement. This painting was featured in one of my calendars for the month of December.

A little Christmas poem:

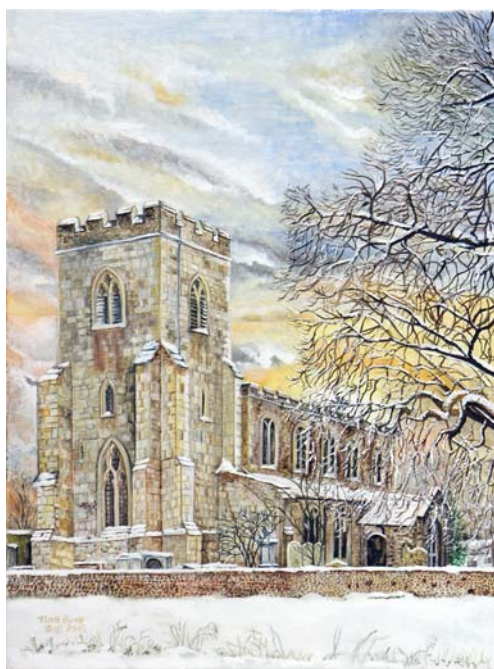
Dear Lord, please protect us from all that is evil in this world, Amen
Thank You Lord for saving me, for being ever close to me.
Each passing day is filled with love, for things that You have given free.
Thy wisdom knows no bounds, You help us when we speak with You.
But some are unable to hear: Please bless them God and help them through—
across the evil abyss to the blessed love of You.
Lend a hand to the man who stumbles, lend a hand to the poor and the humble, Take a
look at yourself today, let God's will show you the way
In whatever you do, let your love shine through, for this is the giving day.
As we sing merry music all over the world, Buon Natale, Joyeux Noel
As we sing merry music all over the world, Fröhliche Weihnachten, Happy Christmas as
well!

Fruities [FREE] COMMISSION.

Artist Code: 0017. Completed March 1985. Original Oil on Canvas board. Framed (varnished) size 28" x 34" [Prints available].

My mother asked me to paint her a nice picture to go over her mantelpiece. I put this still life together painting in oils on hardboard with a palette knife, which is in the style that she likes. I always felt uncomfortable with a great knife in my hand, but used it to experiment. Mum liked it very much—and that is the only thing that mattered to me.

Sadly, my mother passed away in March 2007, so my two sisters said I should have the painting back, so it is now in storage. It has been out at some of my studio exhibitions, but it is still dear to my mother's memory so still a bit precious to me.



Comberton Church (SOLD)



Fruities

Cuckoo Pint Story

Artist Code: 0018. Completed December 2005. Original water colour. Framed size 19" x 22" [Prints available].

SOLD at my Cambridge Open Studios Exhibition, July 2015.

Cuckoo Pint, Lords and Ladies, *Arum maculatum*.

A long, slender stick of bright red berries (which I later discovered to be extremely poisonous!) was snuggling beneath a hedge whilst I was walking in Derbyshire in 2003. A picture of the growth stages [story] of the plant leapt into my head as I plucked the stem. I carried it a further four miles to my caravan base and kept it in the fridge for the next week in the hope that it would not fade before I had time to paint it at home. I realised I would have to paint the picture from right to left on the paper, as in my hand was the end product rather than the beginning. It took nearly two years to complete!



Cuckoo Pint Story (SOLD)

Toad Lily (Tricyrtis formosana)

Artist Code: 0019. Completed March 2005. Original water colour and pen and ink on Bristol parchment. Framed size 11" x 15" [Prints available].

Donated to Charity fundraiser in support of CAMSight, December 2015.

A three-day art course at the Cambridge University Botanic Gardens threw up these little beauties next to some old pots in front of one of the greenhouses. The design was originally meant to be a pen and ink study, but the delicate purple beauty of the flowers, and autumnal yellow green leaves prompted the capture of a colour version.



Toad Lily (Donated)

Songthrush and Rusty Nail

Artist Code: 0020. Completed March 2005. Original water colour and pen and ink on Bristol parchment. Framed size 12" x 9" [Prints available].

SOLD at the Newmarket Art Craft & Design Show, November 2006.

Songthrushes are getting rarer by the day. I am flattered that one still occasionally explores my little wild garden, but am perplexed that the dense habitat behind my garden where thrushes used to nest has now been totally obliterated because of new houses being built. And, very sadly, the visits of the thrush continue to decline (none at all during 2012, 2013, 2014! But at last one in 2015—wonderful; but none so far in January 2016).



Songthrush and Rusty Nail (SOLD)

My published article about Malta, in relation to a visit in 2001 and the painting under Artist Code 0007 above entitled “Malta February”. *Tropical Agriculture Association Newsletter* (now *Agriculture for Development*) “Fresh water and crops in Malta”. In, *Tropical Agriculture Association UK, Newsletter*, pp. 25–29, June 2001. 40pp., ISSN 1759-0604 (Print), ISSN 1759-0612 (Online).

Fresh Water and Crops in Malta (February 2001)

Tina Bone

I could not refuse a very kind offer from Dr Sylvia Haslam (a leading international authority on rivers and their vegetation, and lecturer at the Universities of Cambridge and Malta) to stay with her in Malta for a week in February this year, with the opportunity to accompany her on a field trip or two. For all this, my grateful thanks.

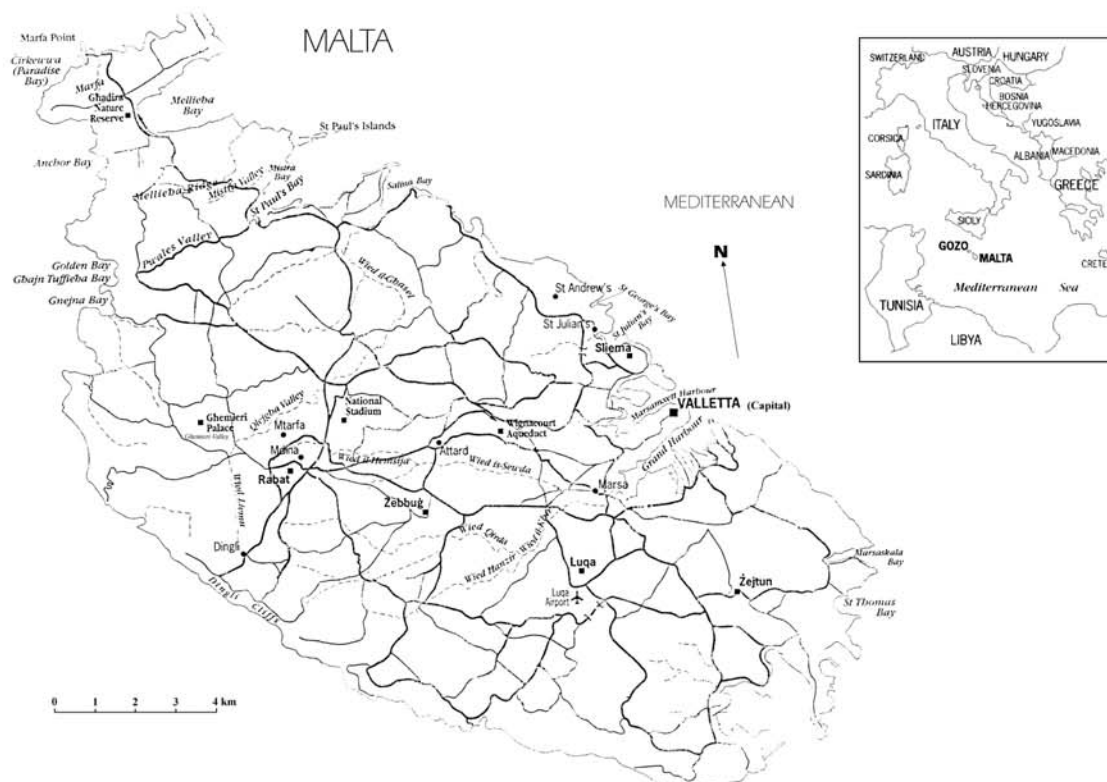
As this was my very first visit to Malta, I decided to keep a diary. Of course, most of the writings would not make appropriate reading here, but I have picked out some notes and photographs, which may be of interest to TAA members. The names of places visited have been omitted intentionally (although some town names are mentioned to broadly indicate the areas visited) as this article is intended to give an outline view only of the island as perceived by a first-time lay-visitor, not to provide statistical analysis.

St Julian's

On the first morning, I walked into the town, crossed the busy main road at the bottom of the hill (Sliema to the right, St George's Bay to the left), crossed some

waste land next to a 'dirt' football pitch surrounded by a high breeze-block wall and chain-link fencing, stepping between the magnificent wild golden crown daisies growing in abundance, and trying not to trample the mingling clumps of delicate lemon-yellow cape sorrel.

The azure blue sea was ahead of me as I walked amongst very built-up streets (schools, municipal buildings, old forts, terraced flats and single dwellings) interspersed with waste ground waiting to be developed. Nearly all the single (older) dwellings had gardens, and all appeared to have the same plants growing in them—a fig tree (bare in February), a large 'exotic' prickly pear (I learned that 'exotic' means brought in from other places, in this case from tropical America), an almond tree (I was amazed to see all seasons' growth at the same time: some trees were in flower, some had green leaved shoots, some had green almonds, and others had ripe fruits ready to be harvested. Dr Haslam confirmed that this 'rotation' of almonds was intentional—and also of figs and carobs), potatoes, broad beans, and fennel. Every



spare wall had a leafless grape vine growing against it, some looked very ancient with the main stem measuring some 20 cm across. Even wire fencing (including barbed wire) had vines like old and fraying twisted grey ropes interlaced along them. In most cases, the trees and vines looked very neglected (i.e. no sign of recent pruning), so I suspect that these were not now grown to feed the hungry.

Not a sign of any surface freshwater—not even a tiny garden pond.

Field trip: Chadwick Lakes (fresh water)

Background

Two centuries ago Malta oozed fresh water from springs and marshes, and rivers flowed. Today very little natural freshwater remains, but Malta's dry river valleys provide the evidence of a more watery past. Over the centuries water has been removed by land drainage (the marshes were thought to cause illness), and by abstraction. In the 1890s a series of dams, Chadwick Lakes, designed and built by an Englishman, Mr O Chadwick, were constructed along the Qlejgha Valley to capture water for agricultural purposes. Now redundant, they are considered part of Malta's natural heritage. Built over natural springs,

the lakes have clay linings to hold the all-year spring flow and the winter rains. The valley floor is mostly Globigerina limestone, and the hills above are Coralline limestone with some fertile terraced fields and new urban development.

The Lakes

From 'home base' at St Julian's, after a rather bumpy 20-minute car ride over the pitted Maltese roads, we turned down a dirt track where, in two hundred yards or so, we stopped on a bridge. Each side of us below were two 'ponds'. Our driver exclaimed: 'This is it!'. Although I was surprised at the small size of the 'lakes', as we walked along the system I quickly began to appreciate the beauty of the long, narrow and winding scene comprising two small lakes at the head, several 'dams' (over which water cascaded some times), a poplar wood with a carpet of greenery and flowers below, eucalyptus (another 'exotic') wood, and fabulous limestone rocks arching up one side or other of the river bank where spates had gnawed and gouged out weird and wonderful shapes over the centuries—it was difficult to imagine the horrendous power of such rushing waters when a lot of the water course was bone dry—and February is purported to be the wettest month of the year! (see Figs. 1a,b,c).



Fig. 1a. Upper (and larger) Lake.



Fig. 1b. Poplar wood.



Fig. 1c. Dam.

Several stone walls were dotted along the whole length of the river system, many with mounds of prickly pear lazily stretched out over them. Being extremely heavy, the mass of green pads had caused the wall to collapse in several places. No attempt had been made to repair this forced dilapidation.

Since the early 1980s, Dr Haslam has monitored the 'state' of Chadwick Lakes. She pointed out to me the

way different plants react to different kinds of pollution, some indicators being leaves too big, or yellowed, or tiny, and the absence of some species which, in previous years, had been abundant. Until recently pollution had been mainly due to agricultural run-off (e.g. abundant use of manure and fertilisers). A new urban settlement had sprung up near Mtarfa which had led to new and more harmful pollution

Malta—Water and Crops

entering the Chadwick Lakes system—household waste and general ‘urban’ and road run-off (see Figs. 2, 3 and 4). (It is worth mentioning that untreated sewage has been a pollutant in some areas. Malta has no municipal sewage treatment infrastructure; all sewage flows directly into the sea.)



Fig. 2, River Bed (1994): lush and proper vegetation (although river bed dry).



Fig. 3, Run-off pipes, situated just above Fig. 2 (2001): four pipes with outfall running down the rocks into the ‘watering’ hole at the bottom and on into the river system.



Fig. 4, River Bed (2001): Same place as Fig. 2 (close-up), lush vegetation gone, different (pollution-tolerant) species growing in turbid water.

Goats and sheep (for meat and dairy products) used to walk this trail all the time and would drink from the watering hole shown in Fig. 3. All other livestock (pigs and cattle) is kept indoors. I never saw a pig or a cow while I was there, but I heard pigs being slaughtered and caught a whiff of cow with the odd ‘moo’ on several occasions whilst on my travels. The livestock are housed in stone, windowless buildings, placed behind stone walls, usually on the edge of fields in which fodder crops grow. So it was wonderful to see a herd of goats and sheep walk passed us as we surveyed the river valley beyond the Chadwick Lakes (see Fig. 5)



Fig. 5, apparently a rare sight—Goats and sheep with shepherd(s) walking along the river valley.

Field trip: southern, western and eastern areas

Another field trip covering several river valleys to the east of the island proved disappointing for Dr Haslam, as pollution appeared to be much worse than had been recorded during her visit several years before. Although there was some (rain) water in some of the beds, most of it was polluted. In 2000 the rainfall had been minimal, leaving stagnant pools where normally some water would be running. As well as (illegal) outfalls from pig farms and agricultural run-off, a concrete ‘run’ had been laid from a main road so that lorries could back down the ramp and dump their waste directly into the river bed.

The south west coast of Malta has wider, fertile river valleys than the northern and eastern sides of the island. Although in the valley bottom the fields are flat, they are still small and separated by (mini) stone walls. As the fields progress up the valley sides, they become smaller and the stone walls become more substantial to hold each terrace.

Fig. 6 shows a wide cultivated valley, with all fields in use. The usual crops are potatoes, onions, cauliflowers, cabbages, kohlrabi, artichokes and carrots. This photograph was taken by Dr Haslam in April 1987. Note the prickly pear hedge on the left (edible

fruits, and the 'leaves' for animal fodder) and water retainer front left, fig trees in the foreground on the terrace below, and trees down the left-hand side and across the middle. In Malta's hot and windy Mediterranean climate, trees and shrubs grow well by the retaining walls and provide shade. Tree crops include: carob, fig, olive, pistachio and pomegranate. On my many walks through the towns, villages and open countryside, I noticed a lack of citrus trees. But a refreshing sight in many of the tiny gardens sandwiched between tall buildings in the towns were individual lemon and orange trees, heavily laden with fruit. (Upon further investigation, I discovered that citrus groves have to be officially registered!)



Fig. 6 (1987), Dry cultivated valley, near Dingli.

Figs. 7a,b illustrate some agricultural aspects in February 2001. Fig. 7a shows a barley field, just pre-ear, a fallow field ready for sowing, and a field full of very luscious potato plants (harvest in April, probably for export to Holland). Apparently, one year recently so many potatoes were exported that the locals had to put up with a potato shortage. This is a typical farming village community, with its own church (there are 365 churches on Malta, one for each day of the year!). Note the cane growing mid-left (much used for fencing and matting, etc.), this being the only indicator that there might be some fresh water



Fig. 7a, typical farming village community.

around, although (with one exception) close inspection of the cane stands I visited revealed none. (Of course, cane roots go deep into the soil, probably up to 2 m, so this is probably where the water is.)

Further along the south western coast (Fig. 7b) some fields are still worked in the fertile valley bottom, although up the sides many look unused and neglected, others contain barley fodder for the invisible bovines. The glinting rows of polythene cloches were bringing on courgettes, some were already in flower. Note the prickly pear hedge left centre, and the cane right centre. Vines (clipped to their winter stance) are growing above the plant-covered terrace wall on the left, and on the right next to the road is a river bed. The route of this river has been periodically altered to provide extra fields or to make way for roads. Many springs had historically run down both sides of the valley and into the main river, but all were now dry. Across the road on the right (out of camera shot) were several terraces separated by high (c. 6ft) retaining stone walls, with a fence of cane protecting successive fields of brassica and beans and potatoes from the wind.



Fig. 7b, Courgettes under polythene cloches, and vines. Close rotation of crops produces all-year-round harvests; cloches and greenhouses speed up growth of courgettes, melons, aubergines, tomatoes and cucumbers.

Near the National Stadium (below Mdina to the east) a vineyard stretches as far as the eye can see. The modest-looking estate residence seen in the distance was, after a half-hour walk down the side of the vineyard, actually a huge villa. The vines were planted in neatly clipped rows about ten feet apart. The fruit from these vines produces local wines (I purchased some: La Vellette vin rouge (1999), Marsovin Winery, Marsa, Malta—very nice). This was the only large expanse of vines I came across on my travels (both walking and by car), although, as mentioned above, there were several small fields of vines dotted about (see Fig. 7b).

**'Round-up'**

Fig. 8 shows the beautiful river valley near St Julian's which runs to the sea. Note the trees which have been planted along the sides of the valley in pursuance of the age-old practice of shooting and trapping migrating birds, and the neglected terraced fields and their retaining walls. Only a tiny percentage of the terraces is still farmed. The valley floor is completely dry.



Fig. 8, Valley near St Julians.

From my short stay, I surmise that Malta's natural surface water has disappeared. It was rather strange to see dry river beds everywhere. I am reliably informed by Dr Haslam that there are still a few natural springs, but these are below ground or well hidden, and their waters are mainly used at source. The few wells I saw in people's gardens (both in the villages and in the towns) may be ornamental, but can also be for real—every dwelling is supposed to have a cistern (disguised as wells?). Boreholes have been sunk by both the Water Services and by farmers, primarily for mains supply, but also for the farmer's own use, who may supplement his income by selling it. Every house has a water tank on its roof, not to catch the rain fall as I thought, but to keep a water supply available to the inhabitants when the Water Services turns the mains supply off, as apparently happens quite often and without warning! Locals may drink tap water; but most Maltese and all visitors are encouraged to drink bottled water only. Half the mains supply is now reverse osmosis, available to farmers for irrigation if they are willing to pay for it.

On the outside, traditional farming in Malta appears to be flourishing in areas which have not yet been swallowed up by surging urban development. I suspect, however, that the quality of the soil could deteriorate rapidly because of over-cultivation (Malta's warm climate allows abundant harvest all year) were it not for the over-use of fertilisers. The

price to be paid for this over-use is the resultant pollution leaching into the aquifer and poisoning the remaining water.

I read with interest in Air Malta's in-flight magazine (February 2001) that Malta's sister island, Gozo (c. 14 × 6 km), still has many natural springs, wells and reservoirs. About 45 hectares are intensively farmed and 7.5 hectares are covered by greenhouses. The island boasts self-sufficiency in milk, pork, poultry, rabbit meat and eggs; it also boasts locally produced honey. Farmers in Gozo have made extremely good use of their limited resources, have increased exports of high-value agricultural crops with the resulting improved income. As we flew over Gozo, I could see that she was a much 'greener' island than Malta—no urban sprawl here (but I suspect this will begin to happen soon!). But no obvious expanse of surface freshwater either!

- I pose the question: **How long will it be before Malta, whose land measures a mere 27 × 14 km at its longest and widest parts, runs out of natural freshwater to irrigate her fast diminishing agricultural land?**

*

From the Editor...**A first in photographs.**

Members will see photographs in the *Newsletter* for the first time. I ask myself, 'Why have we waited so long?' We all use photographs and other graphics to reinforce our lecture presentations, so why have we shied away from their use with the written word? Tina Bone, who does the design and desktop publishing of our *Newsletter*, has used photographs to good effect to illustrate her paper on Malta. Readers will agree that they give a better understanding of the local Maltese situation rather than what we visualize in our own minds.

I encourage those of you who will be making presentations at TAA meetings and offering articles for publication in the *Newsletter* to use photographs where appropriate. Moreover, they will make turning the pages a pleasure!

Note: Good quality black and white or colour photographs can only be used if sent to the Editor in hard copy (sae for return). Please do not send in digital format.

A FEW ARTWORKS FROM THE PAST *Just for the Record!*



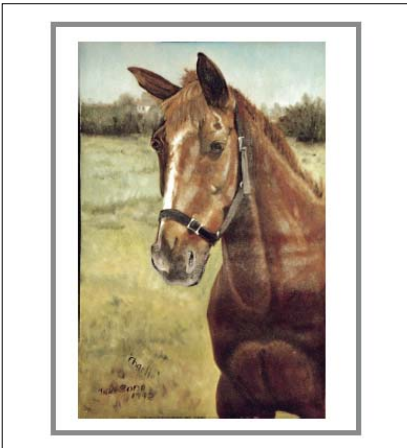
Three Horseshoes 1979



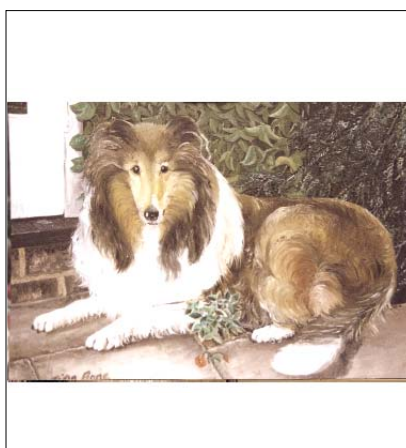
Three Horseshoes 1981



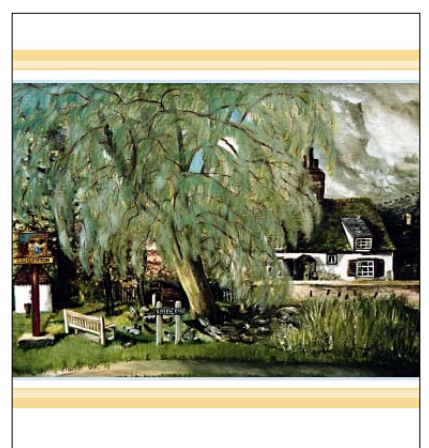
Ziggy's Bungalow (Comberton)



Charlie



Collie



Comberton Pond 1979



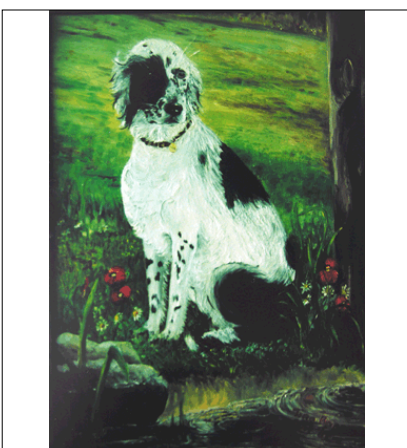
Comberton Pond c. 1989



Dido 1983



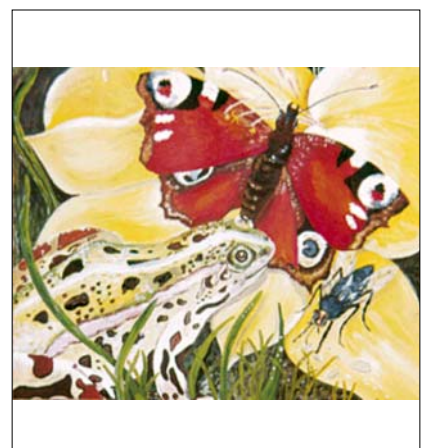
No retreat



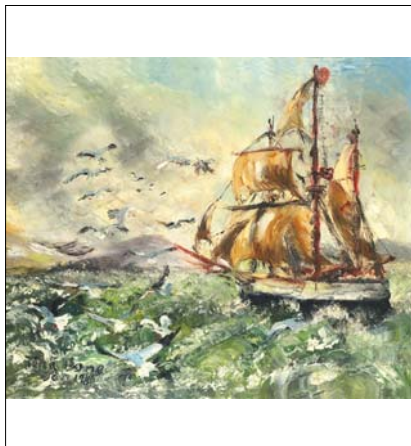
The Dunn's Dog



Bride with Bouquet



Frog and Pals 1973



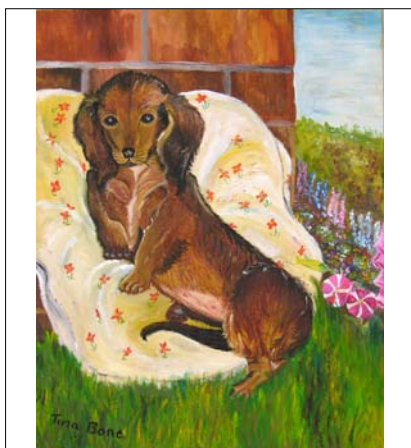
Ghostly Galleon & Gulls 1986



The Grandchildren



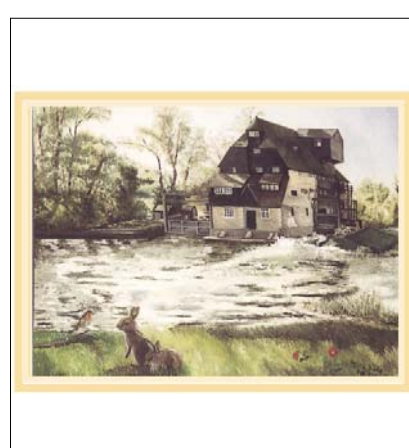
Hamish 1983



Heidi's Cushion



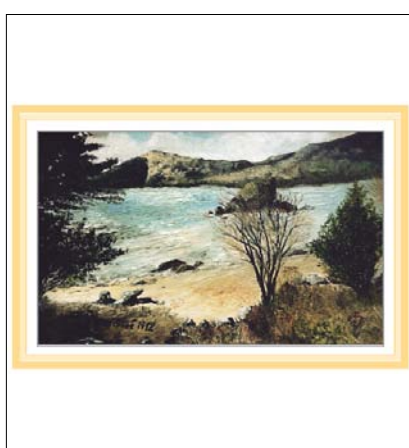
Heron Watery Glade 1983



Houghton Mill 1978



Kes and Sadie



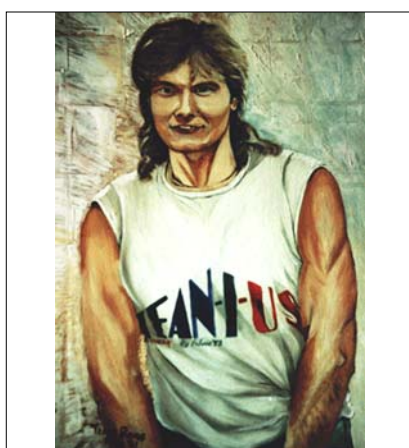
Lake District 1992



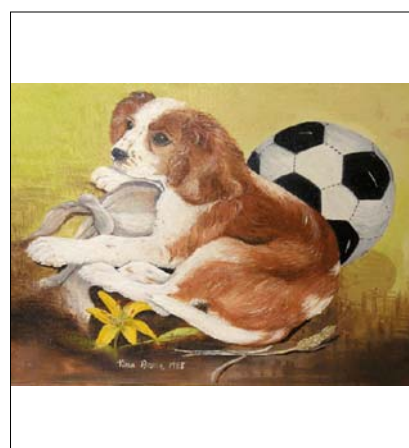
Luke and Gemma



Still Life by palette knife



Mark



My ball



Janet & Paul Newman's Dog



Chinese Style Wall Paintings in my dining room



Spoons and Plates 1973



Rita and Suki



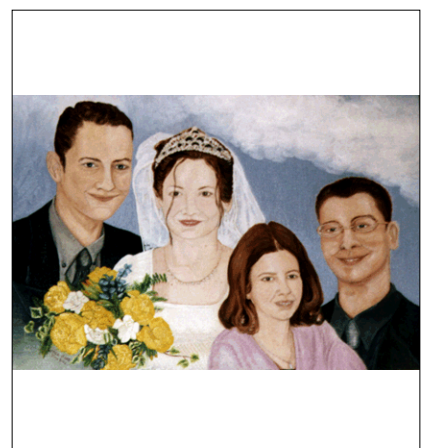
Stoner's House



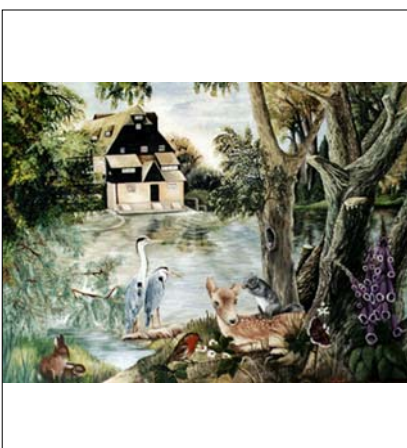
Two's Company



Starling Family of 1957



Wedding Party



Woodland Fantasy



*Madonna & Child Italy 1961**



*Site of Madonna & Child 1975.
Maddaloni, Italy. New picture, as
mine was destroyed by fire in 1973.*

**Photo taken in 1964*



Three Children, Comberton 1990



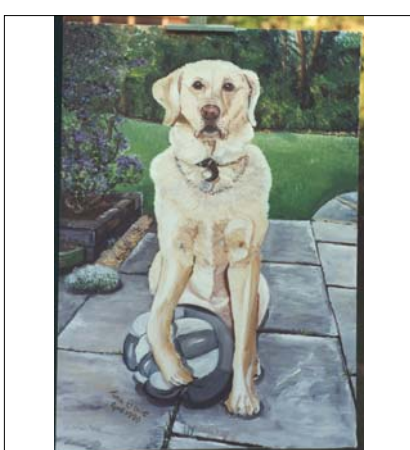
Comberton Pond & Garage 1966



Comberton Pond 1967



Cutie Greyhound 1976



Daniel's Labrador 1990



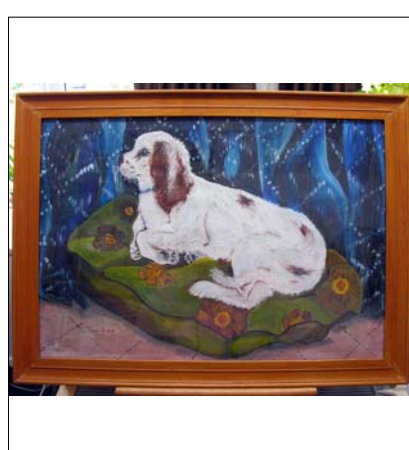
Dead Pheasant 1964



Image from a Plate 1970



Lassie Hunt 1972



Mum Bone's Dog 1974



St Mark's Basin, Venice 1965

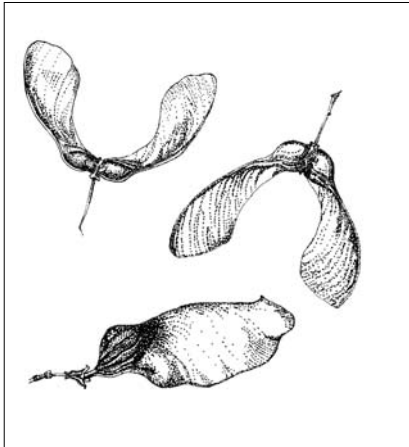


The Bone Family 1980

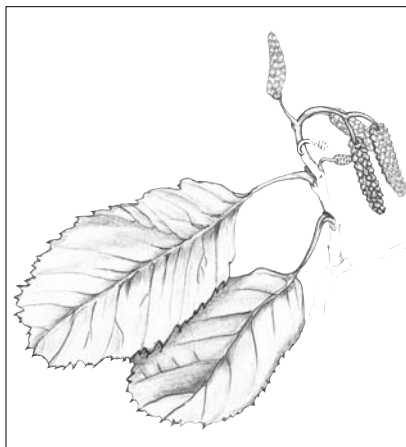


Pete's Family

A FEW SKETCHBOOK DOODLES



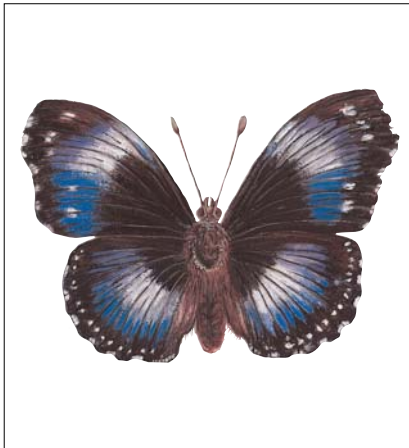
Acer seeds



Alder twig



Beech leaves



Blue butterfly



Chinese lantern



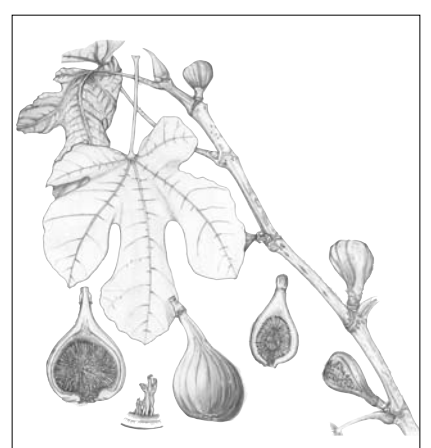
Crab apple



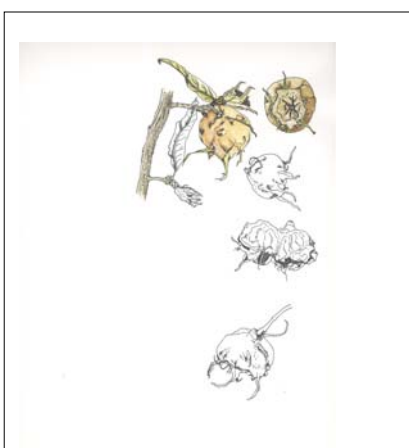
Daffodils



Emperor Moth



Fig



Medlar



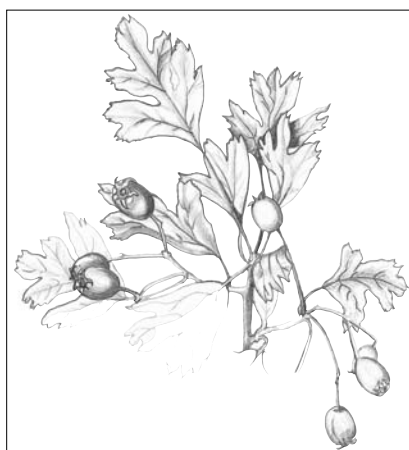
Forsythia



Fresia



Fuschia



Hawthorn



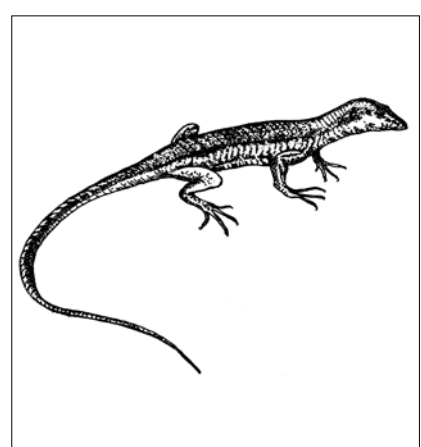
Iris bucharica 1



Iris bucharica 2



Privet



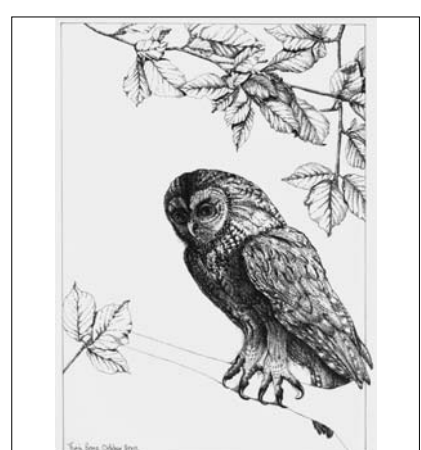
European lizard



Magnolia bud



Oak



Tawny Owl



Moths Male & Female



Peanut



Rose

APPENDIX

EXHIBITIONS and SHOWS

2015

Ongoing:

- Hinchingsbrooke Country Park: Cards for sale in the Café (and they make gorgeous cakes!) Visitors' Centre, Hinchingsbrooke Country Park, Brampton Road, Huntingdon, Cambs, PE29 6DB. Telephone: (01480) 388666.
- Paxton Pits Nature Reserve: Cards and Coasters. The Friends of Paxton Pits Nature Reserve: Chairman, Ray Matthews, 01480 215277. Treasurer, John Knight, 01480 394844. Membership enquiries, Marilyn McDonough, 01480 351823
- The Darryl Nantais Gallery: 59 High Street, Linton, Cambridge, CB21 4HS. Telephone: 01223 891289 Opening time: Tuesday - Friday 10a.m.-3p.m. Saturday 12-4 p.m. Enquiries by email to: Karl Backhurst Website: Darryl Nantais Gallery.

January 2015:

- Submission to the BP Portrait Award 2015, National Portrait Gallery
- Submission to the Federation of British Artists Royal Institute of Painters in Water Colours.

March-June 2015: Bourn Golf & Leisure Exhibition of Course Photographs and associated artwork. 3rd March to 1 June 2015.

April to August 2015: Natural World Art Group (NWAG): Original Artwork, Prints And Cards Banham Zoo, Norfolk.

18 to 21 May: Cambridge Creative Network: 'Creative-Reactions'. Exhibition at St Barnabas Church on Mill Road, Cambridge.

April to July 2015: Creative Coverage Group Exhibition, Forest Connections at New Forest Centre, Lyndhurst, Hampshire.

July 2015: Cambridge Open Studios: Open Week 1, 4-5 July; Week 2, 11-12 July; Week 3, 18-19; Week 4, 25-26 July.

August: Exhibition collaboration between Creative Coverage and Hinchingsbrooke Country Park. Brampton Road, Huntingdon, Cambs PE29 6DB.

August Bank Holiday: 29th, 30th and 31st August 2015. The Fenland Country Fair, Stow cum Quy Park, five miles east of Cambridge, just off the A14 (A1303 junction).

9th to 28th September 2015: Exhibition collaboration between Creative Coverage and Fisher Theatre Gallery, Bungay, Norfolk.

13th September. Craft/Trade stand: Suffolk Spectacular & Country Fair at The Elveden Estate, London Road, Thetford, IP24 3TJ.

26th September: Gransden and District Agricultural Society Annual Show (est. 1891): Art and Craft Marquee.

October: Art Unequalled, Ely, The Maltings, Ship Lane, Ely, Cambs CB7 4BB.

October-November: Sold two of the three paintings I was going to submit to this exhibition, so did not enter. Institute of East Anglian Artists (IEA), The Gallery, 23 Lees Yard, Off Bull Street, Holt, Norfolk NR25 6HS. Submission. Entry By Selection Only.

November: Swaffham Visual Arts Festival 2015 Art Exhibition, 6th, 7th and 8th November. Swaffham Rotary Club

November: Hinchingsbrook Country Park Christmas Fayre Sunday 15th November 2015, 11am to 3.00pm.

November: Foxton 2015 Open Exhibition 13th-15th November 2015, Hardman Rd, Foxton, Cambridge CB22 6RN.

November: St Mary's Church, Comberton. Friday 20 to Sunday 21st November 2015.

November: Cambridge Open Art Exhibition, Art at the Atrium, Swavesey Village College, Gibraltar Lane, Swavesey, Cambridge CB24 4RS. 27th to 29th November 2015.

2014

December 2013 To February 2014: Association of Animal Artists' Exhibition, Wildfowl and Wetlands Trust Martin Mere, Martin Mere Wetland Centre, Burscough, Lancashire L40 0TA.

January: (Submission), David Shepherd Wildlife Artist of the Year Competition.

February: Impington Village College PSFA 53rd Annual Art Exhibition. Impington Village College, New Road, Impington, Cambridge CB24 9LX.

March To September: Natural World Art Group: 19th March to 14th September, Banham Zoo, Norfolk.

April: Society of Women Artist's Open Exhibition (not selected).

9 May-12 May: Fowlmere 16th Spring Art Exhibition, Fowlmere Primary School, The Butts, Fowlmere, Herts SG8 7SL.

11 April-18 May: Association of Animal Artists Annual Exhibition at Castle Parks Arts Centre, off Fountain Lane, Frodsham, Cheshire, WA6 6SE.

17 May-18 May: Fine Art Trade Guild Artists Exhibition, c/o Holiday Inn Elstree, Barnet Bypass, WD6 5PU The Gate Suite, Holiday Inn London - Elstree WD6 5PU.

5-6 July: Cambridge Open Studios (COS), Artist's Studio, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD.

12-13 July: Comberton Village Arts & Crafts Exhibition And Sale. The Village Hall, Green End, Comberton, Cambs.

18 July to 3 August: National Exhibition Of Wildlife Art 2014 (NEWA). Gordale Garden Centre, Chester High Rd South Wirral, Burton CH64 8TF.

19-20 July 2014: Cambridge Open Studios (COS), Artist's Studio, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD.

26-27 July: Cambridge Open Studios (COS)

28 August to 1 September 2014: Marwell International Wildlife Art Society, Rookesbury Manor, Rookesbury Park School, Wickham, Hampshire PO17 6HT. Art Market.

12 April-14 September: Natural World Artgroup (NWAG), The NWAG Gallery, Banham Zoo, Banham, Norfolk NR16 2HE.

Sunday 7 September: Suffolk Spectacular and Country Fair: "Equine and Rural Art Exhibition", 2014 Suffolk Horse Society: The Animal Health Trust, Lanwades Park, Kentford, Newmarket, Suffolk CB8 7UU.

27 September : Gransden and District Agricultural Society Annual Show (est. 1891).

24 to 26 October: Visual Arts Festival: Swaffham Rotary Art Exhibition: The Assembly Rooms, Market Place, Swaffham.

13 October to 2 November 2014: 'Natural Selection' Autumn Exhibition: The Association of Animal Artists exhibition, Thoresby Gallery, Nottinghamshire NG22 9EP.

9th November: The Art, Craft & Design Show, Millennium Grandstand, Newmarket, Suffolk, under the Suffolk Open Studios banner.

14 to 16 November: Foxton Primary School, Autumn Art Exhibition 2014. Foxton Village Hall, Foxton Art Exhibition, Hardman Road, Foxton, Cambridge CB22 6RN.

23 October to 23 November: Palmengarten, Frankfurt 'Medicinal And Poisonous Plants. The Society of Botanical Artists. The third exhibition of paintings and drawings by members of the Society of Botanical Artists (SBA), London, United Kingdom.

21 to 23 November: Parish Church of St Mary, Comberton, Cambridge 2014 Exhibition.

30 November: Artists Group Christmas Exhibition, Caldecote, and sale of Calendars and Cards.

2013

January: BBC Wildlife Artist of the Year 2013.

March-April: Spring Exhibition 'A Brush with Art' Natural World Art Group, Banham Zoo, Norfolk. Natural World Art Group.

April: Wednesday 10th to Sunday 21st April: Society of Botanical Artists 'The Language of Flowers'. Westminster Central Hall, Storey's Gate, London SW1.

June: The Sunday Times Water Colour Competition 2013.

July-August: The 20th Annual National Exhibition of Wildlife Art (NEWA), Gordale, Chester High Road (A540), Burton, Wirral CH64 8TF.

September: Marwell International Wildlife Art Society: Rookesbury Manor, Rookesbury Park School, Wickham, Hampshire PO17 6HT, Exhibition and Art Market.

October: A Robins Song (Raising money for a Childrens' Hospice): Exhibition, Art show and Charity Auction. Donated an original painting to raise funds for the Hospice.

October-November: Society of Botanical Artists: 'Arts Butanical' exhibition of contemporary botanical art inspired by the 3rd Earl of Bute, founder of the Luton Hoo Walled Garden. Luton Hoo Walled Garden, Luton Hoo Estate, Luton, Bedfordshire LU1 3TQ.

November: Autumn Art Exhibition, Foxton Primary School.

November: Exhibition of Arts and Crafts, St Mary's Church, Comberton.

November: Meldreth Primary School PTA Christmas Fayre. Meldreth Primary School, High Street, Meldreth, Royston, Herts, SG8 6LA.

December 2013 to February 2014: Association of Animal Artists' Exhibition, Wildfowl and Wetlands Trust, Martin Mere Wetland Centre, Burscough, Lancashire L40 0TA.

2012

Ongoing:

Conkers Stores And Post Office: Calendars and cards, Conkers Stores & Post Office, 2 Comberton Road, Barton, Cambridge, CB23 7BA. Telephone 01223 262370 (Richard and Maria Sockett).

February: The BBC Wildlife Artist of the Year 2012, Final Round.

February: Show me the Monet 2012 (submitted application upon receipt of email from TV company).

March-April (Easter): Picturecraft Art Gallery and Exhibition Centre, 23 Lees Courtyard, Off Bull Street, Holt, Norfolk NR25 6HS. Telephone 01263 711040.

April: Society of Botanical Artists 'Botanical Celebration 2012', Central Hall, Westminster, London. May: Friday 18th to Sunday 20th May: Fowlmere School, 14th Spring Art Exhibition, Fowlmere Primary School, The Butts, Fowlmere, Near Royston Hertfordshire.

June: Wednesday 13th June 2012: Blue Smile. Fund raising event, The Merchants House, 97 Commercial End, Swaffham Bulbeck, Cambridge CB25 0ND

June-July: Comberton Village Arts & Crafts Exhibition And Sale. The Village Hall, Green End, Comberton, Cambs.

June-September: 15th June to 8 September, viewing exhibition at artcell@CRI (Li Ka Shing Centre, Cancer Research UK, Cambridge Research Institute, Robinson Way, Cambridge CB2 0RE.

July: Cambridge Open Studios (Weekends 1 and 4). Studio Open, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD.

July: Friday 13th to Saturday 29th July: National Exhibition of Wildlife Art (NEWA), Gordale Garden Centre, 11 Dibbins Hey, Poulton, Lancelyn, Bebington, Wirral CH63 9JU.

2011

December: The Tavern Gallery, Meldreth, Nr Royston, Herts.

December: Association of Animal Artists (AAA): Exhibition, Derby House Equestrian Centre. Derby House Wroughtington, Mossy Lea Road, Wroughtington, Lancashire WN6 9RE. Tel: 01257 478 420.

December: Art At The Manor House, Cambourne - A special, one-night only, fundraising exhibition of fantastic local contemporary art for The Wildlife Trusts for Bedfordshire, Cambridgeshire & Northamptonshire.

November: Parish Church of St Mary, Comberton, Cambridge, 2011 Exhibition.

September: The Scarecrow Group Craft Fayre: Main Hall, Little Paxton.

August: Marwell International Wildlife Art Society (MIWAS): Marwell House, Marwell Wildlife, Hampshire, in conjunction with the BBC Wildlife Artist of the Year Awards.

July: National Exhibition of Wildlife Art (NEWA), Gordale Garden Centre, Wirral.

June: The Wildlife Art Society International (TWASI) Exhibition: Nature in Art, Gloucester.

May: Natural World Art Group (Spring Exhibition) (NWAG): Banham Zoo, Norfolk.

March: Association of Animal Artists (AAA): Salmsbury Hall, Preston.

February: The BBC Wildlife Artist of the Year 2011 Exhibition.

2010

From August 2009 To January 2010: CB2 Bistro, 5/7 Norfolk Street, Cambridge, Restaurant Café Art Exhibitions, Internet Live Music, Poetry, Art, Cinema, Wireless Internet.

February: Impington Village College, Parents, Staff & Friends Association, Impington, Nr Cambridge.

April: The Natural World Art Group, Easter Exhibition, Banham Zoo, Norfolk.

April: Society of Botanical Artists 'Silver Jubilee Exhibition', Central Hall, Westminster, London.

May: The Scarecrow Group Craft Fayre: Main Hall Little Paxton.

May: The Natural World Art Group, Art for all Exhibition, Banham Zoo, Norfolk.

July: Comberton Village Hall, Monday Art Group Exhibition 2010. Comberton Village Hall, Green End, Comberton.

July: National Exhibition of Wildlife Art (NEWA) 2010. Gordale Garden Centre, Chester High Road, Burton, Wirral. CH64 8TF.

September to October: Picturecraft Gallery, 23 Lees Yard, Off Bull Street, Holt, Norfolk NR25 6HS.

November: Orwell Horticultural Society, Village Hall, Orwell, Cambridgeshire. Exhibition and Talk and Demonstration using slide show: 'The painting of a 2010 Chelsea Flower Show Garden'.

November: Autumn Art Exhibition 2010, Foxton Primary School. Foxton Village Hall.

November: Parish Church of St Mary, Comberton, Cambridge, 2010 Exhibition. Exhibition and Sale of Paintings and Arts and Crafts, St Mary's Church, Royston Lane, Comberton.

December: The Tavern Gallery Winter Show: 8 High Street, Meldreth, Royston, Herts SG8 6JU.

December: Christmas Fayre, Bourn Golf Club, Toft Road, Bourn, Cambridge CB23 2TT.

2009

February: Impington Village College PSFA Annual Exhibition. Impington Village College, Impington, Cambridge.

March: Hills Road Sixth Form College APF Annual Art Exhibition and Sale.

April to May: Society of Botanical Artists Annual London Open Exhibition. The Lecture Hall, Central Hall Westminster, Storey's Gate, London SW1.

May: The Scarecrow Group Craft Fayre: Main Hall Little Paxton.

July: Cambridge Open Studios July Exhibition: Studio Open, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD. 11–12 July 2009.

July: Cambridge Open Studios July Exhibition: Studio Open, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD. 18–19 July 2009.

August: Marwell International Wildlife Art Society (MIWAS) Open Exhibition 2009. Marwell Hall, Marwell Wildlife Park, Colden Common, Winchester, Hampshire SO21 1JH. With the BBC Wildlife Artist of the Year 2009 finals and awards

From August 2009 to January 2010: CB2 Bistro, 5/7 Norfolk Street, Cambridge, Restaurant Café Art Exhibitions, Internet Live Music, Poetry, Art, Cinema, Wireless Internet.

October: Picturecraft Gallery, 23 Lees Yard, Off Bull Street, Holt, Norfolk NR25 6HS.

September: St Mary's Church, Hardwick Arts and Craft Exhibition 2009.

September: St Peter & St Paul Church, Steeple Morden Art Exhibition 2009.

November: Autumn Art Exhibition 2009, Foxton Primary School, Foxton Village Hall.

November: Christmas Fayre, Bourn Golf Club, Toft Road, Bourn, Cambridge CB23 2TT.

December: Comberton Village College Christmas Fayre.

December: St Mary's Church Art Exhibition, Comberton.

2008

Ongoing:

- Cambridge Open Studios, Gallery @12A. 12A High Street, Fulbourn, Cambridge CB1 5DH.
- Raptor Foundation, nr St Ives, Cambs. The Raptor Foundation, The Heath, St. Ives Road, Woodhurst, Cambridgeshire
- Raptor Krafts (within Raptor Foundation), nr St Ives, Cambs continuing. Raptor Krafts, The Heath, St Ives Road, Woodhurst, Cambridgeshire, PE28 3BT.

October 2007 to January 2008: Raptor Foundation, nr St Ives, Cambs, The Heath, St. Ives Road, Woodhurst, Cambridgeshire PE28 3BT
Tel : 01487 741140; Fax : 01487 841140. April: Society of Botanical Artists Annual London Open Exhibition. The Lecture Hall, Central Hall Westminster, Storey's Gate, London SW1.

June: Abbots Ripton Hall Garden Show Art Exhibition, Charity Garden Show, Abbots Ripton Hall, Nr Huntingdon.

June: Cambridge Open Studios Preview Exhibition: Gallery @12A From 6th to 29 June 2008. 12A High Street, Fulbourn, Cambridge CB21 5DH.

June: Cambridge Open Studios Launch Exhibition: The Perse Upper School, Hills Road, Cambridge CB2 8QF. Tel: 01223 403867

July: Cambridge Open Studios July Exhibition: Studio Open, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD. 12-13 July 2008.

July: Cambridge Open Studios July Exhibition: Studio Open, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD. 19-20 July 2008.

July: Cambridge Open Studios July Exhibition: Studio Open, 18 Harbour Avenue, Comberton, Cambridge CB23 7DD. 26-27 July 2008.

August: National Exhibition of Wildlife Art (NEWA) 2008. Gordale Garden Centre, Chester High Road, Burton, Wirral. CH64 8TF

August: Marwell International Wildlife Art Society (MIWAS) Open Exhibition 2008 (August 2008). September: Living Heritage Craft, Food and Gift Fairs 2008: Sandringham Game And Country Show. Sandringham, Norfolk PE35 6EN

November: Autumn Art Exhibition, Foxton Junior School.

December: St Mary's Church Art Exhibition, Comberton.

2007

May: Royal Academy of Arts Summer Exhibition 2007 (in conjunction with the BBC) 11th June to 19 August 2007. Piccadilly, London W1J 0BD. Telephone 020 7300 8000 (not selected).

June: St Peter and St Paul Church Steeple Morden, Art Exhibition.

July to August: National Exhibition of Wildlife Art (NEWA). Gordale, Chester High Road (A540), Burton, Wirral.

August: Cambridge Open Studios, Gallery @12A From Friday, 12A High Street, Fulbourn, Cambridge CB1 5DH.

August: Royal Horticultural Society (Exhibition of Botanical Art at RHS shows) 2007. Lindley Library, Royal Horticultural Society, 80 Vincent Square, London SW1P 2PE. Tel: 0207 821 3051 <http://www.rhs.org.uk> (Initial presentation for consideration by Selection Committee, four works.)

October 2007 to January 2008: Raptor Foundation, nr St Ives, Cambs, The Heath, St. Ives Road, Woodhurst, Cambridgeshire PE28 3BT Tel : 01487 741140; Fax : 01487 841140.

October: Raptor Krafts (within Raptor Foundation), nr St Ives, Cambs From Saturday 6 October 2007. Raptor Krafts, The Heath, St Ives Road, Woodhurst, Cambridgeshire, PE28 3BT, Tel: 01487 840011 or 07778 302074.

November: Christmas Fair, Bourn Golf Club, Toft Road, Bourn, Cambridge CB3 7TT. Proceeds in aid of East Anglian Air Ambulance.

November: Parish Church of St Mary, Comberton, Cambridge. Art Exhibition 2007.

2006

December: Handcrafted, limited edition Calendars and Christmas Cards for sale, Cambourne Library

November: 29, Christmas Fair, Bourn Golf Club (In aid of Dogs for the Disabled)

November: 26, Christmas Fair, with Juliet Gorman, Hardwick, Cambs

November: 24-26 Exhibition of Arts and Crafts, St Mary's Church, Comberton

November: 3, 4, 5 Millennium Grandstand, Newmarket, Art Craft & Design Show, Stand C25. www.artcraftdesignshow.co.uk. Email: info@artcraftdesignshow

July: Saturday and Sunday 1-2 and 8-9, 11am to 6.00pm at 18 Harbour Avenue, Comberton, Cambridge CB3 7DD. Cambridge Open Studios

June: Thursday 1 June to Tuesday 27 June 2006. Saffron Walden Library. Essex County Council, 2 King Street, Saffron Walden, Essex CB10 1ES. 01799 523178.

June: 17-18 Saturday and Sunday. Department of Zoology: Cambridge Natural History Society Conversazione (display only).

April-May: Thursday 20th April to Thursday 11th May 2006. Picturecraft Gallery, 23 Lees Courtyard, Off Bull Street, Holt, Norfolk NR25 6HS. Tel 01263 711040.

2005

Ongoing:

- Sale of Calendars & cards: Conkers Stores & Post Office, Barton, Cambridge (continuing).
- Display: Charles Major Dental Practice, St Barnabas Road, Cambridge.
- Display: Chequer Hall Dental Practice, Ely, Cambs.
- Display: The Old Reading Room Gallery, The Street, Kelling, Norfolk NR25 7EL.

June: Palace House, Newmarket Exhibition (Cambridge Open Studios).

July: Gallery @12A Exhibition, Cambridge Open Studios, 12A High Street, Fulbourn, Cambridge CB1 5DH.

September: St Mary's Church, Hardwick.

November: Stand E01, Millennium Grandstand, Newmarket, The Art, Craft & Design Show.

November: Bourn Golf Club, Christmas Fair.

December: Church of St Mary, Comberton.

PUBLISHED WORK AND CERTIFICATES AND COURSES

PUBLISHED and MISCELLANEOUS WORK:

- December 2015: "Guardians of the Mangrove Oyster" published in: *Pint of Science Presents...Creative Reactions 18th - 20th May 2015, Cambridge UK*. 'Our Society'. pp. 72-73.
- November 2015: "Digging for Mussels" (Artist Code: 1510a. Digging for Mussels, Gambia Mangrove Forest) published in the 2015 *Cambridge Open Art Exhibition Catalogue*, p. 2., number 36.
- November 2015: Pre-selected for the Columbia Threadneedle Prize February 2016. "Guardians of the Mangrove Oyster" painting. Artist Code: 1510.
- November 2015: Interviewed for the *UK Handmade Online Book* about the UK Handmade Directory. Mentioned on pp. 45-36. 'BUSINESS: The Comfort Zone' by Mich Yasue UKHandmade.
- October 2015: Invited to 'appear' on the Jeremy Sallis show (BBC Radio Cambridgeshire) to talk about Nature, but we decided after discussion that, as I was not a 'real' scientist and could only perceive nature through the learned eyes of an artist, we would leave it to the professionals!! But very nice to be asked.
- September 2015: Commissioned to draw topographical map (Tibet, Kham, China, India and Burma), and five outline maps showing ancient and modern elements within the converging borders of these countries, to be published.
- July 2015: Shortlisted for the Ken Bromley Art Supplies Cover Competition.
- July 2015: Commissioned to produce a large map of Bengal to be published.
- April-May 2015: Assigned to Marine Biologist, Dr Helen Scales, in the Cambridge Pint of Science Lecture Series. Cambridge is piloting a scheme whereby artists are asked to produce a painting to be displayed during a lecture in a series of Cambridge pubs May 18-20.
- March 2015: Commissioned to produce a genealogy map (family tree) and map of Dhaka City, published in 2015.
- 25 February 2015: Published two new hardback coffee table books (42pp) prepared press-ready by me, and beautifully printed and bound by Blissetts. The two books are a light read with pictures, prose and poems, one containing bird and mammal paintings (*Feather and Fur - A Book of Pictures and Poems*), the other botanical paintings ('*Petalacious*' [a word I made up!] - *A book of Pictures and Poems*).
- 15 February 2015: Commissioned to hand-draw on computer a plan of Trinity College, Cambridge, UK. The plan will be published as part of an article in *Construction History*, International Journal of the Construction History Society.
- 15 December 2014: Two of my paintings are featured in the Fine Art Trade Guilds email advertisement for 2015 Artists Exhibition.
- 30 September 2014: My painting, 'Goosey Gannets' was awarded 'Picture of the Month' by BirdingArt.com.
- 6 March 2014: My painting, Songthrushes in Ivy was a contender for the best selling Artist Award 2014, Fine Art Trade Guild.
- February 2013: Invitation from Mr Mark De Novellis, Curator of Exhibitions and Collections at the Richmond Upon Thames Arts Service, Orleans House Gallery, Riverside, Twickenham TW1 3DJ to submit work for 4 exhibitions during 2014. Due to other commitments I was unable to participate.
- December 2013: Two paintings featured on the Marwell International Wildlife Art Society (MIWAS) website gallery: Plum-Tuckered Kool-kat; The Ladies are Listening.
- 10 November 2013: Photographs and line art in: *The Waving Plants of the River*, S.M. Haslam, M.A., Sc.D.(Cantab) Department of Plant Sciences, University of Cambridge, England with other illustrations by P.A. Wolseley. ISBN: 978-0-9564692-4-3, Size: 250 x 190 x 18 mm : Extent 278 pages, Illustrations: 23 colour plates, plus tables, river maps and other line figures. Dedication: To botanists of the future who devote their lives to reversing the decline and destruction of river plants. 2013, Forrest Text, Cardigan.
- 1 November 2013: Persimmon published online at Herts Visual Arts website: <http://www.hvaf.org.uk/news/news-exhibitions/Arts-Butanica>. Luton Hoo Walled Garden in Conjunction with the Society of Botanical Artists are pleased to announce Arts Butanica an exhibition of Botanical Art by members and associates of The Society of Botanical Artists. Also at bgallery.co.uk/news
- 30 October 2013: Pink Pearls on a Velvet Cushion - published online 30th October 2013 at 11.00 at <http://www.lutontoday.co.uk/what-s-on/arts-butanica-at-the-walled-garden-1-5632215>. A unique exhibition featuring the work of 22 of the country's top botanical artists opens at Luton Hoo Walled Garden tomorrow (30 October 2013).
- 30 October 2013: Persimmon painting entitled 'Fruit of the gods: a theme in the various' (*Diospyros kaki* 'Fuyu'), published on front cover of the SBA and Luton Hoo Walled Garden 'Arts Butanica' *Exhibition Catalogue* (30th October to 6th November 2013). And 'Pink Pearls on a Velvet Cushion' is published inside, p. 8.
- 22 October 2013: Received a lovely email from the Association of Animal Artists - '...We are very glad to hear that you are looking to take part in the Martin Mere exhibition in the next few weeks. I was just looking at your picture of the two birds below [Pearly King and Queen, Great Crested Grebes], and was thinking that it would be well suited to the publicity poster for this exhibition. I just wanted to ask if you would be happy for AAA to use the picture for this? (and of course I was delighted!)
- 18 September 2013: My Persimmon painting 'Fruit of the gods: a theme in the various' features in the promotional literature for the Society of Botanical Artists/Luton Hoo Walled Garden Exhibition November 2013. Received a nice email - "Dear Tina, Would you mind if we use your lovely Persimmon on our latest promotional material? All the best, The Arts Team, Luton Hoo Walled Garden".

- August 2013: The following three paintings were included in the *2013 Marwell International Wildlife Art Society's Catalogue* (MIWAS) 15th Annual Exhibition of Wildlife Art (including the BBC Wildlife Artist of the Year 2013): 'Tayabak with Critters' (p. 41), 'Plum-tuckered [Kool-Kat] Lion Cub' (p. 20), '[The] Ladies Are Listening' (p. 21). These three pieces were selected for the exhibition, as well as '1 O'clock High' (Green Woodpeckers).
- 17 April 2013: Received a nice letter from Nicholas S. Law, Hon. General Editor of the International Biographical Centre, Cambridge, UK, saying that my name had been put forward for inclusion in the Thirty-Seventh Edition of the *Dictionary of International Biography*. I was honoured to receive such an invitation, and grateful to the nominator. International Biographical Centre, St Thomas' Place, Ely, CB7 4GG. Tel. 01353 646600.
- April 2013: Painting code number 1208 (*Beallara Orchid, Tahoma Glacier Green*) featured on SBA Website in Gallery 3 on Society for Botanical Artists 2013 Exhibition, and printed in the *Exhibition Catalogue*, p. 33, no. 69.
- January 2013: Featured in *Art Business Today*, 'Epson 4900 achieves high standards' (p. 23) and 'Business tips for Artists' (p. 48). Fine Art Trade Guild, January 2013 (www.fineart.co.uk). Nature's Gems May picture (Kingfisher and Iris) and Orange Lily featured pictures.
- January 2013: Further commission request from Marwell Wildlife (cf. 5 flower paintings commissioned in March 2010, see below) for bird, enclosure and scenic artwork for ID cards and working boards for children. To my great disappointment, due to pressure of other commitments, I had to decline.
- January 2012 to June 2013: Contract with Felix Rosenstiel's Widow & Son Ltd, 33-35 Markham Street, Chelsea Green, London SW3 3NR. They chose seven pieces of artwork for publishing and selling to the Trade as wall decor. Contract ended June 2013.
- July 2012: 'Canoodling in the Loquats' was featured in the printed *National Exhibition of Wildlife Art's exhibition catalogue, 2012* (NEWA).
- July 2012 to December 2014: My painting entitled 'White Helleborines & Chiffchaffs' was chosen by Wentworth Wooden Puzzles to be in their Autumn 2012 Catalogue, No. 602506. The Wentworth Wooden Jigsaw Company Limited, Pinkney, Malmesbury, Wiltshire SN16 0NX. 01666 840033.
- July 2012: Accepted an invitation from the Editor of Morven Press to be included in the 2012 publication (35th Edition) of '*Who's Who in Art*', the first edition of which was published in 1927 by Art Trade Press Ltd, under editor Bernard Dolmen.
- July 2012: Elected a Member of the Fine Art Trade Guild. www.fineart.co.uk.
- March 2012 to December 2014: My painting entitled 'Canoodling in the loquats' was chosen by Wentworth Wooden Puzzles to be in their Summer 2012 Catalogue, No. 592306. The Wentworth Wooden Jigsaw Company Limited, Pinkney, Malmesbury, Wiltshire SN16 0NX. 01666 840033.
- January 26, 2012: Testimonial received from 'down under' (Narara, New South Wales): 'Dear P & family, Many thanks for the Tina Bone card and desk diary, they really are wonderful. I thought she only painted flowers? but the birds in the diary are absolutely stunning together with her poems. I must leave a note to my great grandchildren to hang on to them, as I'm sure they will become quite valuable.' [It just made my g'day!! (TB)]
- October 2011: *Artists & Illustrator's Magazine*, 'Picture of the Month' in Portfolio section: 'Canoodling in the loquats', p. 28, Issue 305 (ISSN 0269-4697)
- August 2011: Featured profile and paintings (Lesser Spotted Woodpecker and Winter Leaves at Wicken Fen) published in the MIWAS (Marwell International Wildlife Art Society) *13th Annual Exhibition of Wildlife Art Catalogue* (in conjunction with the BBC Wildlife Artist of the Year Competition), p. 29
- August 2011: White Helleborines and Chiffchaffs chosen as 'Image of the month'. Email from Painters Online: "I am writing to let you know that one of your paintings from the gallery at painters-online.co.uk has been chosen by the team as one of their favourite images added during July. As such the image will appear in a special panel on the home page of the site for the whole of August, and also on the page Gallery Images 2011. Thank you for your support of the site and for sharing such beautiful art work with us and other users of the site. We hope that you are happy for us to use your work in this panel but please let me know if not. We also have an area of the site called 'Interviews with Gallery Artists', it would be great if some of our chosen artists could complete an interview for us, then we will be able to link the 2011 chosen images to an interview with each artist. This painting was also selected for NEWA 2011 and sold preview evening.
- December 2009 (after viewing my website): Approached to provide special prints for Interior Design Company (Project Art for sourcing and supply of art for public and commercial space, exclusively with interior designers and architects): Project Art Limited, Unit 4, The Quadrangle, 49 Atalanta Street, London SW6 6TU. Telephone +44 (0)20 7386 0040, Facsimile +44 (0)20 7386 0126 E-mail: gallery@projectart.co.uk. A4 and A2 prints (Orchids, *Strelitzia*). Latest special A2 prints for a 'Palace in Saudi' Comment from PA: 'we were very pleased with the prints. Enclosed is a photo of your wonderful prints in their frames for our project...and we think they look really lovely.'
- April 2011 to April 2012: approached by Gecko Rouge cross-stitch company to license pictures for cross-stitch patterns and kits (ran for one year).
- April 2011: Received an enquiry from Marvin Broyhill, owner and CEO of Feenixx Publishing who publish "content-intensive" information posters which provide a comprehensive overview of the subject, presented through images and text. They have already published five bird posters and, "plan on publishing another six bird posters over the next couple of years. Each poster generally contains 30-50 images. [After looking at your website] I'm looking for an artist and hope you can help. If you are interested in working with us... please be in touch." Unfortunately, terms were not acceptable.

- March 2011 to March 2014: Three-year rights transfer from March 2011 to Ling Design, Moonpig.com, Society of Botanical Artists for reproduction of my red lily picture (number 5 of 5) renamed: 'Alan's Red Lily' Var. unknown. The image was used in the design and print of Greetings Cards and Notelets, distributed worldwide, and (unusually) acknowledged the artist.
- February 2011-March 2012: as a member of the Association of Animal Artists, invited (by selection) by Derby House Equestrian Retailer to supply prints of three pictures ('The Ladies are Listening'; 'Ralph, No!'; and 'Monty')
- January 2011: Received invitation from 'Cambridge Past Present & Future' to quote to supply artwork for a new leaflet for Coton Nature Reserve. Unfortunately, the timetable was too steep, so I had to decline.
- 2006-December 2014, freelance post: Chief Copy Editor, *Journal of Modern Asian Studies*, Cambridge University Press. ISSN 0026-749X. journals.cambridge.org/ass. Editor: Professor Joya Chatterji.
- November 2010. Asked by Orwell Gardener's Club to give a presentation. I decided to run the story of how I was commissioned and took on the 'Painting of a 2010 Chelsea Flower Show Garden - The Victorian Aviary Garden' by Philippa Pearson and Jonathan Denby. My talk lasted about 45 minutes and was very well received. I was invited to bring along artwork and cards etc., and sold quite a few pictures and other items, which made the hard work of putting together the presentation well worth while. (I had not used Microsoft Power Point before, so had a steep learning curve to get everything done in time.)
- April 2010. Passion Flower Bits featured in the 'Making a Mark' website by Katherine Tyrrell who writes about art for artists and art lovers on her top art blog at <http://makingamark.blogspot.co.uk/2010/04/society-of-botanical-artists.html>
- March 2010: commissioned by Marwell Wildlife to produce five flower paintings as ID cards.
- March 2010, *Artists & Illustrator's Magazine*, Portfolio: 'Passion Flower Bits', p. 35, Issue 284 (ISSN 0269-4697).
- 2007. Historical maps drawn by copying old maps, and designing some new for the distinguished scholar, Professor Joya Chatterji, Lecturer in History of Modern South Asia at Cambridge University and Fellow of Trinity College. Professor Joya Chatterji (2007) - *The Spoils of Partition. Bengal and India, 1947-1967* (Cambridge: Cambridge University Press). Author's comment: The maps have attracted very favourable comment!

Map drawings for other books with reference from Professor Chatterji for Samira Sheikh (2010) *Forging A Region: Sultans, Traders, and Pilgrims in Gujarat, 1200-1500*. 288 pages; ISBN13: 978-0-19-806019-2 ISBN10: 0-19-806019-X (Oxford University Press, USA). Samira Sheikh is an Assistant Professor of History at Vanderbilt University.

Professor Chatterji's main fields of research lie in Modern South Asia: communal conflict, partition and independence, refugees, minorities and the transition to democracy. Her publications include *Bengal divided. Hindu communalism and partition, 1932-1947*, Cambridge University Press, 1994; (South Asia edition, 1995; South Asia paperback edition, 1996, U.K. digital paperback edition 2003; Bengali language edition, 2004.)

- 2006-Current. Webmaster: Design and maintain the following websites: Academic Transcriptions <http://www.academictranscriptions.co.uk/>
Haddenham Conservation Society <http://www.hcs.tinaboneuk.co.uk/>
Juliet Gorman, Smoke-Fired ceramics <http://www.smoke-fired.biz/index.html>
Dr S.M. Haslam, Cambridge Botanist <http://www.riversandreeds.co.uk>
(Ceased March 2014) Property Plus Lettings and Aardvark Student Lettings <http://www.propertypluslettings.co.uk/>
(Ceased end 2011) Algamarin Cosmetics <http://www.algamarin.co.uk/>
- 1998-April 2011 freelance post: Designer and Typesetter for *Tropical Agriculture Association quarterly journal*. ISSN 1759-0604 (Print), ISSN 1759-0612 (Online).
- Garden World Cup. COMMISSION. Artist Code 1021. Artists impression of 'The Frank Taylor Memorial Peace Garden', designed by Jonathan Denby. Published on the internet and in the brochure (October 2010).
- *RHS Chelsea Flower Show, 25-29 May 2010 Catalogue*, p. 33. Artist Code 1007. COMMISSION. The Victorian Aviary Garden sponsored by South Lakes Hotels, designed by Philippa Pearson and Jonathan Denby. Artists impression of garden (Show Gardens)
- *The Society of Botanical Artists Silver Jubilee Exhibition Catalogue*, 16-26 April 2010, No. 54 'Passion Flower Bits', p. 26 (also won a Botanical Certificate of Merit)
- For S.M. Haslam: (2010) line art. *The waving plants of the river*. Forrest Press, Cardigan
- S.M. Haslam (2010). *A Book of Reed*. Forrest Text, Cardigan, UK. ISBN 978-0-9564692-0-5. Preparation of manuscript for typesetting and some line art.
- S.M. Haslam (2009) *The Reed*. Nature's Gems August picture (Artist Code NS08) is published on the cover. Typesetting, a few line drawings for revised version of previous book (also typeset by me), published by the British Reed Growers Association (BRGA)
- S.M. Haslam (2008): Design River Friend Logo, and some line art, computer graphics, photographs and text data for section: 'A river in southern Spain' pp. 314-317. *The Riverscape and the River*. University Press, Cambridge. 404 pp. ISBN 978-0-521-83978-5
- 'Garden Fungus' (photograph), 'Your View', *Cambridge Evening News*, 17 April 2009
- The Wildlife Trusts (2008): design and produce camera-ready, A3 folded leaflet about The Fleam Dyke. Some of my paintings have been used in this publication: Artist Code 0710, Red admiral butterflies; February NS02, wren and violets; April NS04 Small tortoiseshell butterfly; October NS10, spindleberry (download a free copy here: <http://tinastineart.uk/fleamdyke/>)

- ‘Rise and Shine’ (photograph), ‘Your View’, *Cambridge Evening News*, 13 March 2006
- *Skipness, the Wider View*. (2006). Joanna Gordon. Birlinn Limited, Publishers. ISBN 10: 1 84158 405 3; ISBN13: 978 1 84158 405 8. Prepare handwritten ms for typesetting.
- August 2005, Featured in an article in ‘Homes & Gardens’ entitled ‘Tropical Mix’, *Cambridge Evening News Supplement*, featuring my flowering prickly pear cactus in the garden, and picturing my paintings entitled ‘Pink Orchid’ and ‘Baby Bloom Cactus’.
- May 2005, Featured in the ‘Business News’ section of the *Cambridge Evening News* showing my ‘Queen Protea’ in progress, ‘Pink Orchid’ and Bird of Paradise (*Strelitzia*) paintings.
- COMMISSION (2004) Parakeets and hotel Logo for Le Paradis Restaurant and Hotel, Duxford, Cambridge (for signage and stationery).
- COMMISSION (2004) New “Coach and Horses Hotel” built at Duxford, Cambridgeshire, used for external hotel signage and stationery. Pen and ink drawing of hotel buildings and Coach and Horses.
- *Understanding Wetlands: Fen, Bog and Marsh*. S.M. Haslam (2003). ISBN 0-415-25794-8. Prepare ms for typesetting (Taylor & Francis), and some line art/diagrams.
- COMMISSION (2002) European Lizard, Pen and Ink Study. Commissioned by Dr S M Haslam (University of Cambridge) as part of a front cover for one of her books entitled “*Let’s go and look after our nature, our heritage - a field study guide*”. ISBN: 99932-0-204-5
- Article in *Tropical Agriculture Association Newsletter* (now *Agriculture for Development*) ‘Fresh water and crops in Malta’. In, *Tropical Agriculture Association UK, Newsletter*, pp. 25–29, June 2001. 40pp., ISSN 0954-6790
- Full project management to design and produce artwork for cover of catalogue for Open Networks Engineering 2001, Bishops Stortford.
- 2000. Design and publish A4 Folded A5 leaflet for Fairhaven of Anglesey for an open day. Met with Lady Fairhaven and discussed requirements. Free hand in design—first draft accepted. New directions map was designed and digitally drawn from scratch.
- September 1979, “The Three Horseshoes, Comberton”, Pen and Ink sketch as a preliminary drawing for a commission in oils of the final hunt meet at the pub, published in the *Cambridge Evening News* as part of a series of articles of local interest. (I was commissioned four times by four different people to do the same picture!).
- *Cambridge Evening News* 1980, Pencil sketch of the old bridge at St Ives, Cambridgeshire.
- David Leat, *Thinking Through Geography, 1st edn*, (1998, ISBN 1 899857 427) and *2nd edn* (2001, ISBN 1 899857 99 0) . Text provided to me on disk. Remit was to design and typeset for ease of use by both teachers and pupils. 1st Edition Received Geographical Association’s Gold Certificate. Some comments: "A valuable book which will help teachers create exciting and memorable geography lessons" - GA Gold Award Citation "Should be bought by every geography teacher ... The book is packed with good teaching ideas and materials. I am sure I would have been a better teacher with this book to help me!...a compelling read." - Mike Pearson - GANWR Newsletter 15 "...will engage, stimulate and stretch students of all ages and abilities" - G A Gold Award Citation"...a genuine advance in curriculum development in geography" - Frances Slater - London Institute of Education
- S.M. Haslam (2004). Design, typeset and supply cover photographs and drawings, some line drawings and diagrams/maps for book entitled *River Kbir: the hidden wonder*. Typeset and present press-ready files onto CD (for printing in Malta). ISBN 99932-0-295-9
- Ditto. S.M. Haslam (2004): *Wied Garnaw in Santa Lucija. A Field Study Guide*. Santa Lucija Local Council, Malta. 38pp. ISBN 99932-0-339-4
- Ditto. S.M. Haslam (2002): *Our Nature, our Heritage. A Field Study Guide*. Ministry of Agriculture, Malta. 52 pp. ISBN 99932-0-204-5
- Ditto. S.M. Haslam (2001): *Wied il-Lunziata. A Field Study Guide*. Ministry for Gozo, Malta. ISBN 99932-0-086-7
- Ditto. S.M. Haslam (1998): *Chadwick Lakes. A Field Study Guide*. International Tree Foundation, Malta. 50 pp.
- 1997: Brief from Cambridge University Press was to design and produce camera ready copy for a volume, and fit into no more than 372 pages. The text was typed in from Author’s handwritten ms. All drawings (c. 900) were scanned in at 600 dpi, each scan had to be calculated to correct size for publication. As well as the whole design and typesetting of the book, I drew some of the simple drawings and diagrams either with pen and ink or digitally on-screen. Commissioning Editor’s words: “...a very fine looking volume....”. S.M. Haslam (1997) *The River Scene, Ecology and Cultural Heritage*, Cambridge University Press, Cambridge, ISBN 0 521 57410 2 Hardback
- National Extension College, *Distance Learning GCE O level guides*: drew all the illustrations for the courses on Physics, Biology and Chemistry; and some in Latin, English Literature and Language, French, Psychology, Geography and Mathematics (pen and ink drawings)
- 1975-1985. Typesetter and Assistant Editor, *Journal of the Medical Association for Prevent of War*, ISSN 0265 2196. Some line art, mostly design
- January 1974, *Cambridge Evening News*, first prize ‘Give Santa a sparkle’ painting competition. ‘The judges blinked in surprise when they opened the entry of Mrs Nettina [my birth name] Bone, of 18 Harbour Avenue, Comberton. Even the optimists among us didn’t expect to find a piece of newsprint transformed in quite such an imaginative way. As far as we can determine, Mrs Bone used poster paints [no—water colour!] and she did so to great effect. It made one realise how much more pleasant Great St Mary’s Church, Cambridge would be in a rural setting rather than surrounded by iron railings, street furniture and traffic. Mrs Bone was a clear winner in the over-21 section and it was her attention to detail and an exciting sky which impressed artist Bill Nunney, who drew the original outline. Father Christmas and his four-legged companion came to life and the judges particularly liked the delicate introduction of snow...not too little, not too much.’

- Belinda Sly (ed.) Arrival Press Poets, *Eastern Voices* (1992). Poem p. 49 entitled: 'I'd rather work from home':
 I get up, I ponder, where to go from here? | The dishes, the washing, make the beds?
 Or pretty myself up, put some make-up on, Ladder more tights; I'm so fat these days.
 Eat some breakfast - no, two mugs of tea will do, Make hubby's sandwiches
 (I wish he'd agree to let me make them the night before; but then, I'm too tired any way) what shall it be today?
 Egg and beetroot; Cheese? OK. A quick kiss and off he goes. | "Paul you're late for school!"
 "Oh shut up mother". "Jason, what are you going to do today?"
 Make two more lots of sandwiches, Jam and peanut butter, yuk!
 I hear a thump as Paul falls out of bed, 'Mr Big' belches through the ceiling.
 "Take the dog out before you go to school", "Oh leave off"; | "Just do it, he needs a run,
 I'm going now, please tidy up" - "That's what mums are for".
 Scramble into the car, I've forgotten the disks, Rush into the house, Jason standing in his underpants,
 "What's up mum, what's the rush? Nothing's that urgent." | I stop: I ponder, "What the hell am I doing?
 I'd rather work from home. Yes, I'd rather work from home."
- *The Historic River* (1991). S.M. Haslam, Cobden of Cambridge Press. Prepare camera-ready from handwritten ms, design logo for new press (Cobden), some line art.
- SONGWRITING: I have entered songs in the Eurovision Song Contest 5 times and two songs in particular I thought stood a real chance in 1975 and 2000, but unfortunately all my submissions were unsuccessful - although it was great fun producing the music! The two [memorable] titles are: A Little Reminder, and Experiencing Forbidden Love. In the late 1970s I entered a song contest for World Peace. There were over 2,000 entrants, and these were whittled down to twenty. My song was amongst the 20 chosen finalists to be broadcast live on Maltese radio, and was placed 6th (there were five prizes!!). It was entitled: 'As we sing merry music all over the world'.

CERTIFICATES, COURSES AND MISCELLANEOUS ACHIEVEMENTS:

- 2014: entry in the *Dictionary Of International Biography* 978-1-903986-41-7 (37th Edition). The International Biographical Centre, St Thomas' Place, Ely, Cambridgeshire CB7 4GG. The International Biographical Centre is an imprint of Melrose Press Ltd. Email Web
- 2012: (October) Entry in *Who's Who in Art*, 35th Edition. (Morven Press, 16 Templars Firs, Wootton Bassett, Swindon SN4 7EN. Contact telephone: 0044 (0)1793 850487.
- 2012-2014: Member, Fine Art Trade Guild.
- 2010: The Society of Botanical Artists, Certificate of Botanical Merit (Judge Maureen H Lazarus).
- 2009: (September) The Art of Illumination Course, University of Cambridge, Institute of Continuing Education, Homerton College, 20 Credits, level 1.
- March 2008-January 2015: Associate Member of the Society of Botanical Artists.
- 2004: (August) Wildlife Illustration Course, National Open College Network, Long Road Sixth Form College, Cambridge, JB52EM002, 1 Credit, level 2.
- 2002: (a) (September) Botanical Illustration Course 23-A004, University of Cambridge, Institute of Continuing Education, ACE Centre, 20 Credits, level 1. (b) (April) Botanical Illustration Course 01-9129, 10 Credits, level 1.
- 2001: (September) Botanical Illustration Course 01-9109, University of Cambridge, Institute of Continuing Education, ACE Centre, 20 Credits, level 1.
- 2000: 2, three-day courses, Cambridge University Botanic Gardens: drawing plants with pen and ink; spring flowers in water colour.
- In the community (1988 to 1998): Parish Councillor. Secretary, Chairman, on various committees: New Pavilion Appeal and Recreation Ground Committee (Comberton), Manor School, Meldreth (Spastics), Swimming Club (Comberton). Tutor: Youth Club Leader. First Aider and life saver.
- 1994: The Football Association Coaching and Education Scheme, Certificate of Football Leaders.
- 1992: Cambridge & Districts Schools' Football Association, Referee, Under 16 Cup Final.
- 1991: The Football Association, Referee's Certificate, class 2 (first woman to obtain this level in Cambridgeshire).
- 1989: Cambridgeshire Football Association, Referee's Certificate, class 3. I was the first football 'Manageress' in Cambridgeshire district (Under 8s up to Under 15s).
- 1988: (a) University of Cambridge Local Examinations Syndicate: Spreadsheets (102), Databases (103). (b) Cambridgeshire College of Arts and Technology, The small business-keeping the Books short course.
- 1986: National Extension College, Cambridge: Creative Writing.
- 1985: National Extension College, Cambridge: Editing for Everyone.
- 1978: National Swimming Association, Bronze Medal for Life Saving.
- 1977: All England Netball Association, Umpiring, Second class.
- 1975: (age 25, no course, just applied to sit the examination and was accepted). The Associated Examining Board, General Certificate of Education, O Level—Art Grade A, English Language Grade A.

- 1974: The Royal Society of Arts Examinations Board, Stage III (Advanced) certificate in typewriting.
- 1973: Folk Guitar Course Evening Class at Comberton Village College.

After one year of receiving tutelage, the following year I was asked to teach the adult class because the previous tutor had moved away. I also gave lessons to juniors in the youth club. A great hobby was writing songs and having them performed by Comberton Village College choir. I also formed a group with my three sons and other teenagers (Generation Link!) and we entertained people in senior citizen and less able-bodied clubs).

- 1970: Holiday Magic School of Cosmetics and Beauty Care.
- 1968: Pitman Examinations Institute 60 words per minute Shorthand; and 70 words per minute.
- 1965: Cambridgeshire Secondary School's Sports Association, Athletic Certificate.



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