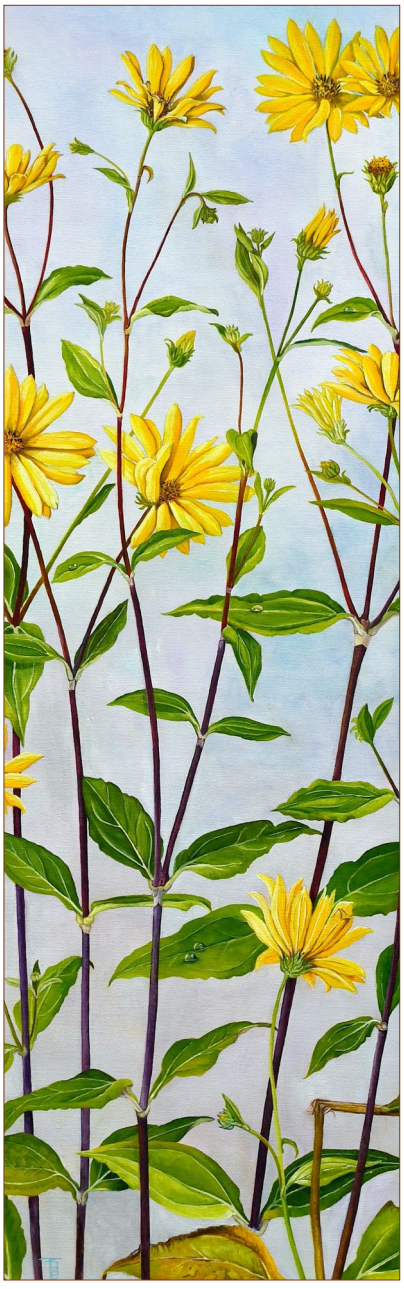
Catalogue of Artwork by Tina Bone

Volume 3

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

FROM JANUARY TO DECEMBER 2024 IN REVERSE CHRONOLOGICAL ORDER



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SHORT PROFILE

Tina Bone [birth name: Nettina] Born 30 April 1950

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Published:

- Jigsaw Puzzles: 1000-piece luxury board puzzles, produced exclusively for TinasFineArt.uk by JHG Jigsaws Ltd.; *circa* 40 designs published by 31 December 2024. Two designs, Wooden 'Whimsy' jigsaws by Wentworth Puzzle Co 2011-2014;
- Designs and handcrafts unique magnetic 'Diwejisaw' jigsaw puzzle;
- 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 (Print and online);
- 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 textbooks as well as high-end scientific publications, including hand drawn maps. Limited edition prints of most artworks.
- Listed, by invitation, in *Who's Who in Art*, and in the *Dictionary of International Biography*.

Publishing:

- January 2021–July 2025: Project Manager for Iceni Botanical Artists Fullers Mill Garden Project. Publishing a new book: *Fullers Mill Garden A Jewel in the Forest*. And publishing Exhibition Catalogue of the same title of all the artworks painted for the project. I have painted 17 pictures, 13 of which are snowdrops with an East Anglian connection. Book Launch June, and Exhibition June–July 2025.
- August 2023: Published my own art story: "*Coffee Time: An Artist's Pictorial Journey 'Petalaciously' yours in Paintings and Poems*" (An artist's artwork journey through botanical, nature, and garden painting stories ISBN 978-1916878112).
- Published (December 2023) eight titles in the River Friend Series (Tina Bone UK). I am co-author, editor, illustrator, typesetter and publisher for the Series. Published via the Ingram Spark platform. For sale on Amazon and other leading book retailers, and from the River Friend Website: www.riverfriend.tinasfineart.uk.
- October 2021: Published the most informative academic book available on the Common Reed: "A BOOK OF REED" (*Phragmites australis* (Cav.) Trin. ex Steudel, formerly *Phragmites communis* Trin.) • by S. M. HASLAM • REPRINT 2021 ISBN 978-1-9168781-0-5

COMMISSIONS:

Commissions have been diverse, ranging from: 2024 I was asked to paint an oil painting exactly the same as one I had painted in 2015 (Blue & Gold Macaws & Swamp Hibiscus), dogs, cats, horses, children, grandchildren to botanical illustrations for plant ID cards in a zoo, a gas stationary engine, and illuminating a poem with raised gold leaf in the style of the Edinburgh Bestiary.

AFFILIATIONS (past and present):

Association of Animal Artists
Association of [British] Botanical Artists (ABA)
b Gallery
BirdingArt
Cam Valley Forum
Cambridge Natural History Society (CNHS)
Cambridge Creative Network
Cambridge Open Studios
Creative Coverage
Darryl Nantais Gallery, Linton, Cambs
Dictionary of International Biography, (IBC)
Enterprising Women (EW.org)
Exhibition of Wildlife Art (EWA)
Facebook
Fine Art Trade Guild
Frida-kahlo-foundation.org
Friends of Paxton Pits Nature Reserve
Haddenham Conservation Society (HCS)
Iceni Botanical Artists (IBA) (Chair 2021-)
ListedIn.co.uk Business Directory
Luton Hoo Walled Garden
Malcolm Mellor, Circa Antiques & Collectables Holt
Marwell International Wildlife Art Society (MIWAS)
National Exhibition of Wildlife Art (NEWA)
National Farmers Union
Painters Online
Picturecraft Gallery, Holt, Norfolk
Royston Arts Society
Saatchi Gallery Online
Society of All Artists (SAA)
Society of Botanical Artists
The Natural World Art Society (formerly Group)
The Royal Society for the Protection of Birds (RSPB)
The Tavern Gallery, Meldreth, Nr Royston
The Wildlife Trusts (Wildlife Trusts) BCN, National Trust
Toulouse-lautrec-foundation.org
Twitter
Who's Who In Art
Wikigallery.org
Wildlife Artists Net Link

ARTWORK COMPLETED DURING THE YEAR 2024

(Most recent work first, January to December)

"Juniper—is it an Aril?"

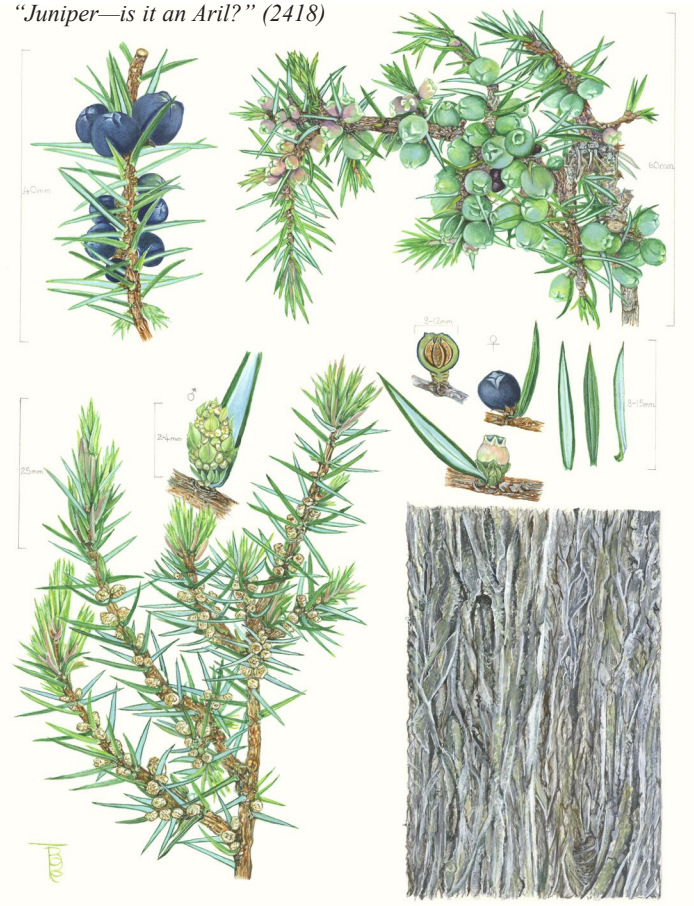
Juniperus communis for ABA Worldwide Botanical Exhibition 2025. Artist Code 2418. Original Water colour on Aquarelle Arches 100% cotton rag 140lbs size 16" x 12". Started May 2024, completed 8th January 2025.

The Association of Botanical Artists joined Botanical Art Societies the world over to put on the 2025 World Wide Day of Botanical Art exhibition, whose inaugural exhibition was 18 May 2018. The 2025 exhibition focusses on "Crop Diversity" to celebrate the biodiversity in crops closely associated with Man over thousands of years. The British organisers are the Society of Botanical Artists, Birmingham Society of Botanical Artists, Wales Society of Botanical Illustrators and the Eden Project Florilegium Society. The physical exhibition will be at the Royal Birmingham Society of Artists gallery. All selected artwork will be aired simultaneously online to an international audience.

I thought Juniper would make a marvellous contribution and I arranged with Cambridge University Botanic Gardens to access their native plants, from which I resourced and designed my painting. There are three stages to submission: Stage 1 was registering an interest to exhibit and sending in a digital version of artwork; Stage 2 is physical judging and I am excited to say that my little painting made it to this stage! Stage 3 is the Judges' final selection and successful entries will be notified 7th March 2025.

This was an extremely fiddly plant to portray: it has male and female plants, and was an extreme learning curve on my part.

"Juniper—is it an Aril?" (2418)



Rex's Helianthus (var. unknown)

Artist Code 2417. ORIGINAL Oil on Chunky Box Canvas 50cm wide x 1m high. Started September 2022 with background and outline drawing, and actual painting began September 2024. COMPLETED 17th December 2024. (Due to be varnished end of June 2025.)

The painting of this artwork was continually interrupted by other things—family, friends, golf, tennis, other commissions, etc., hence the long drawn-out time it took to complete. "Rex" allowed me to pick the flowers which grew in his garden in 2022, which is when I drew the outline onto the canvas, hoping to make this a quick artwork to complete, exhibit and sell.

During the first session of painting I managed to complete the background (September 2022); I started the actual flowers two years on in September 2024! I completed about a third of the flowers. Between September and November 2024 I was heavily into other projects, including another large oil painting commission. I eventually turned again to this composition on 13th December, the day after I had completed the commission. Obviously painting the flowers was the best (and quickest bit!), and it was completed on 17th December 2024.

Rex's Helianthus (var. unknown) (2417)

Galanthus "Jacquenetta"

Artist Code 2416. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 28th September 2024

This is number thirteen in a series of paintings of snowdrops for the Iceni Botanical Artists' Fullers Mill Project (2022–25), most with a special link to East Anglia. All the project snowdrops are situated in Fullers Mill Garden, West Stow, Suffolk.

"Jacquenetta" flowers February to April with large, tight, double flowers, often with a green outer mark giving an overall impression of greenness. It grows at Fullers Mill around a large hydrangea! Bulbs are planted in small clumps about 8cm deep in a humus rich soil in part shade. This is a Hybrid mix of *Galanthus plicatus* and *Galanthus nivalis "Flore Pleno"*. It grows to a height of between 10cm and 25cm. It has dark green markings which run along the length of the many inner segments. The large and rounded outer segments sometimes also have green markings at their tips. Named after a character (Jaquenetta) in Shakespeare's *Love Labour's Lost* (note the "c" is added to the snowdrop name).

Field studies were made from the plants *in situ* at Fullers Mill between January 2022 and March 2024. Very few plants were available. This painting is an accumulation of three years' work. In 2024, all the flower heads were eaten by muntjac before my field trip, so all I was left with were the flower stems and small leaves (left of top element).

(Sold)

Blue & Gold Macaws & Swamp Hibiscus II *(Original SOLD)*

Artist Code 2415. Oil on stretched canvas 16in x 40in. Painting completed 12 December 2024. (Due to be varnished end of May 2025)

I had two customers "fighting" over the original Macaws painting (Picture Profile 1501) which I had submitted for exhibition in May 2024. Apparently a couple went separately round the exhibition and the husband saw my painting and hurried off to find his wife; in the meantime someone else bought it! They were so disappointed that they asked if I could paint another one exactly the same, which I was unable to start before September 2024.

I received a lovely message 1st of September asking if I had started the painting. Fortunately, I had just begun the drawing which was quite difficult as I had to use the famous grid method to transfer the drawing from my first picture to the second bare canvas. It really was a task remembering which oil colours I had used and in what mixes on such a large piece of work.

I began the commission in the last week of August and completed it 12th December 2024 – once again, I am earning below the minimum wage! [Sigh]. But it was great fun to try to replicate a painting done in 2015 and I did feel the need to make a few things different so that they can be easily told apart by future generations.

(1501 Sold)

First painting (1501)

I believe it is a fare representation of the first painting as I had taken progress photographs on that art journey, including one of the initial sketch on to the canvas, then stages of painting which actually helped with the colour palette. I just love this new one.

The painting is due back for varnishing at the end of May 2025—it takes a minimum five months for oil to completely dry, so I give it six for safety. Once varnished, the painting will look brighter. When oil paint dries, the oil and some other mixers in it evaporate, leaving a patchy, dull surface. Varnishing brings back the sheen and evens up the layers.

Houghton Mill Bunnies *(Original BACK HOME)*

Original oil on loose canvas, stretched and framed by my husband, David (1985). Purchased from a very nice man in Newmarket who rescued it from an old caravan about to be demolished in the late 1990s!) Assigned Artist Code 2414

Happenings sometimes spark memories:

I received a couple of what I thought were spam emails about a chap having a lovely painting of Houghton Mill and did I know how much it is worth! Well, he didn't send a picture of it, nor did he mention the artist so I said I could not help and suggested he take it to a gallery or auction house for a valuation. However, It did remind me of an oil painting I did in 1985 specially for my own wall which I subsequently sold to a farmer friend who visited and kept insisting that I should sell it to him. The painting sadly went missing when the farmer passed away so when I was including some old artwork (gratefully borrowed from patrons) in a section of my Open Studios in 2015 I asked on Facebook if anyone knew of its whereabouts. Sadly no one came forward at the time with any news, so I felt it was lost and probably destroyed? It was always one of my favourites and it would have been wonderful to see it "in the flesh" again.

The Long Search is over: 9th May 2024

I had a wonderful telephone conversation with the "email" gentleman last night saying that he thinks he has my Houghton Mill painting. There appears to be a story behind it, but I am waiting for his lovely grand daughter to take a photograph of it and email it to me for verification. Can't wait to see it.

18th May 2024

I had a lovely cup of tea with the nice man, and we did a deal. "Houghton Mill Bunnies" has come home and is back in its original hanging place above my fireplace! It is so comforting to have it back after all these years (painted in February 1985). It has been on quite a secret journey, and I am most grateful that it has come back unscathed. This is the only painting I have been "precious" about, because I originally painted it for myself and never really wanted to sell it.

Below: me in 1985 sitting at my easel working on Houghton Mill Bunnies in my living room—which is still my studio space today!

Covey in the Corn Stalks

(English Grey Partridges and Rape). Previously titled "Rape in the Corn Stalks" until someone pointed out that this might be misconstrued! Artist Code 2413. Water colour on Aquarelle Arches 100% cotton paper 140lb. 12" x 16". Completed 3rd June 2024

This is one of 6 paintings created for a special exhibition in July 2024. I was walking along Church Drift, Comberton when I heard the scratchy-flappy call of grey partridges amongst the corn stalks. I caught a glimpse of several birds, male and female, and a vision came to mind. This painting is the result. As for the other five paintings already done, I used a limited colour palette for this one too, using just a few colours to mix all the others—it was a most interesting experiment. As I love using white paint, rather than leaving white space (I find that too difficult!), I felt these paintings needed an extra zest so used white gouache to promote the vibrancy of the light in the composition(s). It took over 120 hours to paint this particular picture but it felt most satisfactory once completed. The resources came from my own bank of photographs, including the snapshots of fast moving partridges and stationary corn stalks and rape, taken at the time of my walk along Church Drift. A lovely painting to do of these beautiful British native game birds.

"Ooh, Mama's coming!"

(English Brown Hare and Leverets). Artist Code 2412. Water colour on Aquarelle Arches 100% cotton paper 140lb. 12" x 16". Completed 25th June 2024

This is painting number 5 of 6 in the series painted for a special exhibition in July 2024.

I have had this composition in mind for some time. Mother hares do leave their babies in a safe place amongst the grasses where they remain absolutely motionless unless disturbed. The mother comes back periodically to feed them. One leveret has spotted her and is alerting the others.

This is a very "Spring-green" painting because hares give birth between April and September each year, and this is the bright Spring time. The gnarly wood behind the leverets was sourced from an old photograph I took whilst in the New Forest, Hampshire, some years ago where there had been a recent fire so it was blackened with soot, but I love the patterns on it and the colours, into which the babies and their grassy nest, called a "form", meld very nicely.

"Stuck in the mud, eh?" (Snape Maltings)

Artist Code 2411. Water colour on Aquarelle Arches 100% cotton paper 140lb. 12" x 16". Completed 18th May 2024

This is painting number 4 in the series of 6 painted for a special educational exhibition about the UK's Coastal flora and fauna with the Natural World Art Group at the Visitor Centre, Norfolk Wildlife Trusts, Cley Marshes from 3–16 July 2024.

The resources for this painting came about when I was out with my camera at Snape Maltings, Norfolk in August 2020. There were a lot of visitors about so my husband and I walked a little way out of the busy buildings and found this touching scene of several swans combatting the low tidal mud flats near a boat-mooring pontoon. One swan in particular (on the right) was stuck fast and looked rather exhausted. The good news is that they all managed to battle through and made it to the grassy edge. The picture stayed in my mind and whilst searching through my archives for a coastal subject I found all the photographs I took at the time. This is fauna battling nature at its best, with an oyster catcher looking on—hence the [imagined speech] title.

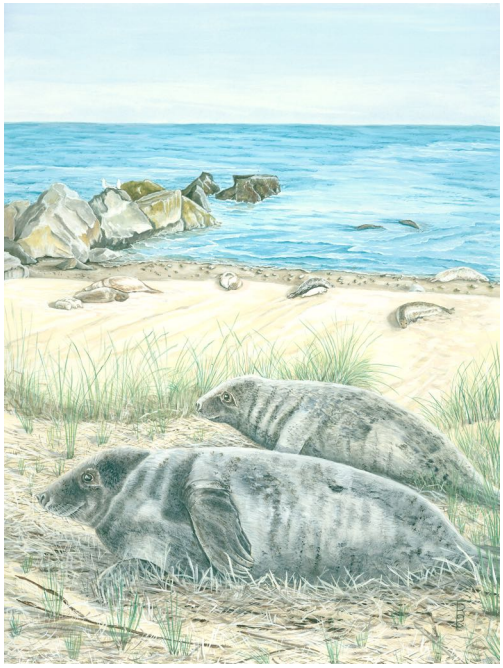
Suzy's Seals at Horsey (Norfolk)

Artist Code 2410. Water colour on Aquarelle Arches 100% cotton paper 140lb. 12" x 16". Completed 7th May 2024

A few years ago, my younger sister who lives in Norwich, had a special day out to the seaside and came across some seals at Horsey Gap in Norfolk. She took some wonderful photographs and sent them to me, with permission to use them as resources for any painting I might wish to do. The title is in gratitude for provision of the resources which I would otherwise not have had access to.

I did not find the seals easy to draw and paint, and I am still working on "seascapes"! But "Suzy" liked it and that is most important to me.

This was painting number three of six in a series for a juried wildlife exhibition with an educational UK "coastal" theme in July 2024. I thoroughly enjoyed painting the six pictures as I had been painting lots of snowdrops in the previous few months, and other botanicals, and these six natural history artworks were a refreshing change.



Curlew and Sea Kale

Artist Code 2409. (*Numenius arquata* and *Crambe maritima*). Water colour on Aquarelle Arches 100% cotton paper 140lb. 12″ x 16″. Completed 29th April 2024

Although this long-legged, wading bird is called the "Common" Curlew, sadly it has declined in numbers recently mainly due to habitat loss through changes in farming practices and forest planting. It has been on the UK Red List for Birds from 2021, and is a Priority Species under the UK Bio-diversity Framework. It is also listed as Near Threatened on the global IUCN Red List of Threatened Species.

It is a very pretty bird and its plumage is very striking, although its colour is mainly shades of brown.

I had some lovely resource photographs of Norfolk's eastern coast and I have used these for the backdrop, including some washed up debris in the form of old wood and string tangled together. I also have a very old stuffed Curlew specimen (given to me legally) which was extremely useful.

Although these birds reside in Britain, we also get overwintering visitors to the Cley Marshes and Holme Dunes.

The bird is a tall wader, about the size of a female pheasant and its unmistakable "cur-lee" call is heard from February to July during the breeding season. Strangely, the female of the species is larger and has a longer beak than the male. They prefer to breed in wide open spaces with lots of rough grass and ground cover with damp or watery feeding stations near by, usually on grasslands, farmland, heaths and moorlands.

"Norfolk Visitors 2023"

(European Bee Eaters, Merops apiaster). Artist Code 2408. " Water colour on Aquarelle Arches 100% cotton paper 140lb. 12" x 16". Completed 10th April 2024

These beautiful little birds (about the size of a starling) appeared at Trimmingham Sand Quarry in Norfolk in 2022. They attempted to breed, but birders believe the nests may have been predated by stoats or weasels. They returned in 2023 and the story inspired this painting. Resources of the birds were from some wonderful photographs I took on a holiday to Spain (Cortijo Grande) some years ago, and the driftwood and seascape are taken from other photographs of my numerous trips to Norfolk.

As well as eating bees, the birds like to eat dragonflies and other flying insects—causing a spectacular show when they flit from their perch and grab an insect in the air as it flies past.

Climate change may be behind the migration of these exotic birds to breed around England's fair beaches, and they are a wonderfully colourful sight to behold. They remind me of little flying bandits!

Galanthus elwesii "Lodestar"

Artist Code 2407. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 3rd April 2024

This is snowdrop number twelve in a series of thirteen paintings of snowdrops for the Iceni Botanical Artists' Fullers Mill Project (January 2021 to July 2025), with a special link to East Anglia. All the project snowdrops are growing in Fullers Mill Garden, West Stow, Suffolk.

"Lodestar' flowers in February and was discovered by Richard Ayres at Anglesey Abbey, Cambridgeshire, in the 1980s. It is a tall snowdrop with generous outer segments which wrap around the inner segments. The clump growing in Fullers Mill Garden has all shapes and sizes of leaves. Little stubby silvery-blue leaves appear first, then the buds, usually one flower stem in between two leaves. In the Garden, the plants were surrounded by tiny cyclamen flowers and leaves, so I thought I would include them in the final artwork, adding a touch of different colour and extra interest in their beautifully marked leaves. Moss—also growing in several places—was another added attraction! All the "Lodestars" growing in the bed had two distinct markings on the inner petals, and these were all different shapes.

Galanthus "Oliver Wyatt's Green"

Artist Code 2406. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 10th March 2024

Number eleven in the series "Oliver Wyatt's Green" flowers from February to April, relatively late in the season. It has chubby flowers with a dark green inner mark which covers three quarters of the inner segment. The Fullers Mill plants were very few and the painting shows two years of flowering. Other snowdrops in the series mostly have two leaves and one flower; this variety seemed to have two leaves for some flowers, but several for others. Some of the leaves were quite fat with "frilly" edges and curled over at the tip, others were pencil thin. This is a very pretty snowdrop and looks grand in large flowering clumps. The first year (2023), three flowers grew; in 2024 there were four. The top section of the painting shows both years' growth. The flower stems were also different in that they were almost flat with outside ridges. The stem itself was much wider at the bottom than at the top and in some cases was slightly twisted.

Galanthus "Fenstead End"

Artist Code 2405. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 27th February 2024

Number ten in the series, "Fenstead End" flowers in January and February. It has beautifully marked inner segments in dark green, with an inverted 'V' at the notch. Some leaves are quite upright with no distinct veining and range in colour from light blue-green to yellow green. Flower stems are the same blue-green colour as the leaves. This early flowering variety, with noticeably upright foliage and large flowers, was found by Christopher Grey-Wilson in the village of Fenstead End in Suffolk when he moved there in 1987. Two years' running at Fullers Mill, there have only been two flowering plants. The painting shows its flowering in late January 2023 (right) and in mid-February 2024 (left)—both years had only two stems with flowers, but the foliage looked a bit healthier in 2024 which might indicate bigger bulbs and more snowdrops in future. The flowers went over very quickly and it was interesting to see that the petals lifted up and curled away, becoming translucent as they decayed (lower flower heads).

Galanthus "Wendy's Gold"

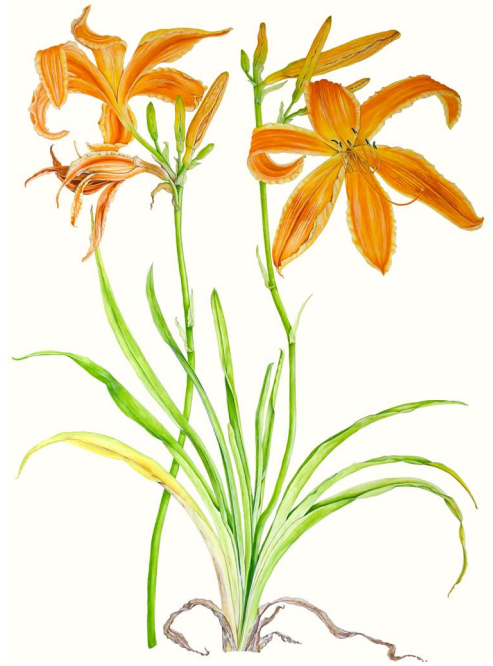
Artist Code 2404. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 22nd February 2024

Snowdrop number nine in the series this beautiful snowdrop, "Wendy's Gold", flowers from February to March. It is one of the most popular yellow snowdrops which produces dainty, nodding white flowers with a brilliant lime-gold ovary, hanging from an arching, pale yellow-green pedicel. The inner petals are attractively adorned with a conspicuous long yellow marking. The blooms rise atop a foliage of broad, pleated, yellow-green leaves in late winter-early spring. Superb and vigorous, this small bulbous perennial is one of the earliest and loveliest spring flowering bulbs, adding several weeks of colour and beauty to the garden. The best gold colour is obtained when this snowdrop is left undisturbed. Best massed in sweeping drifts under large deciduous trees or planted along walks or paths. At Fullers Mill it is planted beside a wall. In 2023 it was a great mass of golden blooms but in 2024 it was only half the size.

Hemerocallis "Selma Longlegs"

Artist Code 2403. Completed 12th August 2023. Original water colour on Aquarelle Arches 24" x 18"—Lifesize rendition. Framed size 23" x 29".

This painting, as with Artist Code 2402 "Dark Monkey", was originally painted to be part of my submission to the RHS, I did not like this one at all when it was completed. I may try to do it again in a slightly different composition—this one does not accurately show the colour of the flowers, nor the shape so a "disgruntlement" all round. It is not a very good depiction, and I was very annoyed with myself for being unable to spot its ghastly discrepancies before completing it. But this is the first disaster I have had in years so cannot really complain! (Not one of my better efforts, shall we say!). It will be removed from its frame and either thrown in the bin or stored completely out of sight.



Hemerocallis "Dark Monkey" *(Originals SOLD)*

Artist Code 2402. Water colour on Aquarelle Arches 100% cotton rag 150lbs size 24" x 18". First completed 2nd July 2023, but later reworked 11th August to add more elements. ***Sold*** *at Iceni Botanical Artists Becket's Chapel, Wymondham July 2024 Annual Art Exhibition.*

"This hardy plant of many types | has thousands of colours and various stripes | Dark Monkey though is red velvet and gold | with evergreen leaves so stunning and bold." A little poem I wrote to include with the painting which was selected for IBA's 2025 Calendar. Life size, it was originally intended to be part of my submission to the RHS, but I did not think it was good enough. So I framed it (size 23" x 29") and put it in a botanical art exhibition in mid-July 2024: it sold on the first day!! I also featured it in my own 2025 Calendar with this little poem:
"Originally part of my RHS Project | I thought this painting was not a good object | So I mounted and framed it and put it on show | It sold straightaway which was a bit of a blow | I had altered my subject to submit for a medal | And now I am scuppered—that'll teach me to meddle!!!"

(Sold)

Galanthus “Paradise Giant”

Artist Code 2401. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 6th January 2024

This is snowdrop number eight in the series of thirteen paintings of snowdrops.

“Paradise Giant” flowers March and April with large flowers similar to those of the variety “Sickle”, except that it flowers later and increases readily. The flowers have long, tapering outer perianth segments (petals), whilst the inner mark (inner perianth) is a distinct “H” shape in most flowers. The plants grow to 22cm tall with stems bent over like a native English bluebell. The pedicel from which the flower hangs is quite short and snug to the spathe which in some cases is a “coif” with a twist. Outer petals measure up to 3 cm when fully out, but can be as small as 1.5cm. Each flower head usually has two leaves facing inwards, sometimes three. The leaves are concave, very plain, and have no ribs.

COMMISSION: Wall Panel 2 – bring the wild garden indoors.

A variety of wild flowers from the Commissioner’s Garden and deer sculpture.

Artist Code 2312. Acrylic on 100% soft cotton canvas. Wall Panel number 2, Completed 14th February 2024

Commissioned in September 2023, I was asked to visit a beautiful garden to take photographs of the plants which grow in it and produce two wall panels to fit spaces exactly between wall beams in a listed cottage. After producing an initial drawing for approval, I worked on the canvases to make the background the same colour as the existing wall inside the cottage, colouring both panels at the same time so that they were the same. Both panels are different shapes. Panel 1 is the largest and this Panel 2 although the same height of nearly 50” cuts off half way and tapers down to a sharp point at the base.

This second panel represents the wild parts of the garden with a very limited colour palette and a sculpture of a deer which stands amongst the foliage.

The second panel was installed 22 March 2024 after giving time for it to dry, be sealed and varnished. Left is the completed painted panel before cutting and installing; below *in situ.*

(January 2025)

2311 COMMISSION: Wall Panel – bring the garden indoors

A variety of garden flowers from the Commissioner's Garden.

Artist Code 2311. Acrylic on 100% soft cotton canvas. Wall Panel number 1, Completed 31st December 2023

This was an unusual commission to paint two wall panels on canvas and to then cut and fit them between wall beams in a lovely listed cottage. Way out of my comfort zone (I am not a fan of Acrylics), it took four times as long to complete as I had envisaged. But a wonderful experience nevertheless. Both panels measured nearly 50″ tall and 16″ at the widest part.

This first panel represents the garden plants; the second one (Artist Code 2312) shows a more wild aspect of plants which grow there with a very limited colour palette and includes a garden deer sculpture.

The commissioner liked the first panel except that he felt the roses were "too pink". A light lemon yellow wash for the top roses and a pale blue wash for the middle roses did the trick!

The panel was protected and varnished and was installed in early January 2024 using fish glue (to protect the listed cottage wall) which can be reversed with water. I was thankful that I had got my template measurements correct, and the cutting and gluing went all to plan.

The actual installation of the two panels was in itself a steep learning curve for me as I had to make paper templates by pressing old lining wallpaper into the shape between the wooden wall beams, then transfer these shapes to my specially purchased canvas which was silky and smooth and took 6 weeks to be delivered from China! Then I had to research the best glue for the job and learned all about fish glue and its archival properties. It is water based so that the artworks can easily be removed from the wall if needs be, and it worked a treat.

The wall surface was extremely pitted and uneven, which meant that some areas of canvas had to be left unstuck in order not to stretch and damage the canvas and painting. I do not think I shall ever be easy about using acrylic paints. I never enjoy painting with acrylic nor do I much like the results—it will definitely NEVER be MY preferred medium.

The most nerve-wracking time during the project was cutting the canvas to shape after the artwork was completed. Fortunately both times it went well and both panels are now nicely stuck to the wall (I hope for many years!).

Above is the completed first panel before cutting; below in situ

Above: Wall Mural: Passion and Morning Glory COMMISSION *Artist Code 2400. Wall Mural in ancient cottage.*

November 2024: a blast from the past! I play pickleball and the commissioners joined and reminded me about the mural they commissioned years ago, probably around 2000—it was pre my Artist Codes. I cannot remember the date but do actually remember painting it. I recall that I had to paint the trellis at all sorts of angles because none of the three walls it is on were flat or square, using a step ladder! It was a lovely thing to do. Commissioner's words: "Your lovely painting adds to the character of the room and people sleeping there always comment and ask about it. Some think it is old and I don't correct them!" **Apparently I have not signed it either, so that needs to be remedied!!!**

EXHIBITIONS and SHOWS 2024

18–19 May 2024 Fowlmere Primary School Annual Art Exhibition. An exhibition of paintings, drawings, photography, ceramics, wood-craft, jewellery and cards by local artists. I exhibited at this exhibition and had an unmanned table of my latest jigsaw puzzles and books.

Online Exhibition 2023–24. Association of Botanical Artists (ABA) December 2023 to May 2024. "The Magic of Leaves. My entry Vernal Water Starwort (*Callitriche palustris*) Artist Code 2006.

Royston Arts Society (RAS) 2024 Members Online Exhibition. 13th April to Tuesday 28th May 2024.

Natural World Art Society 3–16 July 2024 Norfolk Wildlife Trust Visitor Centre, Cley. Two exhibitions, one relating to the sea and shore, the other to British wildlife. I was in residence Wednesday 10 July and it was lovely to meet all the visitors. The café at the Centre is wonderful and the views are stunning.

Iceni Botanical Artists Annual Exhibition at Becket's Chapel, Wymondham, Norfolk entitled "IBA in Bloom". 9–21 July 2024.

Natural World Art Society (NWAS) British Wildlife Exhibition, Becket's Chapel, Wymondham, Norfolk. 20–25 August 2024. An impressive and unique collection of works from local artists celebrating the British Isles' native fauna and flora, and our diverse, spectacular landscapes. Original works created using a wide variety of mediums, plus prints and greetings cards (and my jigsaw puzzles and books!)

Cambridge and District Art Circle (CDAC) Annual Art Exhibition, The Village Hall, Grantchester (Bank Holiday) Friday 23rd to Monday 26th August 2024.

Challis Trust—The Mary Challis House and Garden Horticultural Show and Annual Fete Saturday 7th September 2024. 68 High Street, Sawston, Cambridgeshire CB22 3SP

Gransden Agricultural Show Saturday 28th September 2024. Sadly this event, where I had booked a stand in the art and craft marquee, was cancelled the day before because the showground fields were totally waterlogged!

Royston Arts Society Autumn Exhibition 2024, Royston Town Hall. Friday 27th to Sunday 29th September 2024, 10.00am–5.00pm.

Natural World Art Society (NWAS), The Forum, Norwich, Norfolk. 8th to 14th October 2024. Tuesday 8th October from 1.30pm to 5.00pm; Wednesday 9th to Sunday 13th October from 10.00am to 5.00pm; Monday 14th October from 10.00am to 12 noon.

St Mary's Church, Comberton, Cambridge CB23 7ED. Annual Art and Craft Exhibition 2024. Friday 22nd to Sunday 24th November 10.00am to 4.00pm, Free Entry. www.stmaryscomberton.org.

Association of Botanical Artists (ABA) 2024 ABA Members online exhibition "DRAMA" from May to November 2024.

Wildlife Trust Beds Cambs and Northants, Christmas Fair 2024 Friday 29th November 3.00pm to 7.00pm. The Manor House, Cambourne CB23 6DH.

PUBLICATIONS

In Prepn. January 2025: River Friend Series (RFS) Book 9. *STREAM STORY II: Another Riveting Riverscape—River Cam, Cambridge*. ISBN 9781916209695.

In Prepn. January 2025: *Fullers Mill Garden A Jewel in the Forest*. For Iceni Botanical Artists (illustrator, editor, typesetter and publisher). Due to be published June 2025. ISBN 9781916878112.

In Prepn. January 2025: "Fullers Mill Garden A Jewel in the Forest". For Iceni Botanical Artists Annual Exhibition 2025. Catalogue of artworks for the Fullers Mill Art Project. (Illustrator, editor, typesetter and publisher). No ISBN.

September 2023: Published *Coffee Time: An Artist's Pictorial Journey 'Petalaciously' yours in Paintings and Poems* (An artist's artwork journey through botanical, nature, and garden painting stories). Available on Amazon and direct from the Artist. ISBN 9781916878112.

MISCELLANEOUS ACHIEVEMENTS

July 2025 (from November 2021): Project Manager of Iceni Botanical Artists' Fullers Mill Garden Project (to paint the flora and fauna of the garden). Main aim is to publish a book and hold a special exhibition of all the artworks. I have painted 17 pictures in all for the project, namely: 13 Snowdrops, *Magnolia Stellata*, Harlequin Glory Bower, Orange Tip Butterflies and Garlic Mustard, and Roe Deer & Fawn at Fullers Mill.

January 2025: Preliminary selection for the World Wide Botanical Art Exhibition 2025. Artist Code 2418 "Juniper—is it an Aril?" *(Juniperus communis*, native juniper). Water colour.

December 2024: Commissioned to paint a duplicate of oil painting, Artist Code 1501, "Blue & Gold Macaws & Swamp Hisbiscus". New one entitled "Blue & Gold Macaws & Swamp Hisbiscus II". Oil on chunky box canvas 40" x 16".

February 2023: Commissioned to design, paint and provide digital file on licence for three years entitled "The Hidden Hedgerow" for the Countryside Charity Avon and Bristol CPRE.

ACKNOWLEDGEMENTS

My heartfelt thanks to the wonderful people who have helped to make the painting of many of my pictures possible.

Most of my paintings are produced using resources from my own stock of photographs and frozen specimens (gifts, road kills, zoos, etc.), and sketches from field trips. But, unfortunately, as I am not a 'globetrotter', exotic resources, and British animals and plants I have been unable to see, have had to come from other sources. I am indebted and most grateful to the following individuals and institutions (and others, who prefer not to be named) who have very kindly provided resources so that the pictures designed and painted are as true to the subject as possible. Without their consent to use photographs and specimens, none of these paintings would have come to fruition. Please note, the four-digit numbers (1407, 1306, etc.) are my Artist Codes (picture number identifiers).

Alan Adams (numerous paintings completed using plants from his lovely garden: 2204, 1407, 1306, 1208, 1203, 1202, 1108, 1006, 1005, 0812, 0811, 0810, 0809, 0808, 0806, 0805, 0804, 0803, 0802, 0801, 0010, and more!)

Alison Gray (Bird Garden Illumination 1609)

Banham Zoo, Norfolk, ZSEA (Snooky Snow Leopard 1406, Blue and Gold Macaws and Swamp Hibiscus 1501)

Cambridge University Botanic Gardens (2418, Rosa gallica 1307, Jade Vine 1201 and 0701)

Daniel Winkler, USA (Snooky Snow Leopard [Meconopsis integrifolia], 1406)

David Bone and Sue Smith (A Quick Preen by Buttermere, 1101)

David Oates (Paws for thought 1509, Cheeky Chappies 0901, Peaches and Blossom 1407, Male Red Start 1606)

Dr Frances Dipper (Three's a Crowd, Sir!" 1910)

Howard Cooper, Communications Officer, Wicken Fen Nature Reserve (Winter Leaves, 1105)

Ian Dickerson (No-less-a-Woody & Large Tortoiseshell butterfly 1017, Song Thrushes in Ivy 0703)

Irene Heymann (Otter Bank, 1204)

Jan and Andy, Jandy Photography (Gannets, 1405, Pearly King and Queen 1106)

John Betts ('1 O'clock high', Green Woodpeckers 1301)

John Salisbury and Sue Purse ("Sun's up; time for bed!" 1514)

Juliet Gorman (Plum-tuckered, Kool-Kat Lion Cub, 0903)

Keith Wilson (Battle of Britain Flypast, Ramsey 1511)

Liam Marsh (Ranunculus and Brown Trout 1903)

Martin Johns (Blue and Gold Macaws and Swamp Hibiscus 1501)

Marwell Wildlife (Commissioned 5 paintings – Marwell Collection, 1009, 1010, 1011, 1012, 1013)

Mr and Mrs Heydinger (Flag Iris and Friends, 1001)

Mr and Mrs Short (Grand Magnolia, 1004)

Paul Mason (Three New Blades, 1604, Winter Leaves – Long eared owl, 1105, Pearly King and Queen 1106, "Ooh, Mama's coming!", 2412)

Peter Bone (Three New Blades Fieldfare, Redwing, 1604, "Ooh, Mama's coming!", 2412)

Petula Stone (Rosa gallica officinalis, Gallic rose, 1307)

Phil Crow, Bourn Golf Club (1703 Fairy Flowers and Brimstone, '1 o'clock high' Green Woodpeckers 1301, Golden Japanese Quince 0003)

Raptor Foundation, St Ives, Cambridgeshire (Red Kites by Watts Wood, 1104)

Roger Rowe (For Me? Wow!, 1507)

Rosemary Hebditch (Canoodling in the Loquats 1107, Bird of Paradise 0001)

Simon Stirrup (Gingerly Crossing the River Nar 2103, Three New Blades Fieldfare, Redwing1604, "Ooh, Mama's coming!", 2412)

Stephanie James "Fantastic Catch" Grey Heron and Chub 1806, Love at First Sight, Kingfishers 2001)

Valerie and John (White Helleborines and Chiffchaffs, 1103)

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Catalogue of Artwork

Tina Bone

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

IN REVERSE CHRONOLOGICAL ORDER
VOLUME 2: TO DECEMBER 2023
VOLUME 1: TO DECEMBER 2015

"The Forced Immigrant" (Grey Squirrels)
Artist Code 1504

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atalogue of Artwork

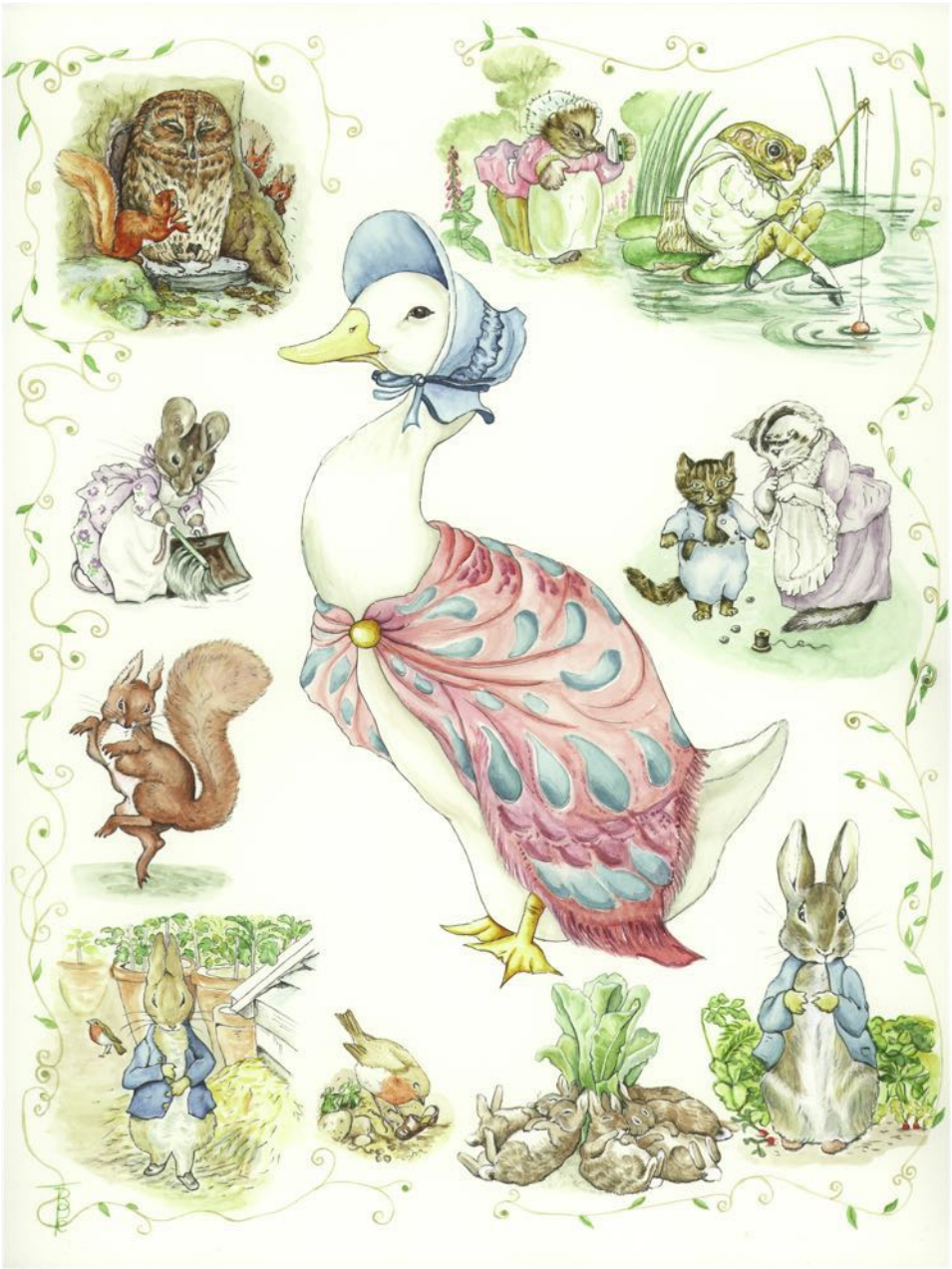
Volume 2

Please view Catalogue 1 for résumé up to December 2015

Tina Bone

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

FROM JANUARY 2016 TO DECEMBER 2023 IN REVERSE CHRONOLOGICAL ORDER



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SHORT PROFILE

Tina Bone [birth name: Nettina] Born 30 April 1950

Wildlife and Botanical Artist, and Illuminated lettering with gold leaf
18 Harbour Avenue, Comberton, Cambridge CB23 7DD, UK, Email: tina@tinasfineart.uk
Telephone: 01223 262962 (Mobile 07802 708028), Web: www.tinasfineart.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: Australia, America, Canada, China, India, Hong Kong, Spain and France.

Published:

- Jigsaw Puzzles: 500-piece luxury board puzzles, produced exclusively for TinasFineArt.uk by JHG Jigsaws Ltd. Two designs, Wooden 'Whimsy' jigsaws by Wentworth Puzzle Co 2011-2014; Twelve further designs published for Tina's Fine Art UK.
- Designs and handcrafts unique magnetic 'Diwejisaw' jigsaw puzzle;
- 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 (Print and online);
- 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 textbooks as well as high-end scientific publications, including hand drawn maps. Limited edition prints of most artworks.

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

Publishing:

- Published (December 2023) eight titles in the River Friend Series (Tina Bone UK). I am co-author, editor, illustrator, typesetter and publisher for the Series. Published via the Ingram Spark platform. For sale on Amazon and other leading book retailers, and from the River Friend Website: www.riverfriend.tinasfineart.uk.
- October 2021: Published the most informative academic book available on the Common Reed: "A BOOK OF REED" (*Phragmites australis* (Cav.) Trin. ex Steudel, formerly *Phragmites communis* Trin.) • by S. M. HASLAM • REPRINT 2021 ISBN 978-1-9168781-0-5
- Published my own art story: "*Coffee Time: An Artist's Pictorial Journey 'Petalaciously' yours in Paintings and Poems*" (An artist's artwork journey through botanical, nature, and garden painting stories).

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.

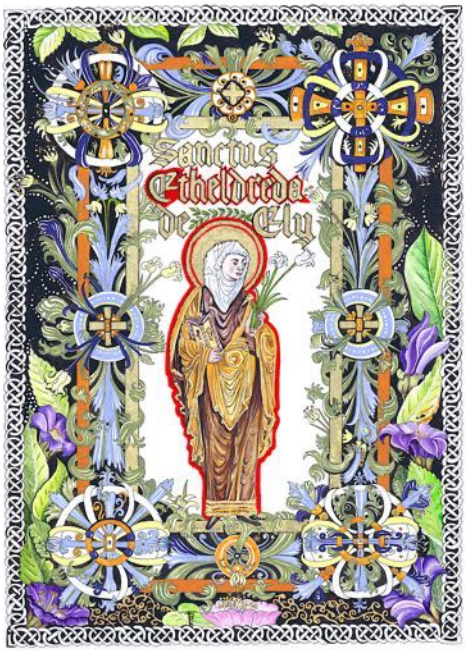
MEMBERSHIPS AND AFFILIATIONS (past and present):

Association of Animal Artists
Association of [British] Botanical Artists (ABA)
b Gallery
BirdingArt
Cam Valley Forum
Cambridge Natural History Society (CNHS)
Cambridge Creative Network
Cambridge Open Studios
Creative Coverage
Darryl Nantais Gallery, Linton, Cambs
Dictionary of International Biography, (IBC)
Enterprising Women (EW.org)
Exhibition of Wildlife Art (EWA)
Facebook
Fine Art Trade Guild
Frida-kahlo-foundation.org
Friends of Paxton Pits Nature Reserve
Haddenham Conservation Society (HCS)
Iceni Botanical Artists (IBA) (Chair 2021-)
ListedIn.co.uk Business Directory
Luton Hoo Walled Garden
Malcolm Mellor, Circa Antiques & Collectables Holt
Marwell International Wildlife Art Society (MIWAS)
National Exhibition of Wildlife Art (NEWA)
National Farmers Union
Painters Online
Picturecraft Gallery, Holt, Norfolk
Royston Arts Society
Saatchi Gallery Online
Society of All Artists (SAA)
Society of Botanical Artists
The Natural World Art Society (formerly Group)
The Royal Society for the Protection of Birds (RSPB)
The Tavern Gallery, Meldreth, Nr Royston
The Wildlife Trusts (Wildlife Trusts) BCN, National Trust
Toulouse-lautrec-foundation.org
Twitter
Who's Who In Art
Wikigallery.org
Wildlife Artists Net Link

ARTWORK COMPLETED DURING THE YEAR 2023

(Most recent work first: January to December)

2309



2309: "*Sanctus Etheldreda de Ely*" (Saint Etheldreda of Ely – illumination)

SOLD preview night at IBA Ely exhibition 2023

Artist Code 2309. Completed 22nd September 2023. Water colour, 24ct gold leaf and 23ct shell gold on Aquarelle Arches 12" x 16" 140lb 100% cotton rag paper. Gun metal hand made frame 18" x 22"; Hand cut archival mount.

This illumination was painted especially for the Iceni Botanical Artists Annual Exhibition 2023 "Celebrating the life of Queen Etheldreda: Herbals and Harvest" in the Lady Chapel, Ely Cathedral, September–October 2023. There were over 110 original artworks for sale, including this one which sold on the Preview Evening.

All the work exhibited was for sale, as well as cards, prints, and an IBA 2024 calendar. Two workshops, one by me on designing and painting an illuminated letter, were held during the exhibition for those interested in learning about botanical art, or for the more experienced to refine existing skills. The exhibition was a great success.

2308

2308 Wild Horses on Giara Plateau

Artist Code: 2308. Completed July 2022,Watercolour 12" x 9" Aquarelle Arches 140lb 100% cotton rag paper.

This little painting was done as a book plate for the River Friend Series, Book no. 7 "WATER—CLEAN AND DIRTY".

Its caption is: *Fig. 17. Wild horses graze on the Giara Plateau where there is still an abundance of flora, e.g., pink Sea Bindweed, Calystegia soldanella, the golden yellow Whorlflower, Morisia monanthos, and Ranunculus (white flowers abundant in the water, central background), which thrives in the marshes and shallow summer pools*

Academic studies have shown that some of the highest European aquatic species-richness areas are in the Giara Plateau in south-central Sardinia. In the UK there are parts of Ireland, and Galloway in south-west Scotland. In all these places there was abundant structural diversity fully illustrating this. But since that research was carried out in the 1970s, the species-richness in the Irish and Scottish areas has declined, mainly due to drainage, which has also affected banks and substrate. And loss of water has definitely altered, with much aquatic vegetation loss, these fragile habitat areas.

2307

2307: Galanthus elwesii "Chelsworth Magnet"

(Fullers Mill) *Artist Code 2307. Galanthus elwesii "Chelsworth Magnet". Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 14th May 2023. This is the seventh in a series of 12 paintings of snowdrops for the Iceni Botanical Artists Fullers Mill Project* (see **"Artwork completed during the year 2022"** below).

This snowdrop flowers December–February and does not have any particularly outstanding parts except that it has a rather long pedicel (the thin stalk on which the flower head hangs) and a very vague sinus notch at the base of each inner petal (usually a much more pronounced "v" shape in other

2306

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2304

snowdrops). It is quite rare, and I only had one plant to work with at the start, but then two others came up a bit later, so I did have a variety of flowers to portray. The leaves are rounded with no pronounced features, blue-grey on the underside and similar on the top side, although in the middle the colour is slightly greener. Two of the three flower heads which grew in 2023 at Fullers Mill seemed top-heavy and when the flowers were fully out the stalk arched over nearly to the ground. The third flower head did not open properly and seemed stunted. The variety was first discovered in Chelsworth, Suffolk by Richard Britten and later renamed by John Morley of North Green Snowdrops, Beccles, in 1997.

2306: Galanthus plicatus "Yaffle" (Fullers Mill)

Artist Code 2306. Galanthus plicatus "Yaffle". Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 24th April 2023 This is the sixth in a series of 12 paintings of snowdrops for the Iceni Botanical Artists Fullers Mill Project.

This robust, early flowering (November–December) snowdrop has puckered outer segments; the ovary and inner marking are a very pale lime-green. Light green ovary and markings. Petals have a seersucker texture. This little clump is the actual plant pattern growing at Fullers Mill Garden (December 2023). It is rare so live resource material was very limited. However, I made a tiny pencil sketch and noted other features in order to complete this painting later. On the right hand side you will notice a plant "anomaly"—two stems fused together resulting in a head of four flowers, three coming from the same stalk and one separately but still joined to the two fused main stems. The close-ups below left of the main picture show the underside of this flower head and the fused pieces of plant. All the buds appeared to be very plump. The leaves have a pale stripe down the centre with darker green each side (front and back). The mid rib of the under-leaf is very prominent and has a similar rib each side of it, though these are not so prominent and they range in colour from pale yellow to pale green. This snowdrop is more yellow-green than the usual blue-green. I just love the name of this plant—it reminds me of Professor Yaffle (the wooden bookend which comes to life in the Childrens' series "Bagpuss!")

2305: Galanthus "Chantry Green Twins" (Fullers Mill)

Artist Code 2305. Galanthus "Chantry Green Twins". Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 11th April 2023 This is the fifth in a series of 12 paintings of snowdrops for the Iceni Botanical Artists Fullers Mill Project.

This beautiful twin-flowered snowdrop which flowers January and early February was developed by Sue and Wol Staines from Glen Chantry near Wickham Bishops, Essex. Twin elegant, slender flowers of good shape are produced from each scape when mature and well grown (mostly single when young plants). Broad heart-shaped mark on the inner segments and green lines, varying in intensity, on the outer petals at the tip. The backs of leaves have a particularly prominent mid rib which is pale in colour and two flat darker colour lines either side. Most plants have two leaves with a flower stem, but some have three leaves and no flower, others three leaves and one or two stems. The extra long peduncle (the stalk which holds the flower) causes the flowers to "shimmer" in the breeze.

2304: Magnolia stellata 2 (Fullers Mill)

Artist Code 2304. Magnolia stellata 2. Water colour on Aquarelle Arches 100% cotton paper 140lb. 12" x 16". Completed 21st March 2023

I started this little painting in January 2023, thinking I had enough time to complete it before my snowdrops emerged. However, I was wrong, so having used sketches drawn on tracing paper from the first time I painted this lovely plant in 2010, and adding a couple more flowers and a spray of autumnal leaves, I had to put it on the back burner. It came out to be completed 10th March and I completed it 21st March 2023. I have called it "*Magnolia stellata* 2" because my previous painting, done in 2010 was called "*Magnolia stellata*".

RIVER FRIEND BOOK SERIES

I am co-author, illustrator, typesetter and publisher for this series of little A5 books about individual aspects of rivers and their environments. Eight titles have been published as at December 2023

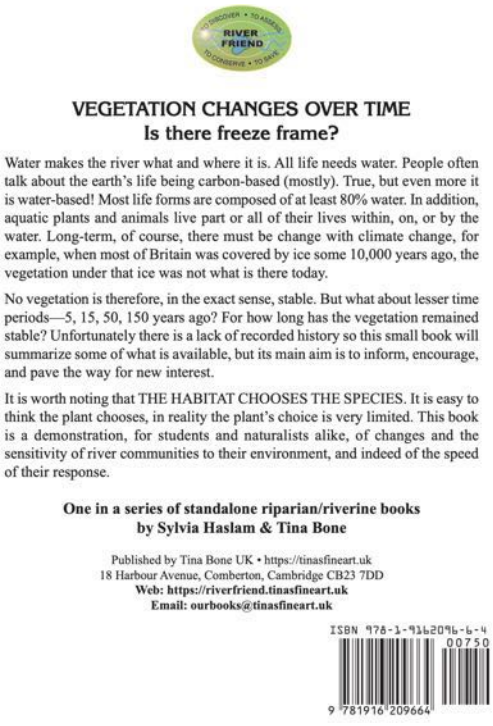
In 2010, I teamed up with world renowned author and Cambridge University Botanist, Dr Sylvia M. Haslam, to co-author a series of riverine/riparian small books. The series of books is designed to bridge a gap: pond-dipping for primary schools does little; nor does scientific or school literature; or EU Law. The people who need to be made aware of loss, however, do turn up in their thousands to visit not only Nature Reserves, but also Cathedrals, National Trust properties and such-like, and often drop in to a gift shop afterwards to buy a memento by which to remember their visit. We would like these people to buy a River Friend book instead of the usual trinket.

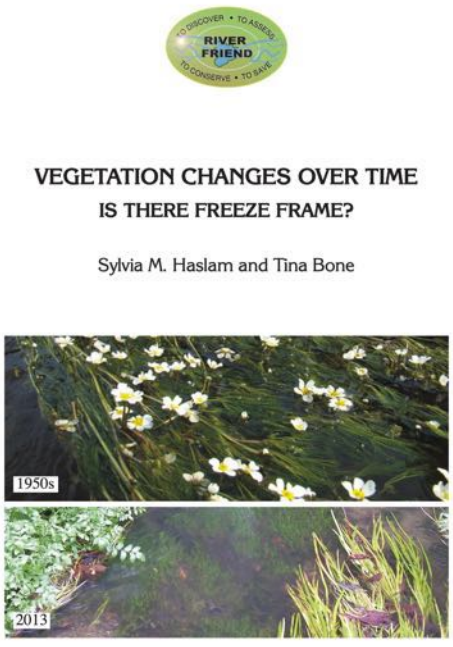
Each book is about a different subject, so the series can be read in any order. Individually the books cover one aspect of rivers and the riverine environment, so each one is both a stand-alone and, hopefully, a taster for the series. To assist novices to the subjects, the whole Series of books is tied together by the Prologue which aims to assist the reader in identifying aquatic plants. It also contains a glossary of some of the main "technical" terms mentioned in the series, and a reference section for further reading.

What is the worst that can happen to a river? That it vanishes, and all its life vanishes with it: the people, the plants, the animals: not just the fish, but the crops, the cattle, the forests, the everything. All are made mostly of water. Look around: what is in that leaf, that spider, that deer, that petal? WATER! And although many animals and (mostly tiny) plants live in the sea in salt water, it is the fresh water in the land, derived from rain, which supports us and our main natural resources.

Rivers and riverscapes are deteriorating surprisingly fast. Very few people know or have recognised this, partly because large rivers like the Trent or Dee are still there, "the same" as usual, partly because there is (rightly) good publicity for new beavers or reed buntings and "good habitat"—but unfortunately no mention that this good work usually applies to 0.5–2km-reaches. Even the small stream in your nearest valley is probably 5–10km in length, and the length of British streams and rivers in all is many thousands of km. Improving 2km, however valuable locally, does not halt a seemingly unstoppable general decline.

Published Titles in the RIVER FRIEND SMALL BOOKS SERIES:
All titles also available from Amazon Books [https://riverfriend.tinasfineart.uk/shop/].
NEW APRIL 2023: Book 8, VEGETATION CHANGES OVER TIME. Is there freeze frame? ISBN 978 1 9162096 6 4)
Book 7, WATER—CLEAN AND DIRTY (ISBN 978 1 9162096 7 1)
Book 6, An Introduction to the WATER FRAMEWORK DIRECTIVE (ISBN 978 1 9162096 3 3)
Book 5, REED—ON THE EDGE (ISBN 978 1 9162096 4 0)
Book 4, INTERPRET: What do Plants tell us? (ISBN 978 1 9162096 5 7)
Book 3, A PROLOGUE TO THE SERIES (ISBN 978 1 9162096 2 6)
Book 2, STREAM STORY I: A Riveting Riverscape—River Brue, Somerset (ISBN 978 1 9162096 0 2)
Book 1, DRYING UP (ISBN 978 1 9162096 1 9)



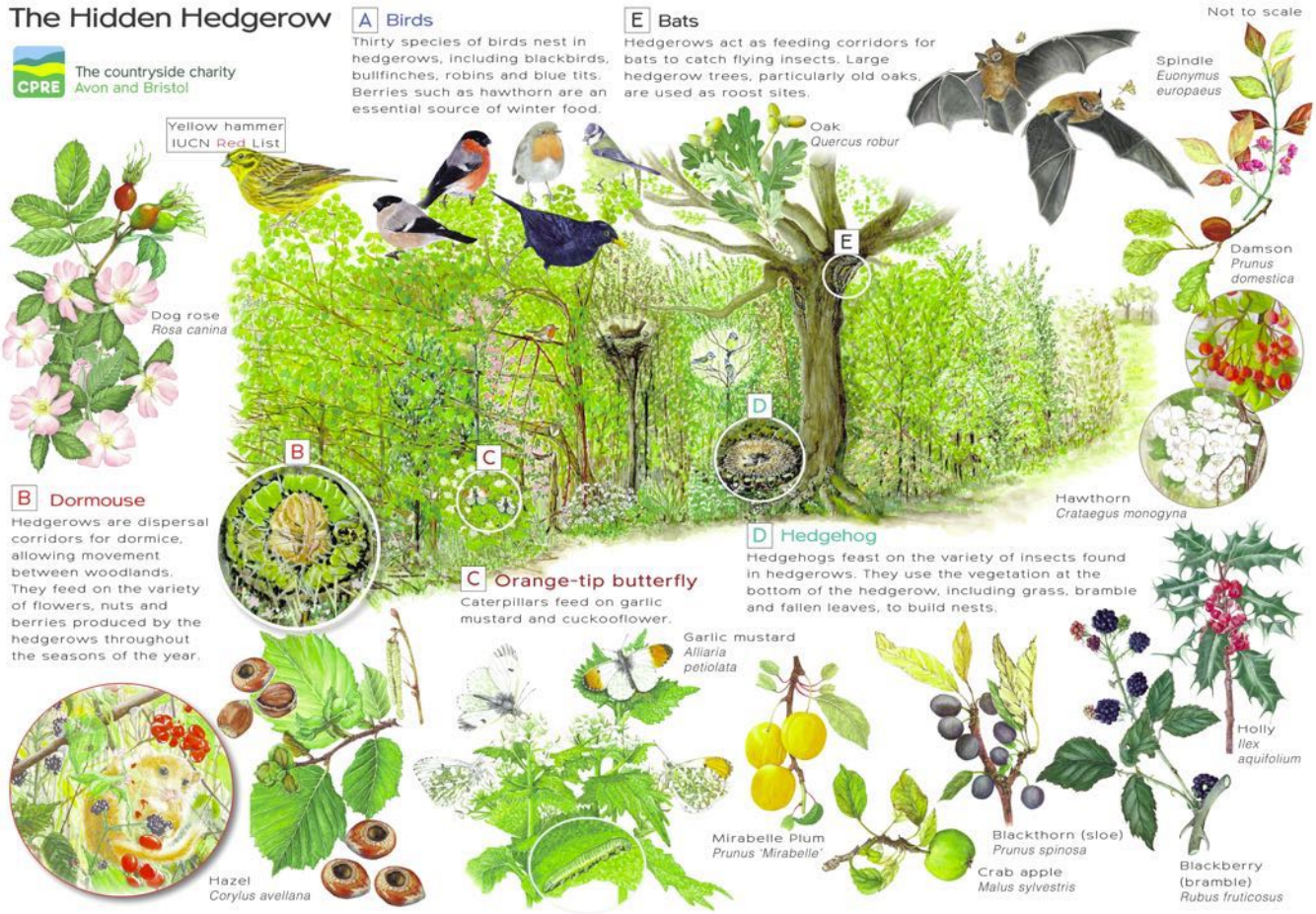


2303: “The Hidden Hedgerow” COMMISSION

Artist Code 2303. “The Hidden Hedgerow”. Water colour pictures on Aquarelle Arches 100% cotton paper 140lb. Several smaller paintings digitally imposed on Hedgerow painting. Finished Size A3. Completed 21st February 2023. This piece was commissioned on a three-year lease (2023–26). I have kept the copyright on the artwork ©.

This was a wonderful commission from The Countryside Charity Avon and Bristol CPRE using some existing artwork and several new paintings, digitally manoeuvred, to produce the finished artwork which was for an information board displayed in a nature reserve in Somerset. The timescale was very tight, but I managed to complete it on time.

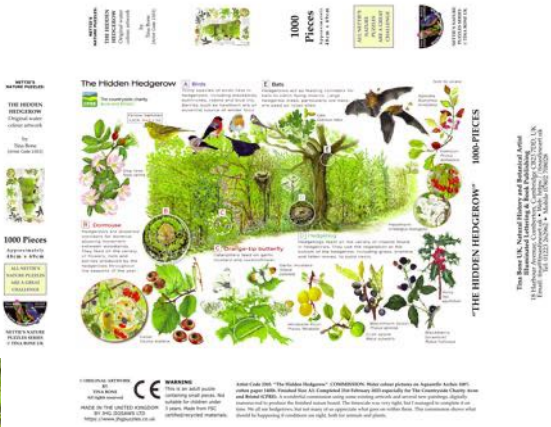
We all see hedgerows, but not many of us appreciate what goes on within them. This commission shows what should be happening if conditions are right, both for animals and plants—and of course it is lovely to look at!



2303

This is the basic water colour image which was newly-painted to form the 3D backdrop for the noticeboard artwork. From this you can see which artworks have been added digitally (above). I was asked to enhance certain elements so that they stood out from the main image and to add close-ups. I had to complete a few paintings which I had already sketched out from a field trip some years ago, as well as using existing artwork which I isolated digitally to complete the composition

I checked with CPRE whether they objected to my producing a jigsaw puzzle of the final artwork, to which they agreed; I have also produced some A3 posters. Bottom is the extra artwork produced to complete the composition.



LEFT; 1,000-piece jigsaw puzzle box top. The puzzles are made especially for me by JHG Jigsaws. It has sold quite well and I received a picture by email from someone who had completed it (below) mentioning that it was difficult, especially the white bits!

Nature Board made and put in to place in the Somerset Nature Reserve.

Left to right clockwise: Yellow Hammer, Dormouse, Rosehips, Orange-tip butterfly on Garlic mustard, Pipistrelle Bats, Hazelnuts, Sleeping Dormouse, Wild Damson, Crab Apple, Dog Rose, Blackberries, Mirabelle Plum.

2302

2302: Galanthus gracilis (Fullers Mill)

Artist Code 2302. Galanthus gracilis. Water colour on Aquarelle Arches 100% cotton paper 140lb. 10″ x 14″. Completed 1st March 2023

This is the fourth in a series of 12 paintings of snowdrops for the IBA Fullers Mill Project. This slender, delicate flower, with twisted pencil leaves was not on the original list of 12. But another which was to be painted (Galanthus jacquenetta) failed to grow properly so I was asked to include the gracilis instead.

Galanthus gracilis is a distinctive garden plant with twisted, glaucous narrow leaves. Both the plant and the flowers are smaller than most snowdrop species.

2301

2301: Galanthus Richard Ayres (Fullers Mill)

Artist Code 2301. Galanthus "Richard Ayres". Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 20th January 2023

This is the third in a series of 12 paintings (formerly 11!) of snowdrops for the IBA Fullers Mill Project. This startling flower, when you lift the head and peep below the petticoat of petals is stunning. There are quite a few variations in the number of outer petals and inner rings as well as the patterns on the inner sepals. Most intriguing.

Galanthus 'Richard Ayres' is a distinctive snow drop! At a visit to Anglesey Abbey, Cambridge in 1987, Richard Nutt noticed a very beautiful and unusual large, double snowdrop.

Apparently it had been dug out of the wood to where all the snowdrops of the estate had been moved many years ago. It was named by the National Trust (the present owners), after the Head Gardener, Richard Ayres.

2211
SOLD

2211 "MAKINMEDOIT" (Newmarket-trained Racehorse)

Artist Code 2211. COMMISSION "Makinmedoit". Oil on stretched 100% cotton canvas 18" x 24". Completed 22nd January 2023 ***SOLD***

"Makinmedoit" is a Bay filly (Foaled 11th March 2019). Pedigree: Sire: Golden Horn, Dam: Tranquil Star (Ire), Dam's Sire: Galileo (Ire). Her trainer as at January 2023 is Harry Eustace and she is owned by Mr R.M. Levitt and Mr A. Bromley. Of her ten races during 2022 she came first in three of them. In 2021, her first racing year, she came second in two of her three races.

This painting was commissioned for a daughter's 21st birthday, which daughter has very close ties with the horse. It was a beautiful commission and a tick off my bucket list to paint a famous racehorse, and this beautiful bay filly ticks the box admirably. (Although it would be lovely to paint a whole portrait of another famous horse!)

ARTWORK COMPLETED DURING THE YEAR 2022

(Most recent work first: January to December)

IBA PROJECT AT FULLERS MILL (Fullers Mill)

In January 2022, the Iceni Botanical Artists, IBA (of which I am a member, and Chair from November 2021–), decided that their next Group Project would be to paint a year of the flora and fauna in Fullers Mill Garden, West Stow, Suffolk, designed and planted by Bernard Tickner and his wife, Bess. It was decided that it should be a two-year project and completion of all artworks was set for 1st January 2024.

Iceni Artists have been free to choose which plants, vistas and fauna they would like to depict and it is hoped that we will hold an exhibition of all the artworks, as well as publishing a book with a selection of paintings. My main task for the project is to paint 11 snowdrops – some rare, some not so, and others which are different, for example, white and yellow flowers and parts, rather than white and green.

2212 *Galanthus* "Three Ships" (Fullers Mill)

Artist Code 2212. Galanthus "Three Ships". Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 4th January 2023

This painting is the second of the 11 snowdrops. Sadly, as this one is quite rare, I was unable to have sight of the bulbs. But I hope the character of this "bulbous" snowdrop and its "chunky" short leaves shows well in the painting so that it can be identified. Magnified sections of the plant's particular flower patterns are shown (x3) – completely different from the Queen Olga, the first painting in the series (see 2209 below).

2212

2209: *Galanthus* "Queen Olga" (*Galanthus reginae-olgea)* (Fullers Mill)

Artist Code 2209. Galanthus Queen Olga (Galanthus reginae-olgea). Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 12th December 2022

This painting is the first of the 11 snowdrops which is the earliest flowering of the year. You will notice on the left that, amongst the leaves which grow November-December, the seed heads have developed—the flowers being long gone. It was nice to be able to depict the bulbs as well, but some of the plants amongst the 11 are quite rare so this will not be possible in those instances.

2209

2208: Clerodendrum trichotomum "Purple Blaze" (Harlequin Glory Bower) (Fullers Mill)

Artist Code 2208. Clerodendrum trichotomum "Purple Blaze" (Harlequin Glory Bower). Water colour on Aquarelle Arches 100% cotton paper 140lb. 10" x 14". Completed 4th November 2022

I received a small sprig resource from this large bushy shrub which was an invaluable resource during the picture painting. I did not have access to the live flowers so had to rely on photographs. The beautiful star-shaped seed heads are painted x3 but the lower part of the painting is life-size.

The plant originates from western China and puts on a good show all year round. In spring, it has fresh green foliage with purple tips and during summer it bears clusters of pinky buds which turn into creamy-white scented flowers. The plant here shows the steel-blue fruits surrounded by a dusky pink–maroon calyx which form after the summer flowering. In late autumn the leaves turn butter yellow and drop, but the "stars" remain on the bare branches far into winter.

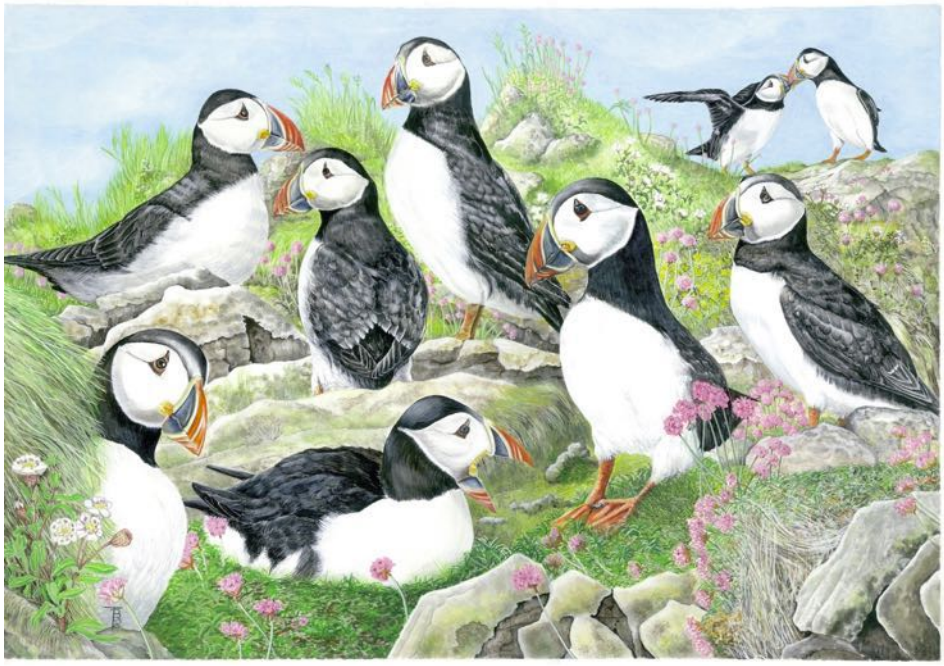
2208

2210
SOLD

2210: Lizzie Cockapoo

Artist Code 2210. COMMISSION Lizzie Cockapoo. Graphite on Aquarelle Arches 140lbs water colour 100% cotton rag paper 12" x 16". Completed 8th December 2022 ***SOLD***

Received a lovely email on 16th September 2022: "Good Morning Tina, I came across your work at the recent Westmill exhibition and having viewed the commissioned works for pets on your website was very impressed. I have a small black Cockapoo, five years old, that I am interested in having a portrait drawing. Taking pictures of her is difficult as she is very active and obeys commands on a random basis. I am more than happy to bring her to meet you, she loves trips in the car, or I can attempt to photograph her. Please let me know your thoughts. Her name is Lizzie (she is also called lots of other names depending on what she is up to!)"
The commissioner provided the resource photographs and dimensions so that I could portray the dog accurately. It was a lovely digression from the intensity of botanical work and was a lovely thing to draw. Completed in good time for Christmas.



2207

2207 Puffins and Thrift (or *Fratercula arctica* antics)

Artist Code 2207. Started May 2013, completed 31st July 2022. ORIGINAL Water colour on Aquarelle Arches 100% Cotton Rag, 140lbs 20" x 14"

I received an urgent email in February 2022 from the company who makes jigsaw puzzles for me asking if I had a puffin picture they could use as they had received an enquiry from the National Trust. Sadly I had not ever seen a puffin, let alone painted one. So the boat was missed! However, I remembered that I had many resource photographs from various friends and other sources, so in May set about designing a painting which would make a good jigsaw. This is the result, completed after many hours work at the end of July 2022. I had a jigsaw puzzle made of the picture and it was included in a 2023 Calendar for which the following is an accompanying poem:

Fratercula arctica such special little birds
Roam the seas with increasing girds
As fishy-food grounds are scarcer and poor
They fly ever onwards to hopefully find more
And then each year the call of fate
Draws them to land to find their mate
A lifelong friend who is met with a kiss
Apart for too long, but now in new bliss

2206

2206 Prunus "Mirabelle"

Artist Code 2206. Completed July 2022. ORIGINAL Water colour on Aquarelle Arches 100% Cotton Rag, 140lbs 12" x 16"

This little painting was done as a submission for the Association of Botanical Artists (ABA) December 2022 Online Exhibition "Beauty in the Detail". All work had to be 25cm x 25cm and larger than life. I had an unfortunate incident on the golf course, losing my distance glasses which when found had been run over by a golf buggy! I visited the opticians for repair but had to wait about 20 minutes so went for a short walk. I visited the village pond, but noticed these lovely plums amongst a roadside hedge. I picked a few and took them home to paint, and this was the result. It was selected for the exhibition.

2205 Iris bucharica (Corn leaf Iris or Horned Iris)

2205

Artist Code 2205. Started April 2013, completed 9th March 2022. ORIGINAL Water colour on Aquarelle Arches 100% Cotton Rag, 140lbs 10" x 14"

As happens with quite a few of my paintings, this artwork began its life at a refresher course at Cambridge University Botanic Gardens in April 2013. I never manage to complete a piece during the actual course, so this one was put on the back burner for later production. Whilst checking through all my drafts of botanical work (all waiting to be completed) I came across this draft again in March 2022. Most times I make enough thorough and precise notes in pencil, colour, and writing, to be able to complete a work at a later date. However, when I started working on this one, I realised that there was not enough precise information in my notes and sketches to see some of the detail. I had written down that this plant grows in Afghanistan and that its name was *Iris bucharica* (or Corn Leaf Iris), but my failure to attend to the important points of the leaf axil joints and writing down how many petals in the flowers and how they sit together was a really large error. So the finished article has involved some artistic license (or guesswork), for which I apologise. So I would not deem this to be a "Botanical Illustration" – more a "Flower Painting".

2204 Dahlia: Bishop of Llandaff

2204

SOLD

Artist Code 2204. Started 7 September 2021, completed 3rd March 2022. ORIGINAL Water colour on Aquarelle Arches 100% Cotton Rag, 140lbs 12" x 16"

Another botanical art refresher courses at Cambridge University Botanic Gardens in September 2021—a class to paint Autumn flowers. There were so many plants to choose from that I was quite in a quandary. However, I kept harking back to the beautiful shape and colour of this Dahlia and, when I learned its name "Bishop of Llandaff", it became even more intriguing—so my choice was made. Trying to complete a botanical artwork in three days never works for me, so I had to do as much as time would allow and hope that I had enough colour drafts of each piece of the plant and a good memory to enable me to complete the work in due course. Upon its reappearance on my itinerary of artworks in March 2022, I became aware that the original drawing, which was traced and put onto my lovely water colour paper during the course seemed slightly unbalanced. So I added an extra stalk and flower which rendered the composition likeable! So it all came to fruition nicely in March 2022!

2203 Viola: Pansy Delta Yellow with Purple Wings

2203

This was the workshop study produced by the students

Artist Code 2203. Completed 21 March 2021. ORIGINAL Water colour on Aquarelle Arches 100% Cotton Rag, 140lbs 9" x 12"

This artwork formed the basis of an online workshop produced for Clare Hall, Cambridge in March 2021. It was a very fast learning curve for me: I had never done film-making, nor tried live online tutoring. But after much "fiddle-faddle" I managed to produce some short films and we ran through everything on the day in just under 3 hours (the time specification being two and a half hours, but no one seemed to mind!). **Visit https://tinasfineart.uk/clare-hall-blog/** for a full blog of the event. There were over 20 students and all of them achieved a very good depiction of the pansy flower itself.

2202 “The Baths of Bath”

Artist Code 2202. Completed 8th February 2022.ORIGINAL Water colour and Pen and Ink. 30cm x 40cm Hahnemühle Fine Art 90% Bamboo/10% Cotton Rag 265gsm, 125lbs

This little painting is an illustration from the River Friend Series Book 7: “Water: Clean and Dirty”.

The Roman Baths at Bath is an ironic analogy—“clean” bath water becomes “dirty” when we wash in it!

Excerpt from the book:

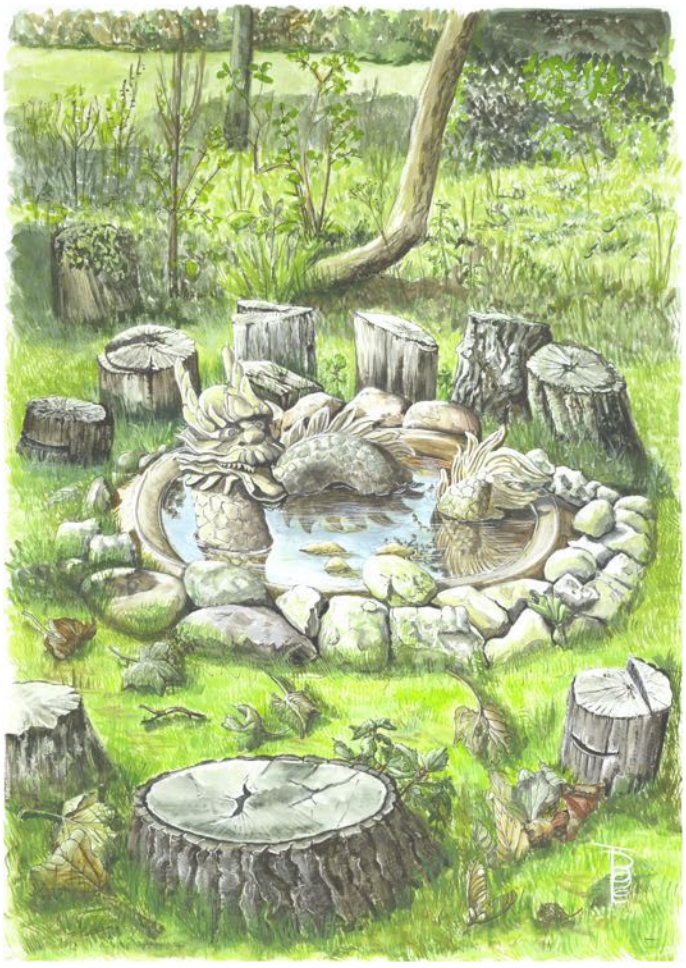
“Each book in the “RIVER FRIEND” series deals with or introduces some aspect of rivers and their waters. This book is about the chemical nature of the water, clean or dirty, and also what this does to the plants which might—or do—grow in it.

Water. River. The majestic Thames, the rushing mighty Tweed or (Aberdeen) Dee, the rippling peaty stream or burn, the quiet meandering brook. Rivers all over the place. And the near-black smelly water of the industrial river (despite all efforts, not yet right, but slowly, progress is being made), and the unexpected bright blue (dye), red (dye), or even white (paper?) water which is so striking, even if so polluted. River water clean, moderately polluted, and awful—all over the place.”

2202

View Book Series here: **https://riverfriend.tinasfineart.uk**

2201



2201 “The Challis Dragon”

Artist Code 2201. Completed 10th January 2022.ORIGINAL Water colour 8.25” x 11.5” (21cm x 29.7cm – A4) Faber-Castell Art & Graphic Sketch Paper 160gsm

The title of this work relates to the place where I made this freehand pen and ink sketch on 17th September 2021, it being a lovely sunny day: The Challis Gardens, Sawston (68 High Street, Sawston, Cambridgeshire, CB22 3BG • Email chair@challistrust.org.uk • Website http://challistrust.org.uk). If you are ever in Sawston and need a quiet place to relax, then I would highly recommend a visit to this beautiful place.

I took my pens and water colours with me to hopefully produce a working sketch of the flowers in the garden for a future artwork, but instead I wandered around, taking in all the lovely little nooks and crannies until I stumbled upon this little pond with this rather fearsome dragon bathing in the sunshine—it was just like fairyland! The stone dragon had been donated to the Charity and it was felt appropriate to sit it in the little pond in the “story circle” where children sit on the little tree stumps and listen to stories.

The pen and ink sketch had been put away until the beginning of January 2022, when I decided to try and complete a few paintings I had started but had not got around to finishing, for various reasons. I was feeling rather lazy and, rather than trace the ink sketch and transfer it to Aquarelle Arches (my favourite, usual paper), I decided to put a water colour wash over the ink sketch. I used a very limited colour palette and thoroughly enjoyed the exercise.

ARTWORK COMPLETED DURING THE YEAR 2021

(Most recent work first: January to December)

1517 The Shires (Black heavy horses)

Artist Code: 1517. Completed 5th September 2021. Original water colour and gold acrylic ink. Aquarelle Arches 140lb 100% cotton rag paper, 12" x 16". [Prints available]
Original SOLD **St Mary's Church 2023 December Exhibition**

Resource photographs for this artwork (and Artist Code 1518) were taken at the Soham Ploughing Championships 2013 by my husband, David. In the spring of 2015, I produced two line drawings of Shire horses and Suffolk Punches on tracing paper to transfer on to good water colour paper and then paint them. However, I received several commissions and typesetting jobs soon after sketching, so these two artworks were "filed" to be completed at a later date. In September of 2015 I had chance of a stand at the Suffolk Horse Society Spectacular at Elveden so hurriedly scanned the two sketches and made some sepia coloured canvas prints and cards, of which I sold quite a few on the day.
Having totally forgotten about the drawings until July 2021, when seeking inspiration, I delved into my "sketchbook suitcase" and rediscovered them. I felt it was time to complete the two paintings, primarily in water colour, but with black and gold ink.

A Calendar Poem (Tilling Turf and Nature's Mirth, February 2022):
Majestic beasts of times before
The tractor, steam, machines galore
With sullen step, each tolling day
The sturdy shire its way did pay
With jangling brasses, glittering bright
Bringing back memories of delight
When it mattered that all should pull their weight
This splendid worker was farmer's best mate

1518 The 'Punches (Heavy Horses—Suffolk Punch)

Artist Code: 1518. Completed 31 August 2021. Original water colour and gold acrylic ink. Aquarelle Arches 140lb 100% cotton rag paper, 12" x 16". [Prints available]
Artwork was done at the same time as The Shires Painting, Artist Code 1517 above, as a pair of heavy-horse paintings in fine regalia.
This painting also featured in my 2022 Calendar for the month of October and this is the poem which went alongside it.

A Calendar Poem (Tilling Turf and Nature's Mirth, October 2022):
With gorgeous creamy flowing mane
The Suffolk Punch a breed of fame
With chunky, stubby legs so strong
When pulling plough, they won't go wrong
This smallest kind of heavy horse
Gets on with it and tills the course
So farmer Joe can sow his corn
Then grow and reap at harvest's dawn

2103 Gingerly Crossing the River Nar

Artist Code: 2103. Gingerly Crossing the River Nar (near Castle Acre Priory, Norfolk – Fox & Muntjacs). Completed 14th June 2021 – Water colour 12" x 16" Aquarelle Arches 140lb paper

Painted specially for an exhibition at Castle Acre Church, Norfolk, end of July 2021. There is a lovely walk around this area comprising the beautiful Chalk stream, the River Nar, the substantial ruins of Castle Priory, and undulating farmland and quiet countryside tracks. This scene is looking towards the old wall which once totally surrounded the Priory, with a footbridge and ford. I added a "tentative" "ginger[ly]" fox and two courting muntjacs, just for fun (animal photographs courtesy of Simon Stirrup).
The painterliness of this work is unusual. The water colour palette in the painting is slightly subdued, and I am not sure how this happened! I always use professional artists water colours by established companies, but this time something was definitely awry. But I still like the subject of the painting itself—it being a real situated scene, but of course with artistic license (and strange, Old Master-type, colours).
A little poem from my 2022 Calendar "Tilling Turf and Nature's Mirth"
The River Nar in Norfolk county
Where trees and wildlife live in bounty
Gingerly crossing, the wily fox
Wishes no harm, does not wish to box
With the delicate mood of the Muntjac male
Nor interrupt a romantic tale!

2104 The Jay's Feather (White Japanese anemones and Rhododendron)

Artist Code 2104. Completed 24 May 2021. ORIGINAL Gouache on A3 Royal Talens van Gogh black water colour 100% cellulose paper 140lbs
SOLD 29th October 2022 Private Sale
This is the second little painting done on the Royal Talens black paper. As I liked the Anemones in Artist Code 2013 (pink ones), I decided to re-use my traced pencil sketch and do them in white, but also added a sprig of Rhododendron and some garden snail shells and, of course, the Jay's Feather. I have lots of little specimen jars full of nature's critters and their remnants (all deceased in natural circumstances, I might add), including the hide of a hedgehog, a badger skull, and blue tit's nest which was ravaged by a cat's paw (very sad as all the babies were killed and one of the parents. All our nest boxes in the garden now have protective wire to stop that ever happening again. Ironically the other parent bird we believe was also killed, but this time by a Sparrowhawk. I also have another nest with baby blue tit skeletons after a colony of bees invaded the blue tits box and frightened off the parents. The bees then proceeded to make a nest for a little while, then left in free abandonment.

A little poem from my 2022 Calendar
"Tilling Turf and Nature's Mirth"
A tiny Jay's feather resting there
'mid snail shells next to petals pair
And in the glass receptacles shine
Rhododendron and Anemones fine
This feather was found upon the ground
Near a Jay's most favourite mound
An unexpected gift for me
To use right here as filigree

2101 Brown Trout Bronze Rezin House Plaque (Commission) (*SOLD)*

Artist Code 2101. Completed 10th May 2021. Commission to colour in a bronze resin house plaque, made over 25 years ago (having lost all its original colours). Acrylic (with gel barrier and two coats of satin varnish)

This beautiful bronze resin house plaque was made by Belvoir Vale Studio Ltd around 1989, based, I think, on a painting by wildlife artist Steven Burrows. Even though I searched the Internet and posted on Facebook for information, no one came forward. It is a lovely piece of artwork.
The "naked" plaque (having lost all its paint) received a good wash with warm soapy water and soft brush and scrubbed up very nicely. I read up on what was the best paint to use for the plaque and everywhere recommended acrylic (I hate painting with this medium, but knew it had to be done!). But first it said to clean it then put it outside to dry naturally. I did a bit more reading and it was suggested that, as bronze resin is porous the surface should be sealed, so I gave it two coats of white acrylic primer. Deciding what colours to paint, without any resources, was quite a task. In the end I plumped for a dark brown rim and pale blue background.
In order to protect the acrylic paint from the final varnish layer applied over the top, a barrier layer was required which helps to seal the paint and, if varnish needs to be removed later because it has yellowed, the barrier should protect the acrylic paint from lifting off with the varnish layer. I used a soft-gel isolation medium which is mixed with water 3:1 parts and applied with a brush. I let it dry for 24 hours, then applied a second coat. The mixture is very milky when mixed and during application, but is clear once dried. I left this to dry thoroughly for two days.
Once thoroughly dried, the plaque was ready for its final varnish coating. I used a satin acrylic varnish which dries to a shine midway between gloss and matt. Two days' later I applied a second and final coat of varnish.
Belvoir Vale Studio had a copyright notice on the underside of the plaque by way of a now tatty little gold label. To protect their copyright I printed out another gold label with the information on and added another with a note saying "Notwithstanding the copyright of Belvoir Vale Studio 1989, this plaque was repainted for the owner by Tina Bone May 2021 (Tinasfineart.uk) Acrylic+barrier".
This was a wonderful commission - something totally different to 2D painting on paper or canvas (and I truly appreciate that this was someone else's beautiful work, which I had the privilege of re-embellishing with colour.

"I Bow to my Queen" (Turtle Doves) (See next page for picture).

Artist Code 2017. Started November 2020 completed 23 April 2021. THEN REWORKED AUGUST 2021 (darker grey added to doves). ORIGINAL – Water colour 12" x 16" Aquarelle Arches 140lb paper
In October 2020 I was asked to produce an artwork of turtle doves for someone's 80th birthday. As there was only a week between commissioning and the birthday, all I could manage was a pencil sketch, although the recipient was very pleased with the result (Artist Code 2016 - Turtle Doves).
I was so taken with the sketch that I felt impelled to make a colour version, albeit executed on a more leisurely timetable. So it took 4 months to complete!
Turtle doves have so many colours, many of which are indistinct nuances rather than distinguishable colours. I have exercised my artistic license in portraying these beautiful birds in early, bright morning sunlight so the colours are arbitrary. Resources for this work are my own photographs taken at Pensthorpe Nature Reserve in Norfolk a few years ago. The doves and other wild fowl, including Bearded tits/reedlings (subject of another artwork: Artist Code 2012), were in a very large aviary, and the birds were acting as near-normal as can be in such circumstances. Ruffs were cavorting, and the male turtle doves were

I bow to my Queen, I'm all on the lean, Will she be proud, her head in the cloud, Can love be rejected; please hear me my love I'm down here dejected, Whilst you're up above (SWLK)

Three plucked petals fading below, The rest of the posy is still a good show | Leaves start to yellow and stalks turn to red | Outside the others still grow in their bed | But inside and standing tall in the glass | Their beauty and colour will now start to pass | But whilst standing tall, pink, and petite | This flower does well amongst the elite

parading—hence the title. The background is a sawn tree-stump surrounded by wood anemones taken in Switzerland around 2010, but which could easily be in Britain, so I decided to use it!
Formerly this bird was often heard "brrring" away in our English countryside. Now the sound is very rare. Turtle doves are on the UK Red List of species. The good news is that "Operation Turtle Dove" is working closely with farmers by encouraging them to provide good habitat which suits the birds' needs, and there are other organised conservation efforts which may help to stem the decline: 30 per cent loss in the 16 years up to October 2015.

2013 Three Plucked Petals (Japanese Anemones, Anemone hupehensis) *(Original SOLD)* 13 January 2021 Private sale

Artist Code 2013. Started September 2020 on black paper completed 12 January 2021. ORIGINAL – Gouache A3 Royal Talens van Gogh black water colour 100% cellulose paper 140lbs. SOLD 13 January 2021—Private sale

I began working on this painting in September 2020 and it nearly went into the bin then! I had purchased some black water colour paper to try (as mentioned above). It was on offer and once I started working on it I realised why it was less than half price!
For someone like myself, who paints very nitty-gritty, 100 per cent cellulose paper is like painting on rough bricks. Not good at all for botanical work for which I usually use 100 per cent cotton rag (although I thought flowers on a black background would be lovely to do, ever since I saw a painting at Kew Gardens in Dr Shirley Sherwood's Gallery of a pink rhododendron on a black background, but painted on calf-skin vellum. It was so vibrant I determined that day that I would do a similar painting sometime). The rest of this black paper will be relegated for use in my "moody" painting sessions.
Late last summer (2020) I played tennis at Cambridge Lawn Tennis club where I am a member and there were a few pink Japanese anemones still flowering in the border around courts 1 and 2, so I asked permission to pick a few. I came home all excited with my prize and could not wait to get started. However, after sketching out my drawing on white paper to transfer onto the black stuff I realised that I did not know how to transfer a drawing onto black paper! In the end I managed to scan the sketch and print it on to the paper with a very feint green line. When I started painting with water colour, I was devastated that the paint just seemed to "roll about" and disappear! I tried with oil pencils, but that did not look good, and then with acrylic: better, but still not the effect I was seeking. Very disillusioned, I cleaned my palette and put the painting away.
I turned again to the "black paper" at the start of the January 2021 lockdown, and re-drew the picture with white gouache and paintbrush. This worked very well, so I purchased a few gouache colours and set to work. This is the result. I completed this painting on 12th January 2021, loaded the picture to my website and sold it the very next day – how wonderful is that! And thank you so much to the purchaser.

ARTWORK COMPLETED DURING THE YEAR 2020

(Most recent work first: January to December)

2014 Delilah in Daisies (Bulldog) (Commission) *(Original SOLD)*

Artist Code 2014. Completed 25th November 2020. Original water colour on Aquarelle Arches 140lb 100% cotton rag, 16" x 12". (10 Limited Edition prints)

Delilah is a beautiful young bulldog, sitting on her back lawn with interesting fence panels behind. The commissioner provided many lovely photographs, and the resulting artwork design was formed from three or four of them, plus one with the requested background on. There were no daisies in the resource photograph, but I felt the green, green grass needed something a bit extra, and the title "Delilah in Daisies" rolls beautifully off the tongue. This was a 2020 Christmas present to a daughter and her family from her parents, and was a real pleasure to paint. This is the first dog portrait I have done where I did not physically meet the dog, but the commissioner's photographs were so good, I felt that I had met her through the "close-ups". Delilah has a nice long Kennel name, but to her loved ones she is just “Delilah”.

2016 Turtle Doves (Commission)

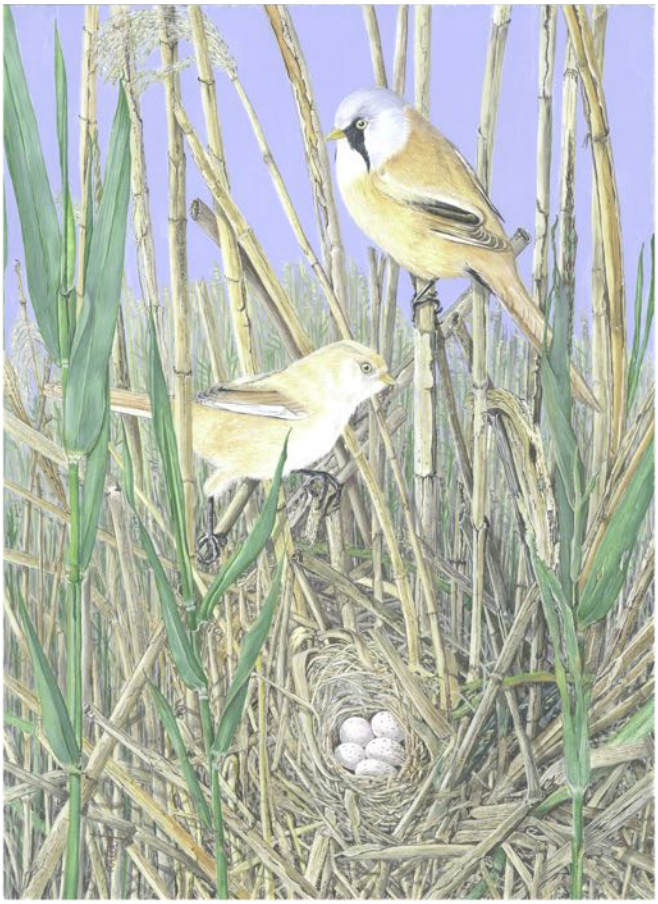
(Original SOLD)

Artist Code 2016: “Turtle Doves” Graphite drawing. Completed 8 October 2020, on Aquarelle Arches 140lb cotton rage 12" x 16"

I was fortunate enough to be commissioned to portray the beautiful turtle dove for a “birders” 80th birthday—being his favourite bird. The commissioner contacted me on a Monday when the birthday was the next Saturday. In that short time, all I could produce was a graphite drawing. The commissioner sent me a photograph of the Birthday Boy opening his present, and the beautiful wide smile was enough for me, most humbling.

Resources for this work are my own photographs taken at Pensthorpe Nature Reserve in Norfolk a few years ago. The doves along with other wild fowl and birds, including Bearded tits/reedlings (painting already done of these, see next page), were in a very large aviary, and the birds were acting as near-normal as can be in such circumstances. Ruffs were cavorting, and the male turtle doves were parading—hence the title for another painting*. The background is a sawn tree-stump surrounded by wood anemones taken in Switzerland a few years ago (but which could easily be in Britain, so I used it for the backdrop).

* I was much taken with the beauty of these birds so have decided to use my preliminary sketch from this commission to produce a water colour painting (Artist Code 2017—“I Bow to My Queen”).



2012 The Mighty Reed with Fragility (Bearded Reedlings with nest and eggs) *(Book Plate)*

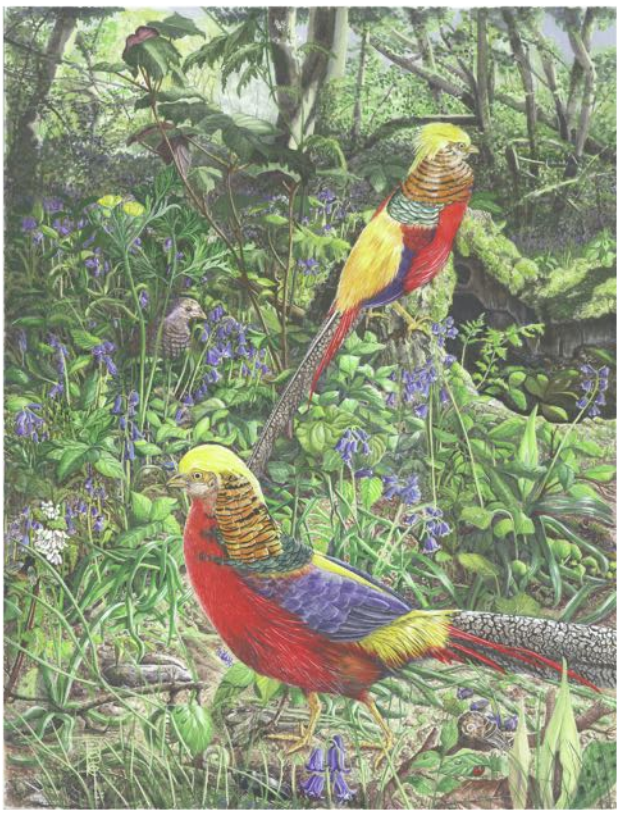
Artist Code 2012. Completed 7th August 2020. Original water colour on Aquarelle Arches 140lb 100% cotton rag, 14" x 10". (50 Limited Edition prints)

Bearded Tits (*Panurus biarmicus*) are beautiful little birds but their lovely colours make them disappear amongst the reedbeds where they live and breed. Their unmistakable "ping-chew" song can be clearly heard. They nest low down in old reed and the nest is made by twisting old reeds and grasses round reed stems and lined with old reed flower heads which are downy and soft. The birds usually lay between 5 and 7 eggs in a clutch and can breed from May to early September.

I researched the common reed (*Phragmites australis*) in order to get a feel for this plant. In the River Friend book there are illustrations of the plant and its growth pattern and historical and other interesting facts about reed beds in general. Much flora and fauna live amongst the reeds and the beds can be vast or just a little row of plants in a ditch. It is a very hardy plant and adapts to its local conditions. Reed beds are great cleansers of the water and in 2020 many new eco-friendly builds have a reed bed filter to help cleanse water for re-use. There has been a resurgence in the use of reed for many purposes (old and new). My resources for the birds themselves were taken on a very cold day in April 2017 when I visited Pensthorpe Nature Reserve in Norfolk. Inside the walk-in aviary where the Reedlings were flitting about. I got some really good snapshots.

I resourced the dried reeds from a small stand where a local brook floods onto the road occasionally with storm spate; and the green (live) reeds came from Bourn Golf Course through which the Brook meanders. There are many uses for reed, some of which go back thousands of years and in the early twenty-first century there seems to be a revival in the crafts associated with it. Britain's largest reed beds are in the Broads in Norfolk and the Somerset Levels, but pale to insignificance when compared with the enormous reed beds in Europe and elsewhere where they cover many hectares. Mystical myths and legends abound in stories of old about reedbeds and marshlands—a really fascinating history for just one aquatic plant.

1515 Golden Pheasant and Bluebells *(Original SOLD)*



Artist Code: 1515. Picture inception 2015. Drawing done 20th June 2018. Painting started 10th May 2020, completed 24th June 2020. Original Water colour. Unframed Aquarelle Arches 140lb 100% cotton rag paper, 12" x 16". [Prints available]

The inspiration for the background in this painting popped up whilst I was walking in May 2015 with a group of caravanning friends in the beautiful British countryside (Cotswolds I think) and we came across a small wooded glade with bluebells and young spring plants growing and the morning sun glinting through the gaps in the trees and hedgerows. There was an old wooden stump covered with moss and tree seedlings dotted about. It really was a beautiful scene. I had not taken my camera so am indebted to my friend, Martin, who allowed me to use his, and I took some lovely photographs of the scene and surrounds.

The very next week I went to Kew Gardens for the first time (*with* my camera this time), and there I met up with some gorgeous Golden Pheasants. I snapped to my hearts content, thinking all the time that they would go beautifully with the bluebell background. It has taken me from 2015 to 24th June 2018 to complete this work, which took 82 hours to paint (not counting the preliminary thinking and drawing rounds).

Golden Pheasants are around in the wild in the UK, but rare as their bright plumage makes them susceptible to death by wily fox! They can be seen all year round in small areas of England, Scotland, and Wales in forests and dense woodlands.

1514 "Sun's up; time for bed" (Barn Owls portrait)

Artist Code: 1514. Picture inception and preliminary drawing done in May 2015. Painting started April 2020, completed 8th August 2020. Original Water colour. Unframed Aquarelle Arches 140lb 100% cotton rag paper, 14" x 20". [250 Prints available].

In December 2014 I spent the most wonderful 4 hours sitting in an aviary with two beautiful barn owls (Robbie and Suzie). I took over 400 photographs and just watched them. What extremely graceful creatures they are and so silent in their flight. I had attended a friend's 70th birthday party in August 2014 which was lovely, and he showed me his two barn owls, with an open invitation to visit any time to get resource photographs, and I had a free day in December to visit.
In May 2015 I attended an exhibition at Hinchingbrooke Country Park and one visitor to the exhibition on the day that I attended as Artist in Residence commissioned me to secretly paint a portrait of a barn owl for her husband's birthday. After I had produced the preliminary sketch for approval (which she liked very much), she felt that her husband ought to see it. It wasn't that he disliked the sketch, he decided that his dear wife should not pay that much for his present, so very reluctantly she decided not to go ahead with the commission. But having drawn the preliminary sketch I thought I might as well paint a picture. I was then fortunate enough to receive a run of commissions, so this painting was relegated to my "Paintings to Do" list, which permanently has about 25 picture ideas on it!
I re-discovered the sketch in April 2020 and decided to complete it; at 11.30pm on the balmy night of Saturday 8th August 2020, I finally completed it nearly six years after inception!

2015 Crab Apples in Polychromos

Completed 16th October 2015. Artist Code 2015, size 7" x 5" Mounted Little exercise done in Polychromos oil pencils on Aquarelle Arches 100% cotton rag paper 140lbs.

2008 Lesser Water Parsnip (*Berula erecta*) *(Book Plate)*

Artist Code 2008. For River Friend Series Book No. 4, Figure 30b. Completed 27th May 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". 50 Limited Edition Prints.
Original SOLD **CDAC 30 August 2022**

2009 Fool's Water Cress (*Apium nodiflorum*) *(Book Plate)*

Artist Code 2009. For River Friend Series Book No. 4, Figure 31b. Completed 24th May 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". 50 Limited Edition Prints

Berula erecta
SOLD

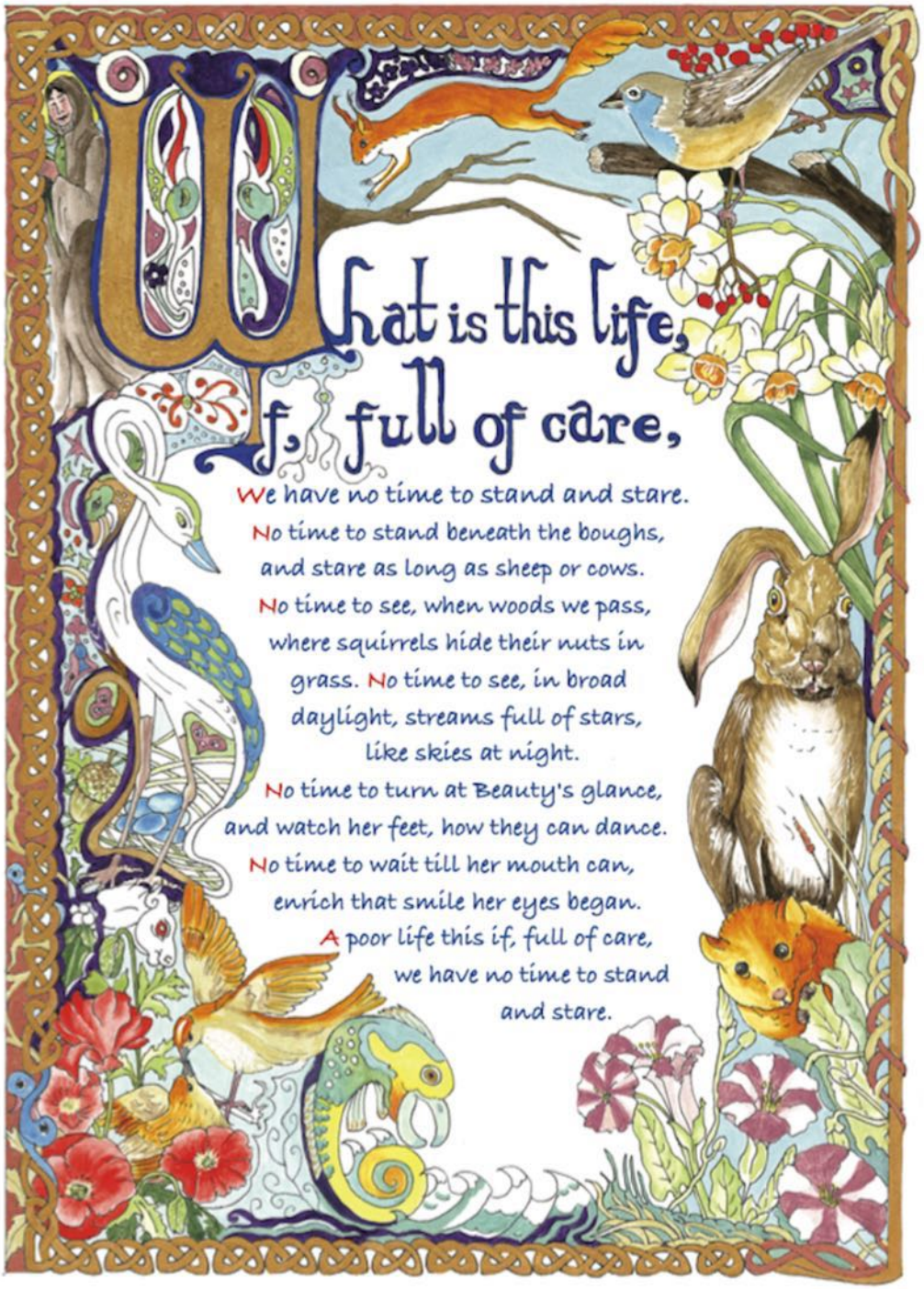
Apium nodiflorum

These two aquatic plants are very similar, and the two are very easily confused with one another when submerged new growth appears like a green carpet. It is not until the flowers appear (at different times of the year) that they can easily be distinguished, although *Apium nodiflorum* is a very robust plant and can sprawl over anything, *Berula erecta* is a lot more dainty.
There was plenty of live material around where I live, which was most useful. But I did have to wait several months to complete the two paintings because they flowered at different times – and it was only then that I began to understand their subtle differences, and I like to think the two are now individually identifiable using the text and pictures in the published book—RFS4 "INTERPRET: What do Plants tell us?".
All aquatic plant species which live along and in the rivers and streams are extremely good indicators of the health and wealth of a waterway and the River Friend Series of little books which I am co-authoring and illustrating with world renowned Botanist, Dr Sylvia M Haslam, is intended to help anyone interested in rivers to understand how important are the plants and how, for instance, they are affected by pollution and by the water source drying up. We intend to publish about 17 titles in time. Please visit the River Friend Website for a list of the latest published titles. [www.riverfriend.tinasfineart.uk]

2010 What is this Life? (Illuminated Poem)

(Book Plate)

Artist Code 2010. Illuminated Poem: "What is this Life?" by William Henry Davies for River Friend Series Book No. 4, Figure 1. Completed 31st May 2020. Original: Daniel Smith Iridescent water colour, and ink size A4 white card 260gsm



Originally a line art drawing illumination in pen and ink (see below) especially designed to border this very famous poem: “Leisure” by William Henry Davies.

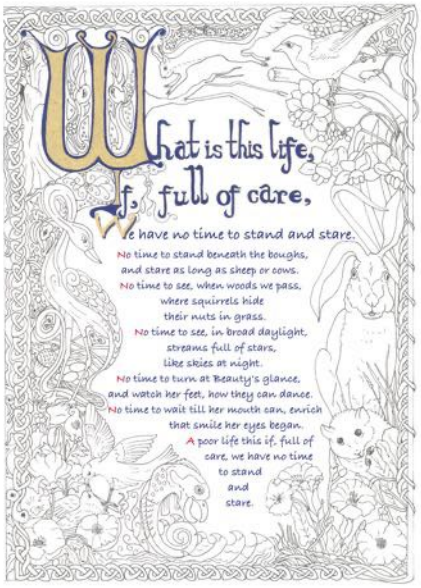
In June 2020, I completed typesetting the fourth book in the River Friend Series (INTERPRET: What do Plants tell us?”) and was ready to publish it. The first page in the book showed the poem surrounded by an illuminary border which I composed and outlined with pen and ink, and this version had been placed in the final typeset.

However, before actually uploading the typeset PDF files to Ingram Spark (my chosen publishing platform) I purchased some new paints, Daniel Smith Iridescent water colours and, for practice, decided to try them out by colouring up the original ink drawing illumination.

The colours were: Electric Blue, Ruby, Copper, Topaz, White, Aussie Red Gold, Aztec Gold, as well as Imperial Purple (which is not iridescent but a gorgeous vivid purple – quite royal!).

The paints were beautiful to use and I also mixed them with ordinary water colour to see what other effects I could achieve. The results are a lovely luminescent painting. The printed view here does not do them justice. I can’t wait to try them out on botanical work!

I uploaded both the pen and ink and the new coloured version and posted them with this note on Facebook: ***“Which would you prefer to see as the starter page in the fourth book: “INTERPRET: What Do Plants Tell Us?***”, and the unanimous replies were for the colour version—so of course I had to re-do the first page and remake the PDF. But it was the right thing to do.



2011a Shire Horses and Foal (Commission) *(Original SOLD)*

Artist Code 2011a. Completed January 1982. Original Oil painting on board or canvas size 24" x 34". (No prints or cards)

This is a painting I did in January 1982. It was a commission in oil and the brief was "I love Shire Horses". It was bequeathed upon the commissioner's passing and the new owners contacted me about it.

This work had not been recorded in my catalogue and I had completely forgotten about it. But seeing it, refreshed my memory and it is just lovely to see an old work done in my old, naive style with palette knife and paintbrush. I have titled it and given it an Artist Code (2011a) for my Catalogue of Artwork: "Shire Horses and Foal".

2011b Playing with Sunlight (Donated to raise funds for Comberton Church)

Artist Code 2011b. Completed March 1981. Original Oil painting on canvas, stuck to hardboard, size 24" x 34"

When I went to play golf at Bourn Golf Club recently (March 2020), there was a new receptionist at the desk who enquired whether I was *the* Tina Bone who painted pictures. Of course I said, "Yes", and the receptionist mentioned that her parents had a painting signed "Tina Bone, March 1981". I could bring nothing to mind from that long ago so she sent me a photograph of the framed painting—the signature was definitely mine. I also learned that the painting had been a raffle prize at the St Mary's Church, Comberton, August Bank Holiday Fete in 1981 (held almost every year), which was won by the receptionist's mother. It has had pride of place in their home since then. From the photograph of the painting, I could see that it had not been varnished, so I offered to clean it up and varnish it. On the back: *"Mrs N. Bone, 18 Harbour Avenue, Comberton. 1) Oil – Playing with Sunlight £25"*. As it did not sell at exhibition, I probably felt it good to donate it to raise funds for the Church, and that is how it was won in the raffle.

1808 Moon-Eyes Tawny *(Gifted)*

Artist Code 1808. Completed 3rd May 2020. Original acrylic on 100% cotton deep box canvas.

This painting, drawn onto canvas in November 2018, was produced for my eldest son's partner. There were to be some abstract marks all over the painting in line with another (very expensive) painting she had seen in an exhibition. Of course I said we could not copy that painting because of copyright, so I said I would design one for her. I got this far with it and felt it looked good as it was, so sent it to her for clarification. Her reaction upon seeing it was: "Hi Tina, OMG that is FABULOUS… leave it as it is, it's bloody perfect 😍 wov, just wow xxx". Praise indeed and very humbling. (I still do not like painting with acrylics, though—this was definitely a "labour of Love"!)

Great Hairy Willowherb
(Epilobium hirsutum)

2007 Great Hairy Willowherb (*Epilobium hirsutum*) *(Book Plate)*

Artist Code 2007. For River Friend Series Book No. 4, Figure 26b. Completed 20th April 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12".

Another common name for this plant is “Codlins and Cream”. “Codlins” refers to a small, sour apple.

This painting could also be called “Four water-droplets” or even “White-tailed Bumblebee”, but as it is a colour plate for a book in the River Friend Series I am co-authoring and illustrating with Sylvia M. Haslam entitled “INTERPRET: What do Plants tell us?”, I felt it better to keep with the botanical name and more common “Great Hairy Willowherb”.

The live material for this painting was easy because it grows in my little wild garden, and I often see white-tailed bumble bees buzzing about and have taken my own resource photographs of these too.

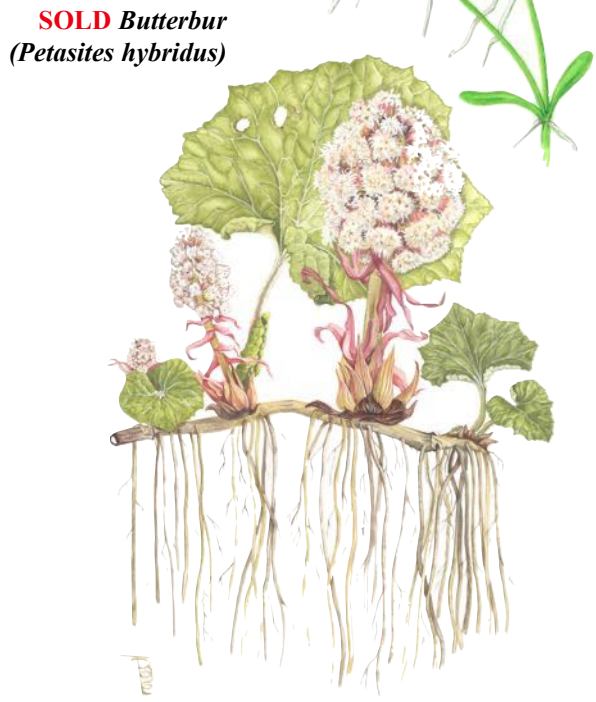
Vernal Water-starwort
(Callitriche palustris)

2006 Vernal Water-starwort (*Callitriche palustris*) *(Book Plate)*

Artist Code 2006. For River Friend Series Book No. 4, part of Figure 22. Completed 15th March 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". 50 Limited Edition Prints

There are several different species of *Callitriche*, and this is just one. But when they are flowing in the water, they all look very similar and are hard to distinguish without “grappling” them out and performing scientific observations!

I visited Haddenham Levels to obtain the live material for this painting and my own resource photographs taken on a visit to the River Lark near Bury St Edmunds.



SOLD ***Butterbur***
(Petasites hybridus)

2005 Butterbur (*Petasites hybridus*) *(Book Plate)*

Artist Code 2005. For River Friend Series Book No. 4, Figure 21. Completed 10th April 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". 100 Limited Edition Prints

Original SOLD **Cambridge and District Art Circle August Bank Holiday Exhibition 2023**

This plant can be seen growing along damp places where it grows quite large. The plant can also survive in dry river beds where it grows small. The name “butterbur” came about because its large leaves were used to wrap butter during warm weather.

There are several medicinal uses for the plant in treating migraine, hay fever (allergic rhinitis), and emotional problems.

You can see that the plant has a very comprehensive root stock which holds it in place when the river is in spate or in flood. It usually grows above the normal summer water level but within storm level.

2004 Meadowsweet (*Filipendula hybridus*) *(Book Plate)*

Artist Code 2004. For River Friend Series Book No. 4, Part of Figure 10. Completed 4th April 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". 50 Limited Edition Prints

A painting produced for book 4 in the River Friend Series. You know you are near to Meadowsweet even before you can see it. On a balmy summer's day between June and September the sweet fragrance of these flowers is nectar-to-the-nostrils. The flower heads consist of myriad flowers no more than a few millimetres across grouped on branched stalks, but when you see them growing along riverbanks, damp meadows and ditches they look like great clusters of cloudy cotton wool.

Meadowsweet grows prolifically and is abundant where it occurs. If the flowers are crushed, the odour turns from beautifully sweet to slightly antiseptic. In the smelly olden days around the sixteenth century, Meadowsweet was strewn on the floor alongside rushes and other plants to keep the rooms smelling nice. The whole plant has many uses including flavouring wine, beer and vinegar, dried in a potpourri, and as a spice, AND it contains aspirin!

2003 Nonesuch Daffodil (*Narcissus incomparabilis*) *(Book Plate)*

Artist Code 20*03. For River Friend Series Book No. 4, Figure 2. Completed 16th March 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". 50 Limited Edition Prints*

I searched high and low for a resource picture or plant called "Nonesuch Daffodil" and became most confused until I read and typed out the text for the book! The following quotation from Book 4 in the Series says it all.

"This book, like others dealing with plant names, may at first glance appear to be rather intimidating, but this is only because even the English let alone the *Latin* names of the plants are unfamiliar. Think of your garden in early spring. There are some nice new leaves, long (10–12cm maybe), thin leaves under this tree and over in that grassy corner. They are in little groups, slightly blue- green in colour. In a few weeks' time they will be double or treble the height, maybe up to your knees. You have named the plant even before you have read this far. Daffodils! And if there has been any doubt about the leaves being the right size, that is removed when golden trumpets appear—the harbingers of spring—definitely Daffodils! Who cares that they may be hybrids scientifically named as *Narcissus* x *incomparabilis* (Fig. 2), and described in that community as: 'Leaves 8–15mm wide, broad, glaucous, flower solitary. Perianth 4–6cm across, pale yellow, corona 5–12mm, deep yellow, cup-shaped, about half as long as perianth F1. 4. 2n=14, 21, GB. (Clapham, Tutin & Warburg, 1952).' Although some might remember "Nonesuch Daffodil"—one of its many common names—it is just a very pretty plant to most of us! Who knows or cares? Well, botanists not knowing daffodils do care. The rest of us rarely need to. But this recognition by looks is how to get the best interpretation."

So the painting turned out to be just a "pretty" daffodil picture!!!!

Meadowsweet (Filipendula hybridus)

Nonesuch Daffodil (Narcissus incomparabilis)

Above "Love at First Sight" (2001): (Sold)

Below "Regeneration" (2002): (Sold)

"Three New Blades" (of Grass) (Original Sold)

2001 Love at First Sight and 2002 The Mighty Reed. Commissions *(Originals SOLD)*

Artist Code 2001. *Kingfishers, Reeds and Daisies. Completed 2nd January 2020. Original Mixed media: Water colour, oil pencil, Acrylic 16" x 12" Saunders Waterford 140lb paper. size 16" x 12".*

Artist Code 2002. *Phragmites australis, Reeds. Completed 30th January 2020. Original water colour on Aquarelle Arches 100% cotton rag 140lb paper, size 16" x 12".*

Brief was to use photograph supplied by commissioner and add kingfishers and daisies. When the commissioner saw it she acknowledged that I had done exactly what was asked of me. But she had changed her mind about adding kingfishers and daisies to the original photograph and asked if I would mind doing it again - just copying the supplied photograph exactly. (The resource photograph had been taken by her grandson.) So I painted it again in just water colour (Artist Code 2002, "Regeneration—The Mighty Reed", completed 30 January 2020), and she was delighted. The painting was a gift for her daughter's 50th birthday. I was very fortunate, and grateful, that the commissioner liked the kingfisher picture too and purchased that one for herself.

1604 "Three New Blades" (of grass) (Fieldfares and Redwing) *(SOLD)*

Artist Code: 1604. Completed 9th March 2020. Water colour on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 12" x 9". SOLD to private buyer, 26th April 2020.

I started this little painting way back in 2016 after receiving permission to use some lovely resource photographs of Fieldfare and Redwing from Paul Mason and Simon Stirrup. The backdrop resource was my own photograph taken at Christmas in Lincolnshire when I was staying with my eldest son. His garden was full of fallen apples and twigs and the frost was just beginning to melt on the debris around. I felt the two things would go together nicely.

However, after I had just completed the drawing, which incidentally I rather bravely drew from scratch with a paintbrush and paint instead of a pencil, several commissions came in and other publishing work so I had to put this particular painting on hold. I forgot all about it until January this year. On this frosty Lincolnshire morning there were a few little blades of bright green grass poking through amongst the winter debris which inspired the title of the work.

ARTWORK COMPLETED DURING THE YEAR 2019

(Most recent work first)

1910 Three's a crowd, Sir!"

Artist Code 1910. "Three's a crowd, Sir!". (Pacific Double-saddle Butterfly Fish, Chaetodon ulietensis*.) Completed 14 August 2019. Original acrylic on stretched 100% cotton box canvas, size 16" x 16". Sealed and varnished.* ***Top Twenty Artists award*** *at the 2019 Cambridge Open Art Exhibition so extra month-long exhibition at Storey's Field Centre, Eddington Avenue, Cambridge CB3 1AA.*

I attended an illustrated talk by world renowned marine biologist and author, Dr Frances Dipper, at Haddenham Conservation Society in 2018 and was very taken with these little fish when the slide was projected on the wall. I immediately asked Dr Dipper if she would allow me to use the photograph as a resource for a painting, to which she very kindly agreed.

About the little fish (10–15cm) from wikipedia: "*Chaetodon. ulietensis* is often found singly or in pairs on coral-rich reef systems, foraging on sessile invertebrates and algae. It is not a territorial species that freely grazes throughout a wide range within reefs, lagoons and harbours, and every now and then large groups congregate at rich feeding spots. It is rarely ever observed in a deep reef environment or the open sea; juveniles are typically reared in shallow lagoons, estuaries or harbours. An opportunistic omnivore, diet consists mainly of microscopic algae, other plankton, and small sessile invertebrates. As a measure of defense, they typically wedge themselves in tight crevasses to escape predators."

1909 Head of Sunflower. *(Original SOLD)*

Artist Code 1909. Head of Sunflower. Completed 9th July 2019. ORIGINAL – Acrylic 8" x 8" 100% stretched cotton Box Canvas. Sealed and varnished.

A very pretty flowerhead which grew in my little wild garden from the sunflower seeds in the bird feeders.

1908 Wild Roses

Artist Code 1908. Wild Roses. Completed 27th June 2019. Original acrylic on 100% stretched cotton box canvas, size 9" x 12".

"Wild Roses

There is nothing so pleasing as to see the hedgerows suddenly bursting with pink blobs when wild roses start to bloom, usually late May, each year. These tick my box as the loveliest spring flower, and of course the resulting Autumn glut of red rose hips is an added bonus for the wildlife. I remember at junior school scratching my way through the itching powder that the boys put down my neck; I presume some of you too have such memories! I received visits from a black squirrel a few years ago and have several photographs of him sitting on the fence eating rose hips in my little wild garden.

"Strelitzia" (Original SOLD)

"Ankle-deep at Salisbury" (Book Plate)

"Ye Olde Village Pond" (Book Plate)

1907 Strelitzia (Bird of Paradise flower) *(SOLD)*

Artist Code 1907. Strelitzia (Bird of Paradise Flower). Completed 29th June 2019. Original acrylic on 100% stretched cotton box canvas, size 12" x 12".

The beautiful live plant material came from my sister's house in Spain. They are so colourful, this flower can brighten even the saddest day.

1906 Ankle-Deep at Salisbury *(Book Plate)*

Artist Code 1906. Ankle-Deep at Salisbury. Completed 18th June 2019. Original water colour and pen and ink on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". Prints available.

Another little picture for the book DRYING UP, being the first Book in the River Friend series to be published. It covers the processes and consequences of a river "drying up".

"…We are privileged in this country, to have most of the world's chalk streams. We have abused that privilege, by abstracting, polluting and damaging these unique rivers so that they support a fraction of the life that they should….
…John Constable's Salisbury Cathedral, from the Meadows, *c*. 1830 shows ample water in the River Avon. The horses legs are almost submerged!….
…By the 1970s came loss of water, failure of vegetation, failure of trout. Looking just at the water in the river, the water was still clear and moving well: but it had "tipped over". Abstraction and damage had done their work, but done it imperceptibly. So it is only by, for instance, looking at the Constable picture of the River Avon at Salisbury and comparing it with virtually the same scene in the 1970s that the full extent of the loss is realised. We cannot be sure just from these pictures, but it appears that the meadows are now wetter (lower level) and the river shallower, and that reedbeds have gone…."

1905. Ye Olde Village Pond *(Book Plate)*

Artist Code 1905. Completed 9th June 2019. Original water colour and pen and ink on Aquarelle Arches 100% cotton rag 140lb paper, size 9" x 12". Prints available.

I am still working (July 2019) on the illustrations for the series of River Friend books and this little water colour and pen and ink picture shows an old type of village pond where people meet and animals and travellers come to drink. Each village and hamlet would have had a pond of some sort. The title of the book is DRYING UP: being the first Book of the River Friend series. It covers the processes and consequences of a river "drying up". Rivers are fascinating. Lots of things about them are fascinating: their plants, their water, their banks…and the use and management by people.
What is the worst that can happen to a river? That it vanishes, and all its life vanishes with it: the people, the plants, the animals—not just the fish, but the crops, the cattle, the forests, the everything. All are made mostly of water. Look around—what is in that leaf, that spider, that deer, that petal?—WATER! And although many animals and (mostly tiny) plants live in the sea in salt water, it is the freshwater in the land, derived from rain, which supports us and our natural resources.

1904 Magnolia soulangeana *(Original SOLD)*

NFS. Artist Code 1904. Magnolia soulangeana. Completed 7th April 2019. Original water colour on classic calf skin vellum, size 6" x 4. Sold December 2019, private sale.

A two-day Master Class at Cambridge University Botanic Gardens for professional artists, run by Gael Sellwood, opened my eyes to the beauty of painting on vellum. I tried out several types but found the classic calf skin was a lovely surface on which to paint. This is my first painting on vellum and will not be the last. William Cowley of Newport Pagnell are the only company in Britain to prepare this product. Vellum is the traditional media for illuminatons and botanical studies.

Even though this painting was marked "NFS", someone saw it on my website and insisted to buy it. I was most grateful.

Magnolia soulangeana (SOLD)

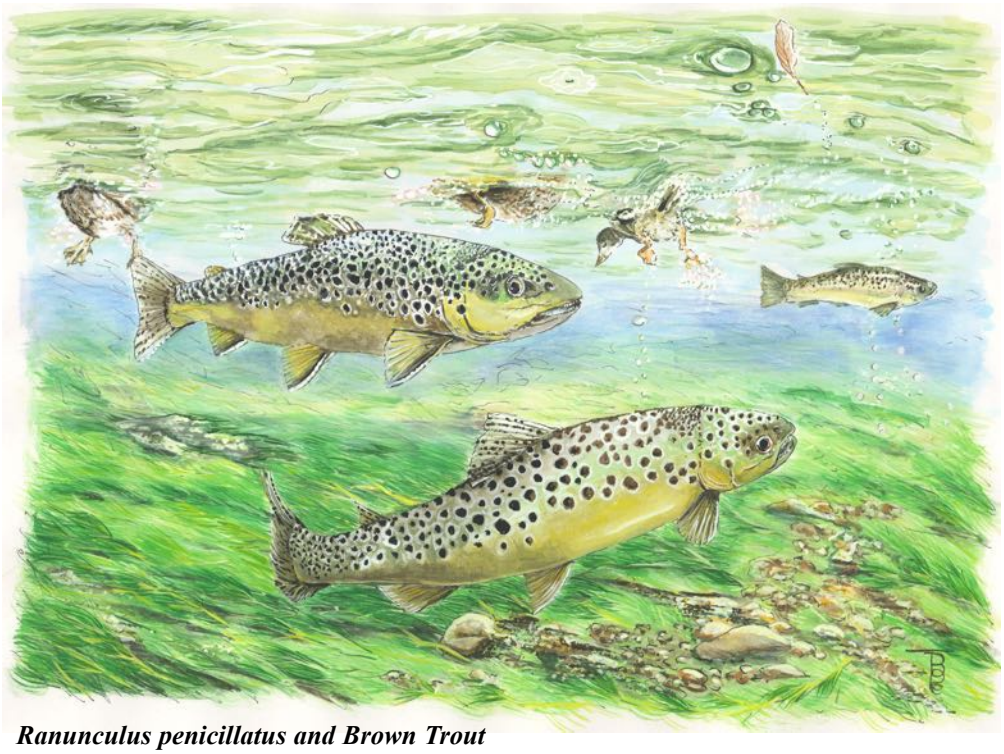
1404 Marsh Marigold (*Caltha palustris*) used in advertising poster for Iceni Botanical Artists "Spring into Summer" Exhibition, Cornhall, Diss, Norfolk. May-June 2019. I held my first workshop and was tutor for the botanical watercolour painting day on 8th May 2019.

Caltha palustris (Marsh Marigold). See Artwork Catalogue Vol 1, page 7.

1903 *Ranunculus penicillatus* and Brown Trout

Artist Code 1903. Completed 3rd March 2019. Original water colour and pen and ink. Size A3 on 100gsm cartridge paper. Prints available.

This painting illustrates healthy brown trout in a very clean chalk stream with *ranunculus penicillatus* (Water crowfoot) growing beneath (indicator of a healthy stream). My grateful thanks to talented underwater photographer, Liam Marsh, who kindly gave permission for me to use his wonderful underwater photographs of brown trout as resource material. This painting was intended to be a colour plate in the first of a series of riverine small books I am co-authoring with Sylvia Haslam entitled "Drying Up" but was considered unsuitable for purpose. Aquatic plants are so important to the health of a waterway and if the plants are healthy and growing in abundance all animals which live in, beside, or above the water will flourish. The first Two books in the River Friend Series were published in September 2019.



Ranunculus penicillatus and Brown Trout

1902 Incubation Calls (Moorhen, nest and eggs) *(Book Plate)*

Artist Code 1902. Completed 25th February 2019. Original water colour. 9" x 12", Aquarelle Arches acid free heavyweight 140lbs. Prints available.

This picture was completed as a result of a wonderful trip to my sister's house in Spain, Cortijo Guarda, Turré, near Mojacar, Almeria—a lovely old farm house where historically the caretaker of the olive groves, which grew in the valley of Cortijo Grande, used to live. Unfortunately there was a devastating fire which wiped out most of the olive trees. The house is in an acre of land all on its own and it is the most tranquil and pleasant place to be creatively inspired. I said a final farewell to this gorgeous house

Incubation Calls (Moorhen, nest and eggs) ***(Book Plate)***

(February 2019) because it is going on the market. I took the drawn sketch and my paints to Spain and completed the painting in three days in Spain, which would have taken two months back in noisy England!

This painting evolved from an incident at Bourn Golf Club (2016) and I managed a snapshot of the scene. The nest was in the river bank amongst all the dense roots and leaves. The moorhen came back to the nest after I had disturbed her whilst walking on the opposite bank. I stood very quietly until she returned. She snuggled sweetly back onto the eggs in the early morning sunshine and I gently moved away to leave her in peace. But what a lovely sight to see. This painting will be included in my book about Bourn Brook. [Sadly, in March 2019 the bank where this little moorhen had made her nest in 2016, near the tenth fairway, became totally devoid of trees and vegetation—everything was uprooted, right down to water level, so that four log cabins could be built for golfing holidays and that visitors' views would not be obstructed across the golf course from the cabin windows.]

1901 Robin and Mistletoe (for Charity) *(DONATED)*

Artist Code 1901. Completed 6 January 2019. Original water colour Postcard: 7" x 5", Fabriano 140lb water colour paper (on a pad).

Sent Postcard with the following: "TBone Monogram Signature. © Tina Bone UK. Original Artwork water colour on Fabriano 140lb hot pressed paper. Artist Code 1901. Donated by Tina Bone to the John Hughes Arts Festival 2019, for the Secret Postcard Sale, Jesus College. "Robin and Mistletoe". Completed 6th January 2019. Please respect the copyright on this painting which remains with the Artist, Tina Bone (many thanks). Tina's Fine Art UK. Enjoy!"
John Hughes Arts Festival, Jesus College, Jesus Lane, Cambridge CB5 8BL
Shona Webb JHAF 2019 Events Team
(https://www.jesus.cam.ac.uk/articles/john-hughes-arts-festival-2018). Posted 10th January 2019 recorded delivery.
Featured in my 2022 Calendar: Tilling Turf & Nature's Mirth
At Christmas time we feel the need
To spread good cheer and do good deed
We love to meet friends old and new
Reach out and share our points of view
The Robin though remains alone
Gardeners' friend it has been shown
He hopes that whilst the soil is firm
We will still find him a juicy worm

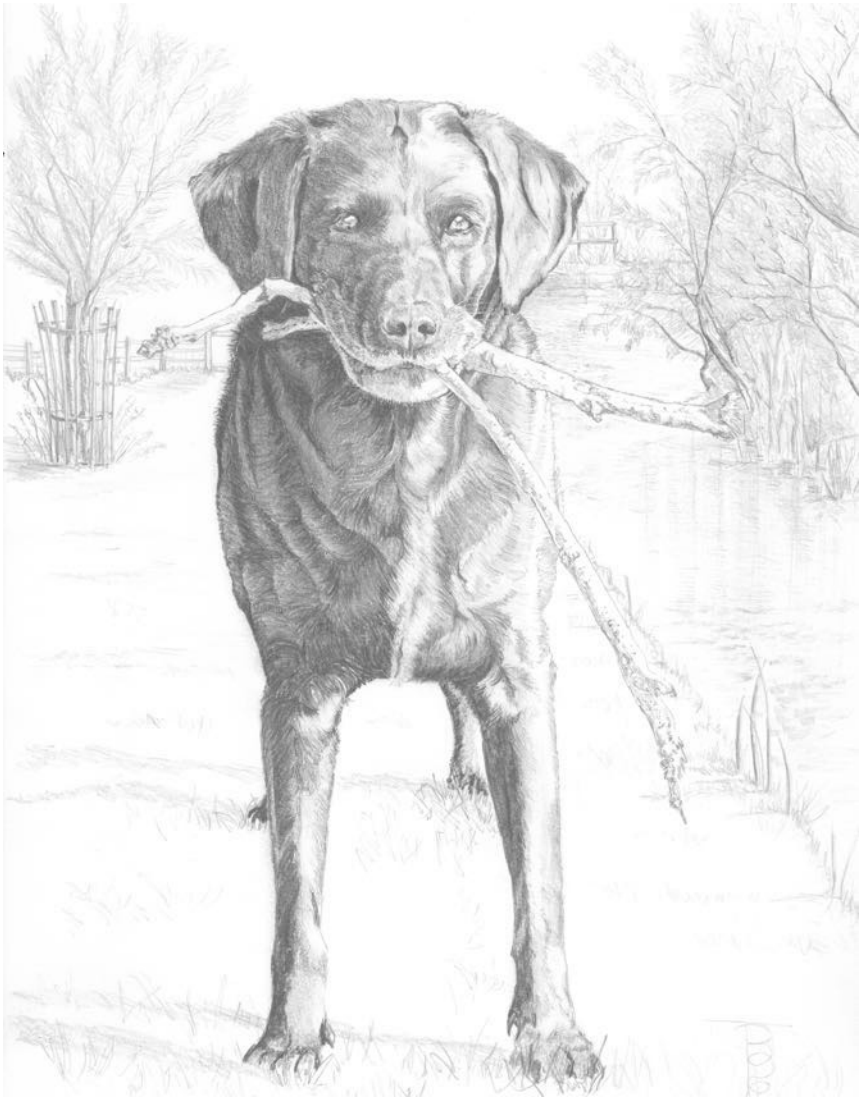
Robin and Mistletoe* *(DONATED)

1812 Maddy Black Labrador *(DONATED)*

Artist Code: 1812. Maddy (Black Labrador) Commission. Completed 20 January 2019. Original Graphite 12" x 9", Saunders Waterford Classic Watercolour Paper 100% cotton rag 140lbs.

The Ladies section of Cambridge Lawn Tennis Club (of which I am a member) held a silent auction of promises in September 2018 to raise much needed funds for the Milton Hospice, Cambridge. I pledged a graphite drawing worth £125. The successful bidder was a member from Grantchester. I visited Maddy at home and we went for a walk around the beautiful lanes and pathways of Grantchester and I snapped resource photographs along the way. This is the result: I used just four of the 200 or so photographs taken to make up the composition. Maddy is an incredible dog. I had arranged a date to meet her, but unfortunately she had an emergency operation, so our meeting was delayed by a few weeks. Apart from lack of fur growth on her underbelly, Maddy recovered extremely well from her emergency ordeal, although she did get a bit tired at the end of our walk because she kept jumping into the River Cam to fetch sticks – her favourite pastime. A lovely little exercise in graphite.

"Maddy Black Labrador* *(DONATED)



"Fantastic Catch (Original SOLD)

1806 "Fantastic Catch" *(SOLD)*

Commission. Artist Code: 1806. "Fantastic Catch" (Grey Heron and Chubb). Completed 23rd March 2019. Original water colour 22" x 30", Aquarelle Arches 100% cotton rag paper 140lbs. Prints available.

This painting was commissioned by a visitor to my Cambridge Open Studio weekend in July 2108. As I had several other commissions on the go at the time, it was not possible to start this painting until late 2018. It is a large painting for a water colour, and took many hours to paint. The commissioner requested a painting similar to "A Quick Preen by Buttermere" (Artist Code 1101, see Page 24, Volume 1) and asked especially that I replicate the subtle blues and greys.

Some paintings, including this one, could not have been possible were it not for kind friends who give permission to use their photographs as resources. In this particular instance, I am indebted to Stephanie James for her wonderful heron photographs taken at Hinchingbrooke Country Park. I used several of her photographs to come up with the design and added a log and a few aquatic plants. It was a lovely painting to do because I made most of it up as I went along!

1807 "G for George" Illuminated Letter *(SOLD)*

Commission. Artist Code: 1807. Illuminated G for George. Completed 10th January 2019. Original water colour with metallic gold paint and gum arabic. 9" x 12", Aquarelle Arches acid free cotton rag paper 140lbs.

This little illumination was commissioned by "George's" Grandmother for his 21st Birthday. I had a bit of turmoil over the colours in this design, having not met George, so was on tenterhooks until the commissioner gave her blessing, saying she "loved it"! So all was well. I started with pale colours, including on the "G" itself, but with the lovely black dog and white Everest mountain, the G paled into insignificance, when of course it should be the main focal point. So I covered the G with silver paint, then mixed a turquoise blue and layered this over the dried silver. I liked the effect very much, and felt it was a much better effect than the previous colours. There are lots of little zoomorphics in this piece – a real pleasure to design and paint.

Illuminated Gothic "G" (Original SOLD)

ARTWORK COMPLETED DURING THE YEAR 2018

(Most recent work first: January to December)

Comberton Bowls Club Logo *(Donated)*

Artist Code: 1813. Completed November 2018. ORIGINAL - water colour 16" x 12" Aquarelle Arches hot pressed 100% cotton rag 140lbs.

I received a request from Comberton Bowls Club (of which I am a member) to copy the club logo which emulates Comberton Village Sign which is erected by the village pond. The logo will probably be used on a flag which will be erected at the club whilst interclub matches are being played.

Autumn Leaves and Fungi Exercise *(SOLD)*

Artist Code: 1811. Completed 15th October 2018. Original water colour 11" x 14", Strathmore Bristol Vellum acid free heavyweight 140lbs. Prints available. Sold September 2022, Royston Arts Society Autumn Exhibition

A little exercise to paint some autumn leaves and forayed fungi. I have not looked up the species. Started at an Iceni Botanical Artists (IBA) workshop (my first) at The Bothy, Brandon Forest Park (10 October 2018), and completed at home a few days later by which time the fungi had shrivelled a bit, even though they were kept in the refrigerator!

Fungi are fascinating, but I did not get the same enjoyment or satisfaction out of painting these as I do from painting animals, birds and flowering plants. I probably need to do more, and in detail, to discover how to paint them in my normal nitty-gritty style. This painting is rather loose! I did enjoy painting on the Bristol Vellum though; it was almost as smooth as Aquarelle Arches cotton rag paper.

(Original SOLD)

Illuminated Gothic "M" ***(SOLD)***

Illuminated M for Matthew—Commission

(Original SOLD)

Artist Code: 1810. Completed 1 November 2018. Original water colour with raised 24ct gold leaf and shell gold. 9" x 12", Aquarelle Arches acid free heavyweight 140lbs.

Commission Instructions received from my website form: "I wonder if it would be possible for you to do an illuminated 'M' for my godson-to-be Matthew? I had no clue about what to get until I saw an illuminated letter my friend's son received as a Christening gift! I loved the one on your website with the birds and Cambridge—we are based in Durham city and Durham and the church are very important to the parents. I'm not sure if something similar with perhaps Durham Cathedral would be possible? He is to be Christened in St Margaret of Antioch parish church in Durham and both parents are Sunday school teachers there so that would be another option that would be personal. He is 5 months so I'm not sure about bird/animal preferences!… Your work is really lovely so it would make a gorgeous present if possible." Brief mentioned to include: "…Durham Cathedral and also perhaps a spring type theme-nesting birds, eggs, little native daffodils and other spring flowers?" I applied shell gold to the filigree patterns and raised gold leaf for the "M" itself. I also made raised dots with the applied gesso which aged the gold leaf. I also tried out a bit of *trompe l'oeil* on the left. I discovered that that type of painting is another art in itself!

Sunny Benny

(Gifted)

Artist Code: 1805. Completed 1 October 2018. Original water colour 9" x 12", Aquarelle Arches hot pressed 100% cotton rag 140lbs. Handmade light oak frame 27" x 21".

A gift to a Friend for help received when needed. This picture was painted and framed for a very special lady who kindly stepped in to be my Lady Vice Captain at my golf club at very short notice in September 2017, and captained the ladies section most ably during 2018. A job well done.

I produced a 2018 Golf Fixtures Diary for my friend, and the photograph she passed to me of her beautiful cat, Benny, was put on the front cover. It made a wonderful resource picture to enable me to paint his portrait in water colour as a special gift, with heartfelt thanks.

1803 – The Green Man's Covert (Nature's Myths and Legends *(Gifted)*

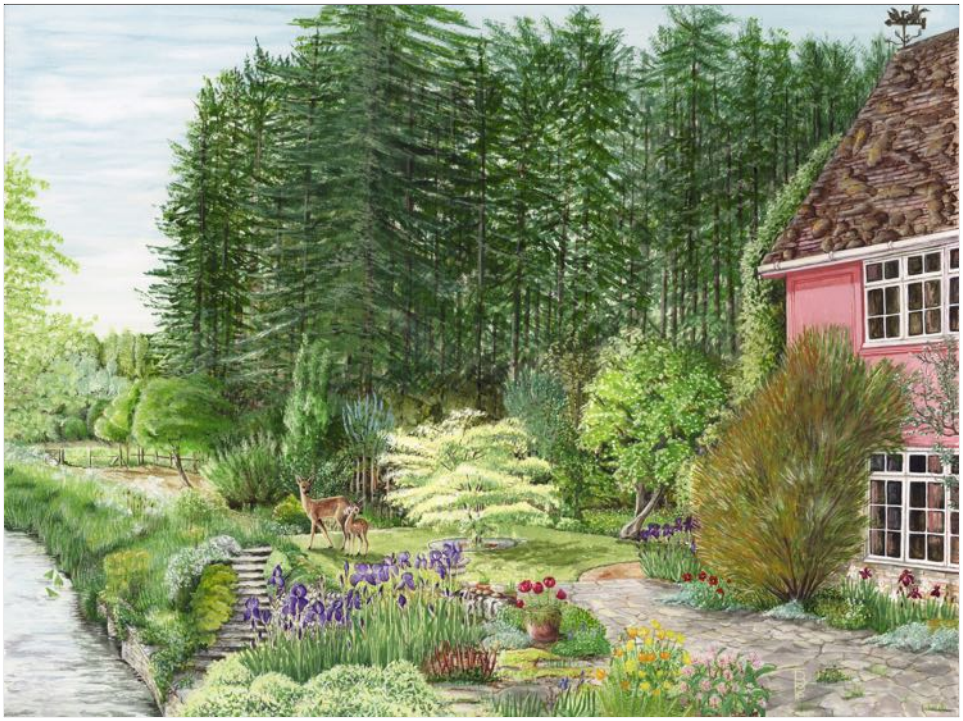
It was a tentative feeling whilst preparing the gesso base for some raised gold and silver leaf on this artwork but I made good progress, without any mistakes. (I had the intrepid feeling that as I needed this painting to go right first time (because of the tight timescale) that it would go wrong!) But I managed to complete it and it was exhibited at Southern Nature in Art, Rookesbury Park, August Bank Holiday 2018 as part of the section entitled: "Nature's Myths and Legends".The whole picture is a made-up fantasy illumination. There is raised 24ct gold and silver leaf as well as 23ct shell gold – which is real gold mixed with water and gum arabic so that it can be painted finely onto the paper—the rest is water colour.

The Green Man's Covert (Gifted)

Roe Deer and Fawn at Fullers Mill *(Gifted)*

Artist Code: 1804. Completed 25 July 2018. ORIGINAL - water colour 16" x 12" Saunders Waterford Classic hot pressed 100% cotton rag 140lbs. 16" x 12".

What a beautiful place, tucked away in the middle of a forest in the wilds of Suffolk. I travelled to Fullers Mill on 16th May 2018 to meet up with the Iceni Botanical Artists Group, of which I am a member, and we had a great day of painting and drawing. Bernard Tickner, local hero for Lackford Lakes Nature Reserve, and one-time master brewer, owned and lived at Fullers Mill for many years and built up the garden in his own fashion, collecting plants from all over the world with his wife, Bess. Bernard passed away in November 2017. The Iceni Botanical Artists (IBA) decided to honour Bernard's life and contribution to the preservation of nature (Lackford Lakes Nature Reserve) with a series of paintings of the Fullers Mill Garden and its plants. These paintings were shown, with other floral artworks, at the IBA's exhibition at the Apex, Bury St Edmunds from 14th August to 9th September 2018. My day at Fullers Mill included partaking of the delicious cake and coffee available from the little cafe, as well as purchasing Bernard's Book: "A Scratch in the Soil" relating his life and times at Fullers Mill and beyond. A fascinating read, and all proceeds from the sale of the book go towards the upkeep of the gardens for the nation. I walked around the gardens several times with camera in hand taking in the varied vistas, from the River Lark which runs right through, to the almost dried Mill Pond, the large lake at the back of the garden and all the different flowers and plants. It was an extremely cold day and most of the other artists went home before lunchtime. But I stuck it out till 5.00pm because I was playing in a tennis match at Newmarket on my way home, so there was no point leaving early. I did a few flower drawings using my Polychromos oil pencils, but I liked this scene best of all, so I painted it. This was the first time I had spent time out *en plein air,* proper, and I thoroughly enjoyed the experience.



Roe Deer and Fawn at Fuller's Mill (Gifted)

***Eastern Art Illumination* (SOLD)**

In the Style of Eastern Art (Illumination) *(Original SOLD)*

Artist Code 1801. Completed 10 May 2018. Original Water colour and metallic gold on Aquarelle Arches 300gsm (140lb) 100% Hot Pressed cotton rag size 9" x 12". Sold December 2019, private sale. Prints.

A little design study in the style of Eastern Art. Firstly, I designed and painted the stylized flowers and leaves, based on tulip, iris and Bleeding Heart (*Lamprocapnos*). All were painted flat with traditional body colour (base colour mixed with some white and painted on evenly and thickly). Then the blue and turquoise background was added (carefully!). I lost a bit of edge detail, so I re-outlined some of the petal and leaf elements. Gold paint was then overlaid on the "sky" background body colour in horizontal thin lines in variations from gold to silver paint, and the bottom "land" was silver mixed with brown. I also layered a transparent bright green over the leaves and stems to make them more vibrant as their colour had sunk rather into the background colours. The body colour of the borders is warm sepia, and the thick border lines are gold paint mixed with transparent yellow and ochre. It is wise to do all the areas of one colour at a time—and of course mix enough paint to complete those areas! It is traditional to have a complementary border to the artwork, and I felt that warm sepia with a touch of Nickel Titanate yellow was a good contrast to the gold in the borders. For the border filigree pattern I added more transparent yellow as well as my favourite colour, Naples yellow, to get a slightly lighter gold than in the thick border lines, because I painted it straight onto the warm sepia (also traditional). And to break up the dark background, the corners replicate the blue/turquoise of the under-background. Finally, I outlined the extremities of the design and around the picture itself in the dark border body colour.

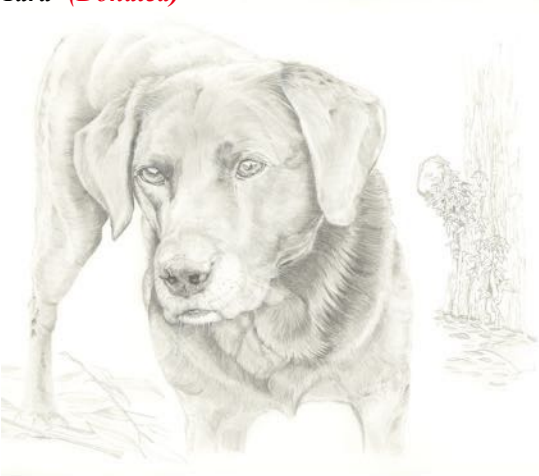
***Pulsatilla vulgaris* (Pasqueflower) (SOLD)**

Pulsatilla vulgaris (Pasqueflower) *(Original SOLD)*

Artist Code: 1802. Completed 6 June 2018. Original Water Colour on Aquarelle Arches hot pressed 100% cotton rag size 14" x 10". Prints available. Sold at IBA Exhibition, Apex, Bury St Edmunds, September 2018.

I have been wanting to paint this little flower for a few years now and did not know where to see it alive and kicking. I played in a ladies golf match at Royston Golf Club in July 2017 during my Lady Captain's year at Bourn Golf Club and the Lady Captain of Royston and I got round to talking about my artwork (as you do!), and I mentioned that I had purchased a Pasqueflower which had died on me before I had chance to paint it. Lady Captain mentioned that they grow all over the hill near the tenth tee at Royston. She promised to let me know when they were flowering in 2018. I received a nice email in April 2018 to say the flowers were out on Therfield Heath. So I journeyed over as soon as I could to take resource photographs and do some preliminary drawings and colour sketches. This is the result, which I am quite pleased with. The picture was featured on the front cover of a published 100 limited edition hardback 2019 Diary.

***Tara* (Donated)**



Tara Black Labrador (Commission) *(Donated)*

Artist Code: 1701. Completed 4th January 2018. Original DONATED. Graphite drawing on Aquarelle Arches 100% hot pressed cotton rag. Unframed size 14" x 10".

The ladies of Cambridge Lawn Tennis Club (of which I am a member) held a secret tender event to raise money for Cambridge Milton Hospice for terminally ill children. I pledged a graphite drawing in any subject. The event raised over £1,500 for the hospice.

The person who won the tender requested a drawing of this lovely black labrador, Tara. I visited her and we went for a walk so that I could photograph her in her natural environment and see her character. She is a lovely dog, 10 years old, but very spritely and she showed me all her little nuances. Here she is standing attentively, head slightly cocked, waiting for her owner to throw a ball—she has a bit of grass sticking out of her mouth from a previous fetching session!

For me? Wow! (Kingfishers & Perch) *(Original SOLD)* *Private Sale November 2020*

Artist Code: 1507. Completed 22 February 2018. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper (240lb). Unframed size 12" x 9".

I sketched this drawing onto my fine art paper pad in 2015 and have now painted it in February 2018. It was a lovely little painting to do and the title says it all. When kingfishers are pairing up the male usually offers the female a gift – and what a whopper! Kingfishers can easily eat a "banquet" of this size. I think the male is being slightly hesitant as he has not yet turned the fish in his beak to offer it to the female head first. When that happens they become "mates". Several resource photographs from Roger Rowe helped greatly in the composition of this work. I also had a very damaged, old, deceased specimen in my "Critters" freezer which proved invaluable for the blue colours and legs, but unfortunately the orange had turned to brown. I relied therefore for the orange on my memory-glimpses of kingfishers flashing past me following the line of the Brook at Bourn Golf Club where I play golf (most times I see one). But I have yet to see a kingfisher in the same colours! The iridescence in their blue feathers casts many hues. The background to this painting is model-led from a photograph taken in early spring vegetation in the lake near the ladies 5th tee, whose run-off runs directly into Bourn Brook a 100m or so away. The birds are depicted life-size; note the female's lower mandible is red, whereas the male beak is all black. Beautiful, iconic birds.

For me? Wow! (Kingfishers) (SOLD)

A Delicate "Paws"! *(Original SOLD)*

Artist Code: 1509. Completed 8th February 2018. Original Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper (240lb). Unframed size 12" x 9". Sold at the BCN Wildlife Trust December 2018. I started this painting in 2015 (hence the 1509 Artist code). I had done a composition drawing of the hares using resource photographs very kindly supplied by David Oates (Wild Oates Photography) in August 2016. I worked on the painting a few times since then, and finally completed it on 8 February 2018. It is not in my usual style of complete detail; it is more loose with a bit of fantasy—but the poses of the hares themselves are real! A cute little painting which makes me smile every time I look at it—and I hope it does the same for you.

A Delicate "Paws" (Hares) (SOLD)

Bird Garden (Illumination).

Artist Code: 1609. Completed 24th January 2018. Original water colour painting with metallic gold and gold leaf. Painted on Aquarelle Arches 140lb water colour 100% cotton rag, size 16" x 12". My grateful thanks to Alison Gray, Events & Promotions Officer, Huntingdonshire District Council (2016) for sending me several beautiful photographs of various nature subjects, all of which she gave kind permission for me to use in any artwork. The little swallows in their nest at the top of this painting are drawn from one such photograph. Notice the snail shell in amongst the nest gubbins. I did not notice this until I actually started to paint the nest. Upon closer inspection it also contains little stones and sticks – very clever what birds can do with a bit of mud and spit!I began this painting nearly two years ago (July 2016). It was started at one of my 2016 July Open Studios in order to demonstrate the painting of fine filigree using dry metallic gold (later gold leaf) mixed with gum arabic to produce attractive patterns around an illuminary painting (one which tells a story); this is slightly different to the usual illuminated letters I design and paint. As usual, I ran out of time to complete it so it was tucked away for completion another day.

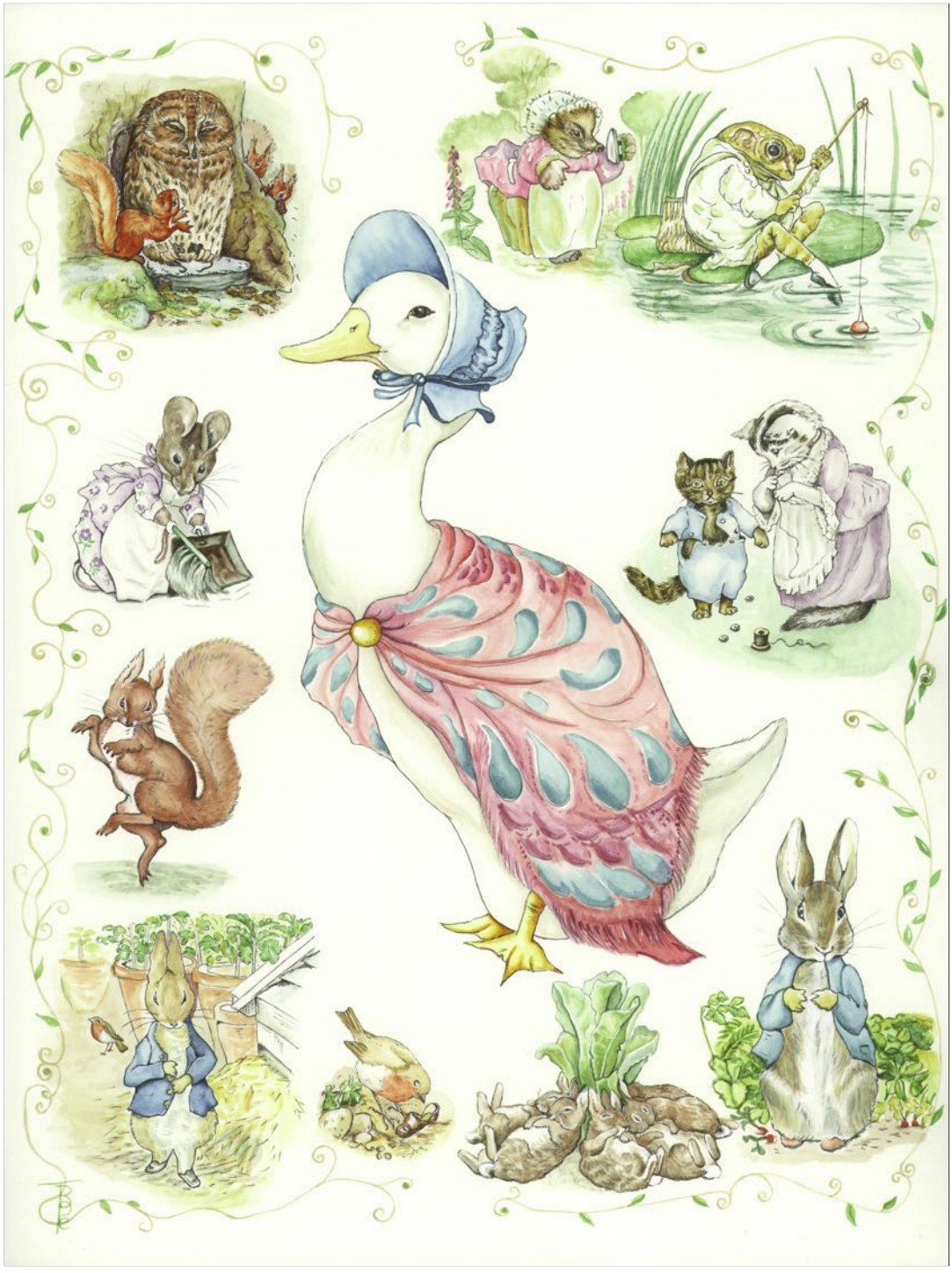
Bird Garden Illumination

WATER COLOUR EXERCISE IN THE STYLE OF BEATRIX POTTER - *The Aylesbury Duck*

Completed 31 December 2017. Original Water colour on Saunders Waterford 300gsm (140lb) 100% Hot Pressed cotton rag paper. Unframed size 12" x 16". Artist Code 1702 ***(Gifted)***

After wracking my brains for a good way to produce the illustrations for the series of riparian booklets I am co-authoring with Sylvia Haslam (see next few pages) I decided to experiment with water colour and pen and ink and try a new media base—Saunders Waterford.

I have always been a great fan of the work of Beatrix Potter so decided to emulate her style to try out the new paper mentioned above. I believe she was a great artist in her field of simple but effective illustrations. Her natural history pieces and realm of fantasy animal characters show just how skilled she was. They say that all artists can improve their skills by copying the "Masters"—and I place BP in this category. I decided to delve into her work in detail, finding out as much as I could about how she painted. I discovered that she only used 6 colours, which I managed to purchase, namely: Antwerp Blue, Crimson Lake, Gamboge Yellow, Sap Green and Burnt Sienna—and occasionally Titanium white "to cover errors". It was both easy and very pleasant to work with such a limited palette (something quite out of character for me), and was an extremely useful task. I always have trouble leaving 'white space' on the paper for white areas, and I must confess that I did use a bit here and there, but mostly I was pleased that I managed to be good and leave the white space.



Although I tried to find out if BP painted first and inked in afterwards, I was unable to obtain the information. I went with my gut feeling and inked in over the paint. I liked the effect! This has been a truly remarkable learning curve and wonderful exercise in the art of water colouring.

There appears to be a lot of controversy surrounding copyright and BP's characters, and I do not wish to get into trouble, so I shall not be producing any prints or cards of this exercise piece.

Many people who have seen this work absolutely loved it; I could have sold it a dozen times—and it would make wonderful greetings cards—but without permission to paint the picture in the first place, that would not be the right thing to do.

I gave the picture away to one of my friends, who is a bigger BP fan than I, so that I would not be tempted to infringe copyright!

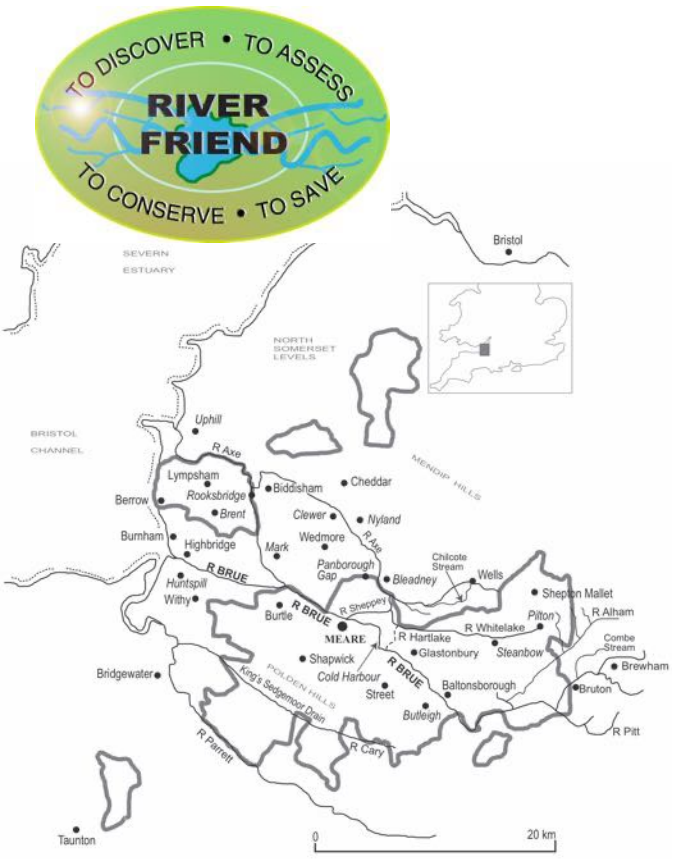
THE RIVER FRIEND BOOK SERIES: "*WE ARE OF THE EARTH, AND WATER SUSTAINS US*"

I am co-authoring a series of booklets with Sylvia M Haslam and producing all the illustrations. Below are introductory excerpts from one of the booklets about the River Brue, Somerset, and the following few pages show some of the illustrations I have produced for this one. The series of booklets is designed for people with a general—or indeed specific—interest in rivers but who do not want to plough through acres of screen or paper. Each of the booklets concentrates on one aspect.

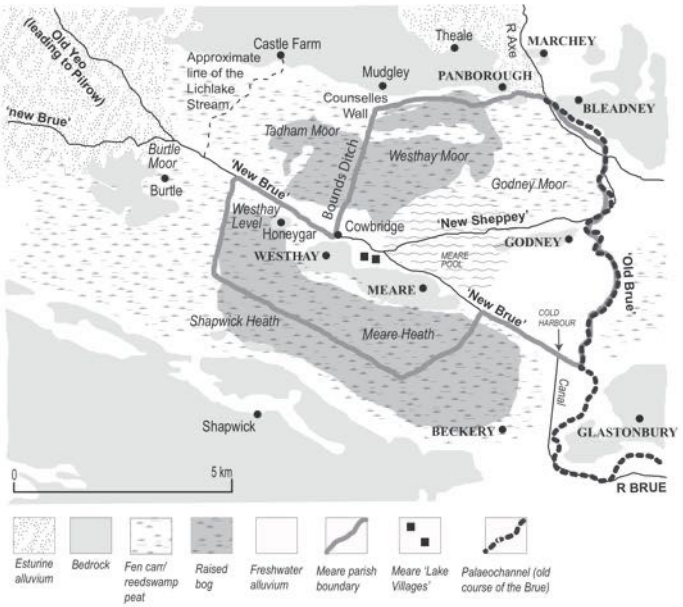
Stream Story I

A RIVETING RIVERSCAPE: River Brue, Somerset

This booklet describes a unit, a stream whole, intermittently from its source to mouth. The Bourn stream (another Stream Story*) is a brook, just a lowland brook, one of many thousand lowland English brooks with no cathedral or particular magic. The Brue is different, partly because it is bigger, a proper river, composed of various brooks but also partly because it has so much that is unique. Each brook composing the Brue has, like the Bourn, its own history: the north and south Brew, the Pitt, and most of the Alham, are all fairly usual streams, with histories like, though different from, that of the Bourn Brook. Downstream, the brooks flow together and the rivers get bigger. The river becomes wider and deeper, the volume of water and the upstream length and catchment are greater, so the plants inhabiting it change to those more suitable for the new depth, flow, and substrate. Generally the pollution increases as the river receives more dirty run-off from fields, roads, houses, gardens—and maybe industry. More money is needed to keep the river in good repair for the people, who seldom want flooding, landslips, drying up, projecting tree roots, erosion, etc.…



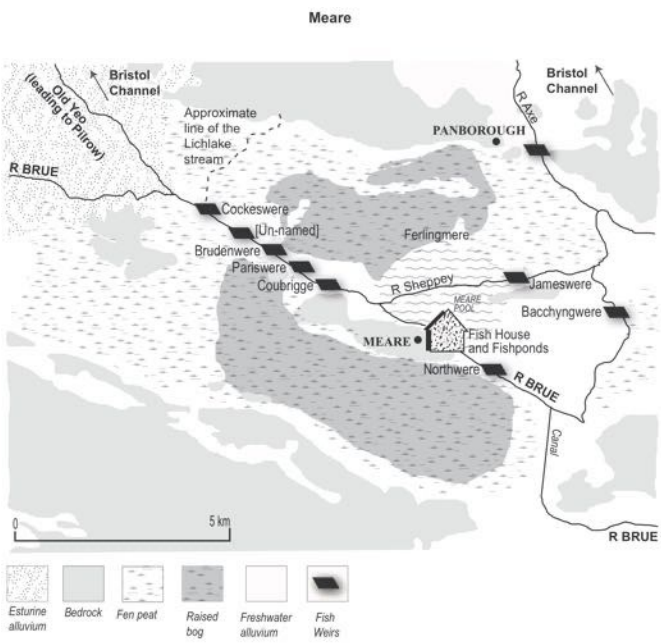
Meare

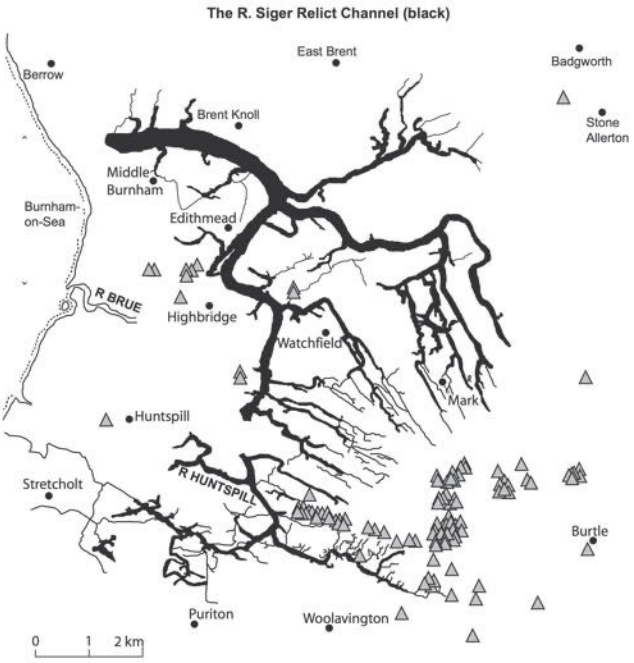


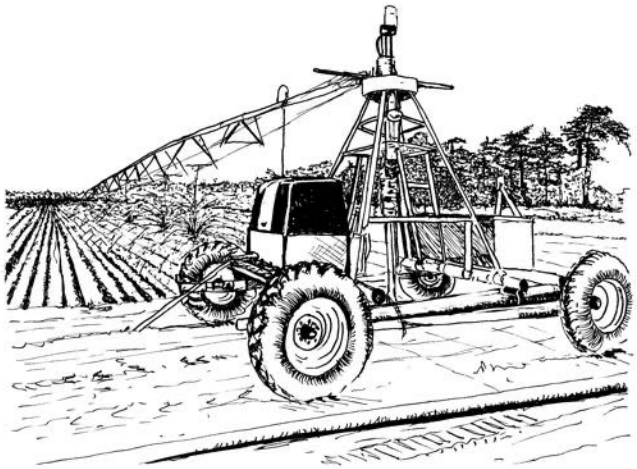
Geography

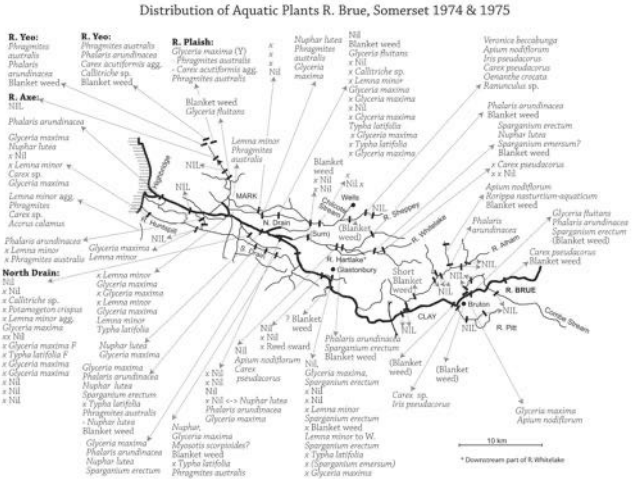
What is the proper name for this area? "The Brue Valley Riverscape" covers it. The area may also be called the Northern part of the Somerset Wetlands, or the Somerset Levels and Moors. "Wetlands" is a most useful American term (and I am one who does not praise Americanisms lightly!). It came to notice with the 1960s international (or European) programmes such as the International Biological Programme (Wetlands) and the Ramsar Convention. These two used different definitions of "Wetlands"—of course—and neither were the standard US definition. The singular "Wetland" appeared. The simplest definition is just Wet Land or, as the New Zealanders have it, "gumboot country": damp land, saturated land, shallow-flooded land, intermittently flooded land, land with ponds and lakes, and marshes—all often with drier bits sticking up. But, in Britain, wetlands does not normally mean the bog peat, acid peat upland moors, which grade from drier heaths to wet Blanket bogs (sometimes though these are included). In Somerset, "wetlands" is a most useful term, covering all the low-lying wetter areas: the Levels are on alluvium, and the Moors on peat; "Wetlands" covers both, but excludes the upland moors of Exmoor and Dartmoor (which were once called "mosses"). There were too many regional differences in the descriptive words! Fen, on alkaline peat formed underwater, for instance, was mostly eastern (inland). The Somerset lowland peats are mostly near-bog ones, their peat grown above and not below water level. But because of the influx of water from the hill-rising River Brue, nutrient-rich and including some pure limestone, most of the peat is not as acid and nutrient-low as that of the upland moors and bogs.…

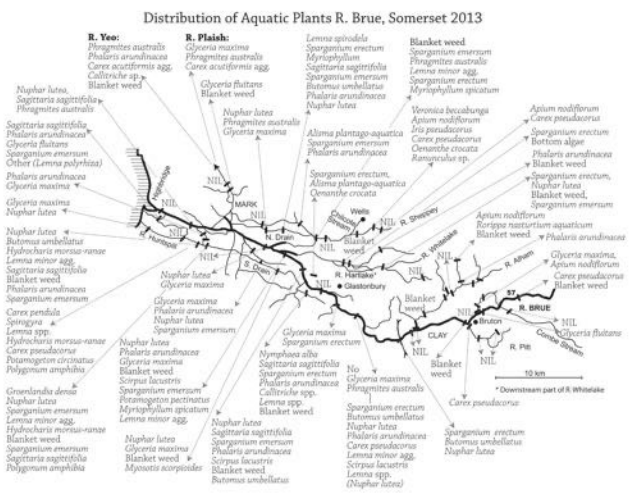
** This other stream story is about a local brook (Bourn Brook) which rises in Eltisley, Cambridgeshire, and runs through several villages, including Bourn, to the River Cam at Byrons Pool, Grantchester, Cambridgeshire.*

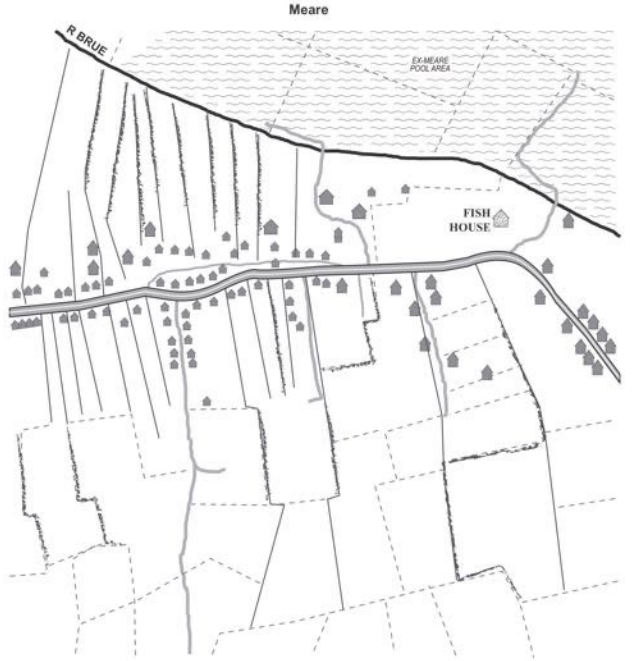

Meare
Bristol Channel
Old Yeo (leading to Pilrow)
R BRUE
Approximate line of the Lichlake stream
Cockeswere
[Un-named]
Brudenwere
Pariswere
Coubrigge
Ferlingmere
R Sheppey
Jameswere
MEARE POOL
Bacchyngwere
MEARE
Fish House and Fishponds
Northwere
R BRUE
Canal
PANBOROUGH
R Axe
Bristol Channel
0
5 km
R BRUE
Estuarine alluvium
Bedrock
Fen peat
Raised bog
Freshwater alluvium
Fish Weirs


The R. Siger Relict Channel (black)
East Brent
Badgworth
Berrow
Brent Knoll
Stone Allerton
Middle Burnham
Burnham-on-Sea
Edithmead
R BRUE
Highbridge
Watchfield
Mark
Huntspill
R HUNTSPILL
Stretcholt
Burtle
Puriton
Woolavington
0
1
2 km

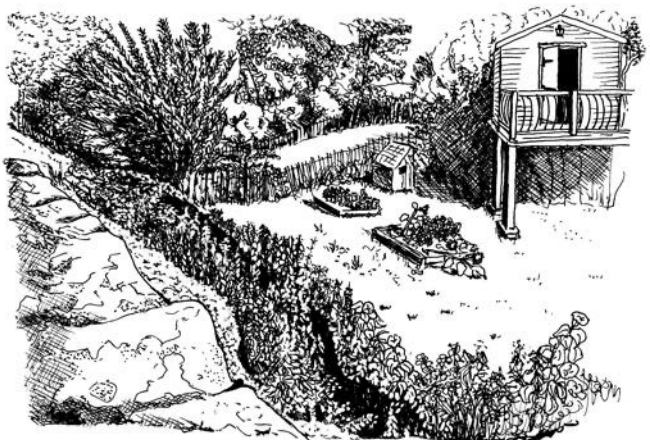


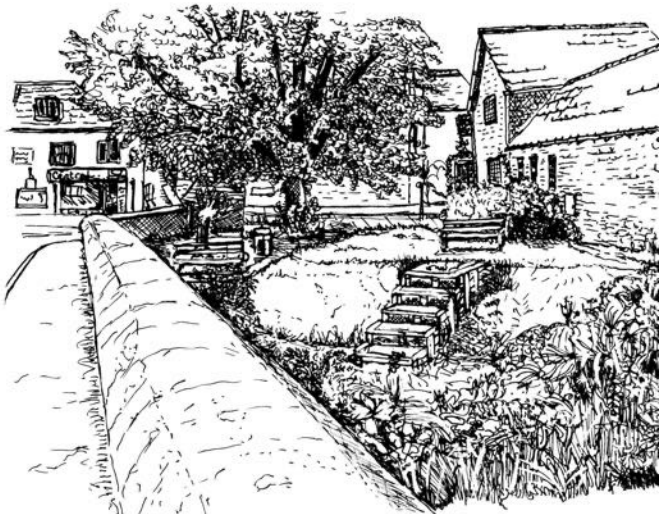

Distribution of Aquatic Plants R. Brue, Somerset 1974 & 1975
R. Yeo:
R. Plaish:
R. Axe:
North Drain:
MARK
Wells
Glastonbury
Bruton
R. BRUE
R. Pitt
CLAY
10 km
* Downstream part of R. Whitelake

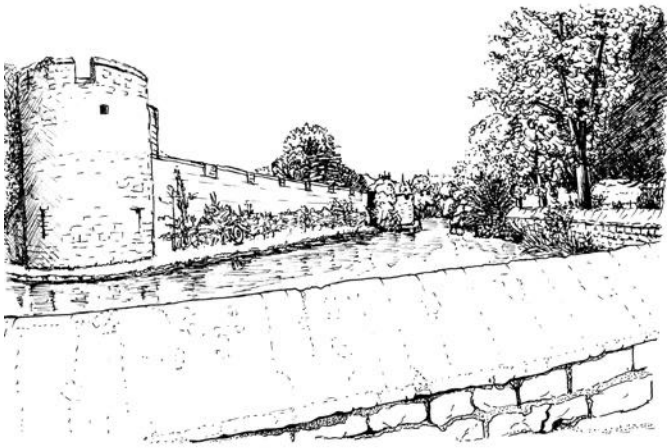

Distribution of Aquatic Plants R. Brue, Somerset 2013
R. Yeo:
R. Plaish:
MARK
Wells
Glastonbury
Bruton
R. BRUE
R. Pitt
CLAY
10 km
* Downstream part of R. Whitelake

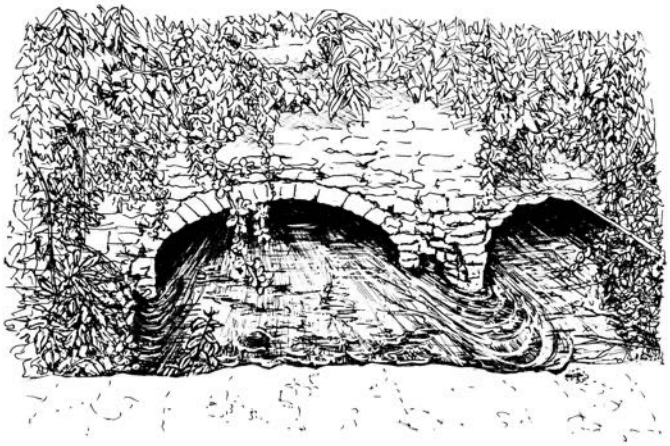

Meare
R BRUE
EX-MEARE POOL AREA
FISH HOUSE

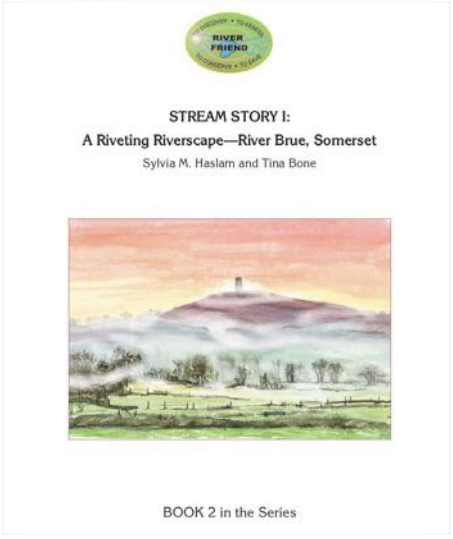
Captions to these figures are not shown so that you can just enjoy them.





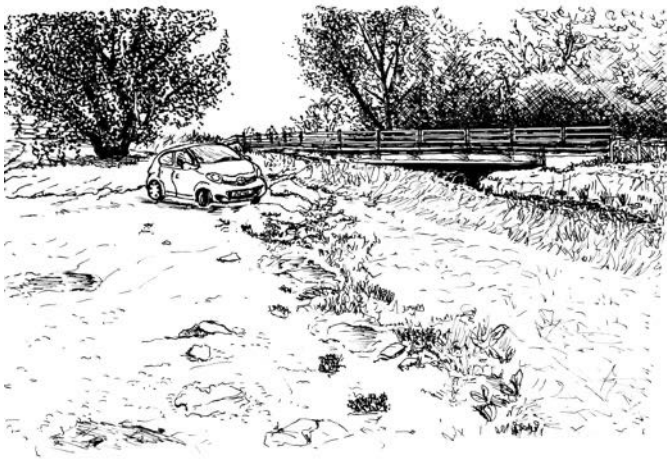


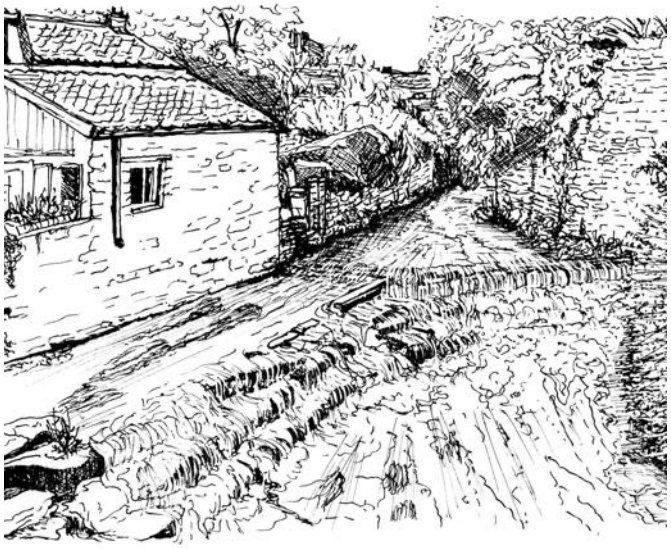



RIVER FRIEND
STREAM STORY I:
A Riveting Riverscape—River Brue, Somerset
Sylvia M. Haslam and Tina Bone
BOOK 2 in the Series

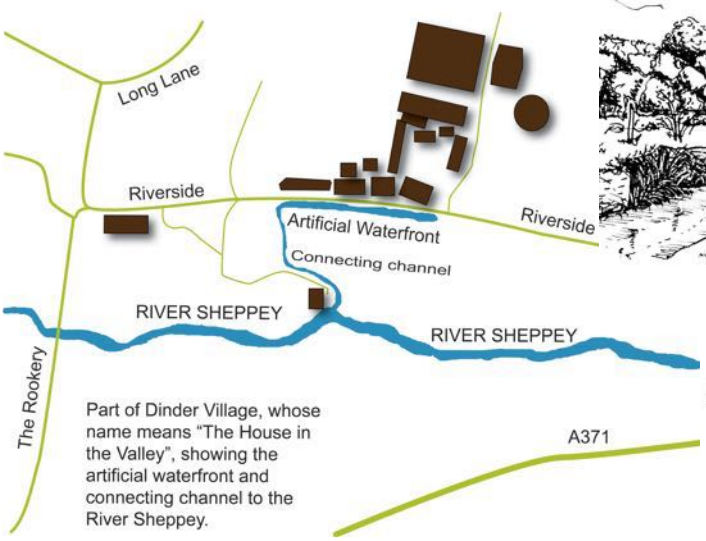
In this instance, a photograph does the job better than an illustration!

Again, in this instance, a photograph does the job better than an illustration!

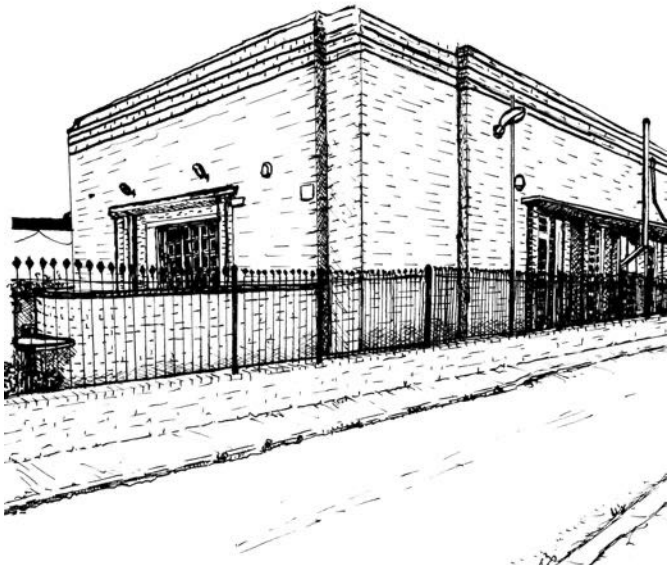


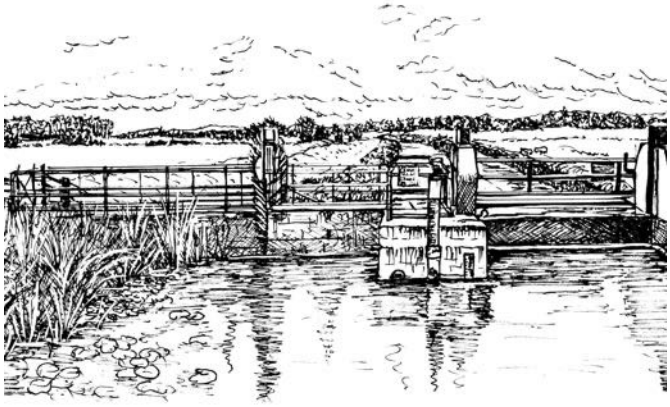


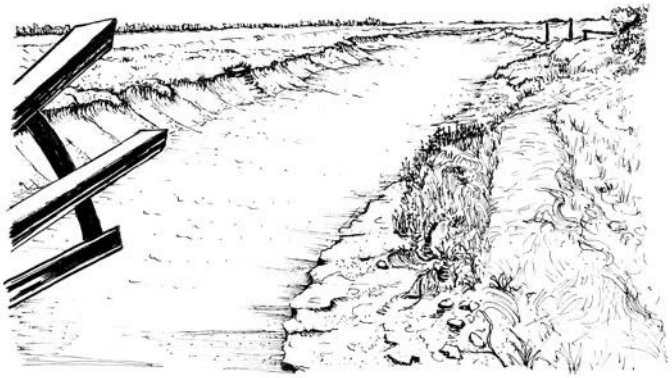
And this pen and ink illustration (right) is the "Artificial Waterfront in the schematic diagram below

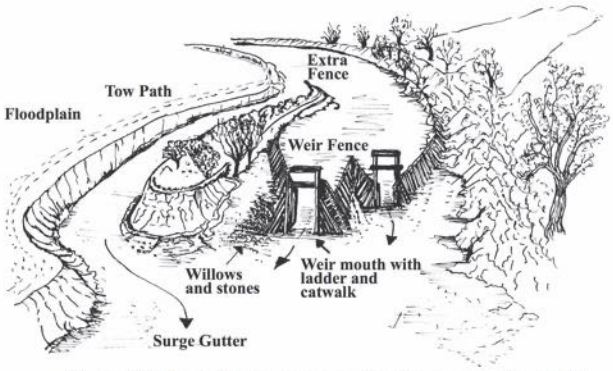


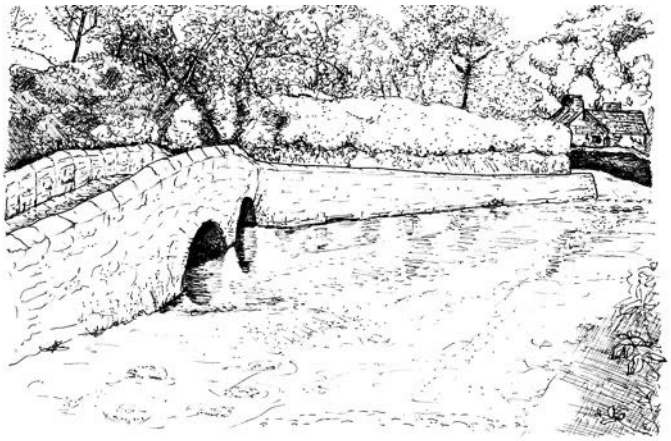
Part of Dinder Village, whose name means "The House in the Valley", showing the artificial waterfront and connecting channel to the River Sheppey.



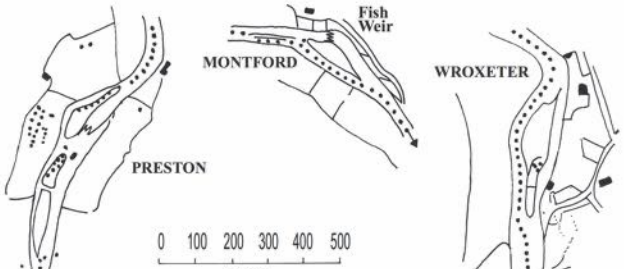


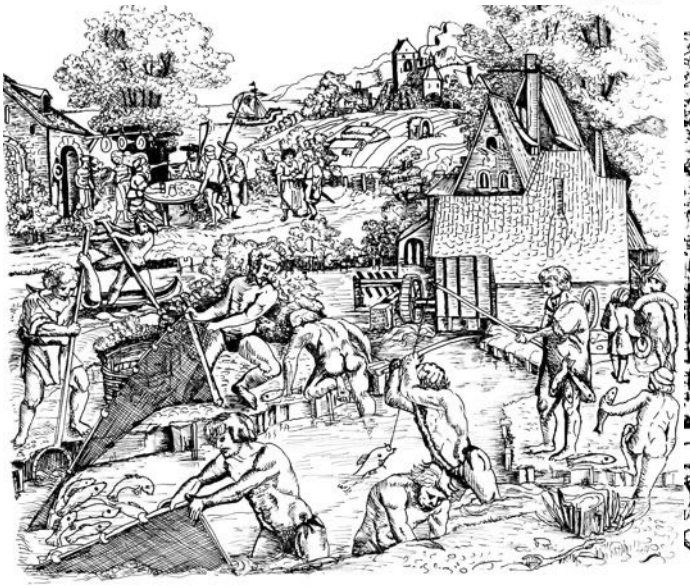




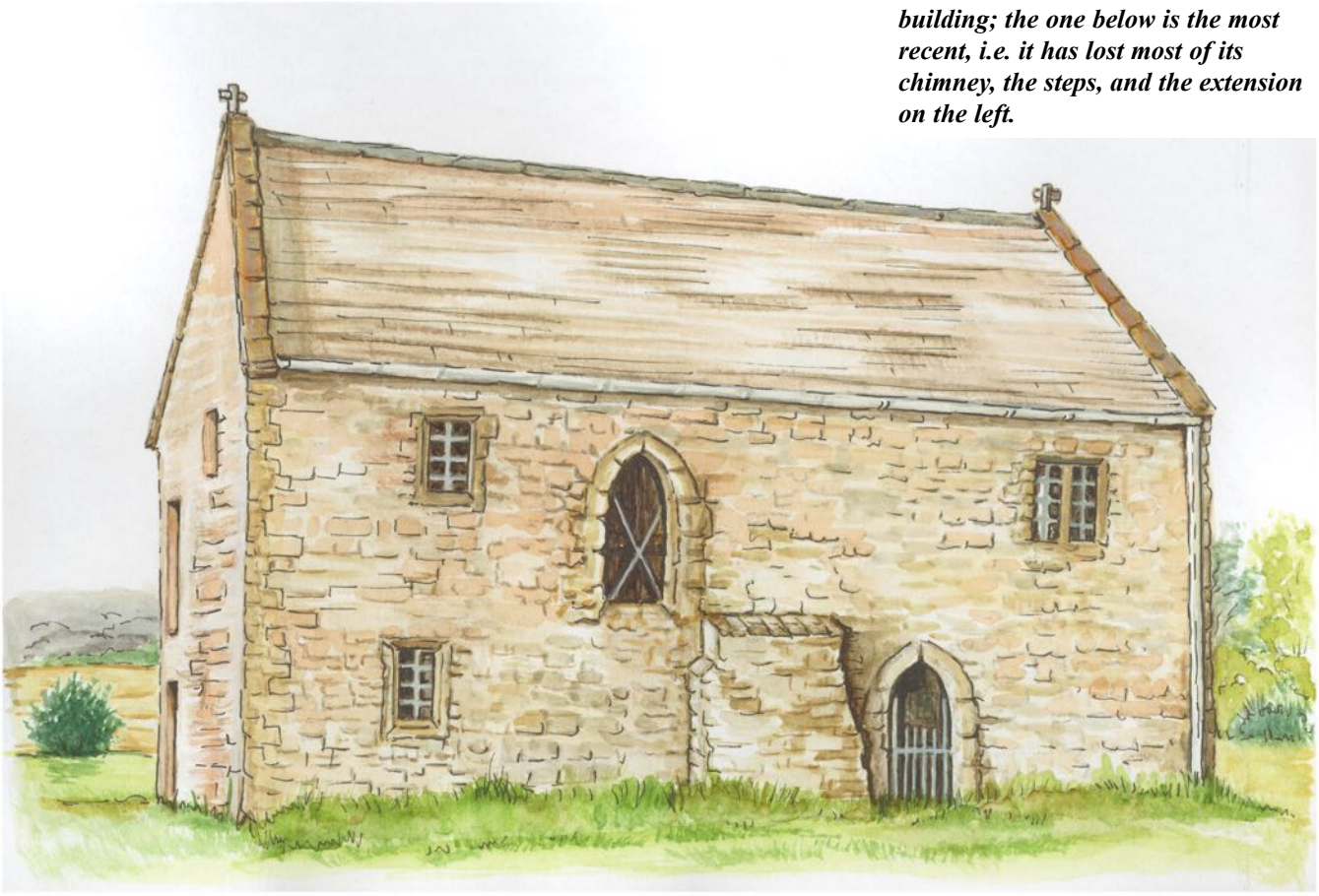


Above: A typical fish weir on the River Severn (not to scale)
Below: Surviving and abandoned fish weir sites shown by O.S. six-inch maps revised 1902.





Above and Below are the same building; the one below is the most recent, i.e. it has lost most of its chimney, the steps, and the extension on the left.



ARTWORK COMPLETED DURING THE YEAR 2017

(Most recent works first)

Lancaster Bomber Flying Over Ely Cathedral (Commission)

Artist Code 1602. Completed 14th December 2017. Original water colour on Aquarelle Arches 100% cotton rag. Size 12" x 16". Prints available

Commissioned artwork to portray a World War II Lancaster Bomber flying over Ely Cathedral. The commissioner's engineering company is based in a road called "Lancaster Way", so he asked for this particular composition. I shall never look at Ely Cathedral in the same light again. It looks so beautiful as the "Ship of the Fens", but when I studied the splendid Gothic architecture I realised that there is hardly anything in the design that is the same, even though it looks on the face of it that the cathedral is relatively symmetrical, there are so many elements on the building that perhaps should match, but sadly they do not. There are also some elements totally missing! This is totally in line with the "rules" laid down in medieval times for illuminating letters—things might look the same but on close inspection there are subtle differences. I was pleased to be able to use a photograph I took myself of Ely Cathedral some years ago so this helped a bit. I had resource material for the bomber from another commission so already had preparatory drawings for this. I also wished to show the wonderful striking colours of the Fen skies, which have to be seen to be believed.

A little poem: 'Neath the great Fen skies of rainbow hue, A bomber flypast, right on cue
Above the Gothic mastly spire, The Ship of the Fens in sun's attire
Trees of many different sorts, Hug its stone and leaded 'ports'
Whilst drifting down towards the lea, Sheep graze sweetly in its 'See'

Lancaster Bomber Flying Over Ely Cathedral ***(SOLD)***

Artist's Palette Clocks - Nature's Time: Winter, Spring, Summer and Autumn

Artist Codes: 1705–1708. Completed 30 July 2017. Artist's Palette Clocks - Nature's Time: Winter, Spring, Autumn and Summer. Painted on an artist's palette shaped piece of wood. Original acrylic painting. Glazed with Acrylic Varnish. Time piece added after completion. You can see the little black hole in the middle which is where the clock mechanism is fixed.

These four clocks were painted by me specially for my Lady Captain's Day at Bourn Golf Club, 1st August 2017. Lady Captain provides the main prizes for this event and I wished to award the winners something different and special. I purchased the paintable bases from the Society of All Artists and managed to complete all four (Artist codes 1705 to 1708) just in time. Each paintable clock comes with its own timepiece mechanism which is slotted into the central hole after the artwork is completed. The theme of my Day was 'Nature's Time', so I decided to do four paintings of the seasons. I also wished to include a bit of illumination design in the patterns on the clocks and this was done by copying the same pattern all around the edge of each clock, but then filling it in with the relevant seasons' colours. This worked very well. As time was short, I used several tracings of previous artworks to help with each picture design. I had to use acrylic paint (which I do not like using much!) because oils would not have been dry in time. As I wanted the clock paintings to last as long as possible, I covered each painting with several layers of acrylic satin varnish which gave the clocks a nice sheen, rather than glossy finish. A wonderful self-project.

Nature's Time: Winter ***(DONATED)***

Nature's Time: Spring ***(DONATED)***

Nature's Time: Summer ***(DONATED)***

Nature's Time: Autumn ***(DONATED)***

Scarlet Berry Iris

Scarlet-berry Iris (Original: Water Colour)

Artist Code 1704. Completed October 2017. Iris foetidissima (Stinking Iris). Lifesize painting in water colour painted on Aquarelle Arches 100% cotton rag paper (240lb). Resource material was collected from my little wild garden and from Watts Wood in Comberton, Cambridgeshire. Prints available

Painted especially for a worldwide exhibition held between Friday 18 May and Friday 15 June 2018 by the newly-formed Association of British Botanical Artists (ABBA) who presented a juried exhibition of artworks of native plants, hosted by the Ruskin Library at Lancaster University. This was the United Kingdom's contribution to the Botanical Art Worldwide exhibition held in twenty participating countries around the globe at the same time. A worldwide day of botanical art was held on 18th May 2018, with events held for 24 hours, following the sun from venue to venue. This painting did not even go before the jury because I sent in a digital file which I had pieced together because my scanner was not big enough to scan the painting in one go—this was not allowed. I had meant to send a photograph but got my files muddled up and see below for the "naughty-step" email which, even though I had sent my entry in a few weeks before, I only received on the day of closing and was out playing golf so did not get back in time to send the unadulterated image before 12 noon:

'Hei Tina, I am sorry to say that we cannot include your picture as it stands, in the judging process. As you know we emailed artists about the criteria for digital submissions to the Worldwide Botanical Art Exhibition. Our criteria are similar to those often used in digital submissions where judging is part of the process. That email said that the pictures 'MUST be representative of your work. The digital images must not be enhanced in any way, or added to digitally'. We also said that images found to be enhanced would be excluded from the judging process. We have carefully checked the digital image of your submission 'Scarlet-berry Iris' and find that the picture seems digitally enhanced. The scale bars and the sizing appear to have been added digitally, over what look like the remains of hand-written scale bars and measurements. Your picture appears to be very well done in every other way, but were we to accept a digitally enhanced picture it might be perceived to have an unfair advantage over other submissions. So as I said, I am sorry that we cannot include your image for judging. But, we will meet tomorrow morning as we collate the digital images for the judges. If you can get a new image to us by midday, we will be pleased to have another look at it for you. Best wishes, ABBA Steering group.'

Fairy Flower and Brimstone *(Original SOLD)*

Artist Code: 1703. Hyacinthoides non-scripta (British Bluebell) and Brimstone Butterfly (Gonepteryx). Completed July 2017. Original life size Water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper (240lb). Unframed size 14" x 20". Prints available. Private sale December 2018.

Resource material was collected from Bourn Golf Club, Cambridgeshire (with permission from the owner).

This painting was submitted, along with 1704 Scarlet-berry Iris, for the ABBA worldwide exhibition to be held in May 2018, but sadly was not selected. Although the painting was chosen as one of the pictures in the header streamer on the ABBA website—so somebody must have liked it—this may have nullified its chances (as with the other pictures in the freeze) because the judges could have seen them beforehand! This is the email I received to say it had been rejected:

'On 18 Dec 2017, at 07:03, britbotart 2018 wrote:

Dear Tina, Many thanks for submitting painting/s in the first stage of judging for the Botanical Art Worldwide Exhibition. The judges have now completed the first assessment and have made the following decisions. Please appreciate that no further comments can be made and the judge's decision is final. Your painting *Hyacinthoides non-scripta* was not successful in reaching the second stage of judging and these are the judges comments: There are some very good areas within this painting but there does need to be more attention to details, particularly in the accurate depiction of bended and twisted leaves, the roots, and the inclusion and execution of an insect. Best wishes. The ABBA Steering Committee

Fairy Flower and Brimstone (SOLD)

ARTWORK COMPLETED DURING THE YEAR 2016

(Most recent works first)

'Happy Christmas' Illumination (NFS)

'Happy Christmas' Illumination *(NFS)*

Artist Code: 1610. Completed 30th September 2016. Original Water colour on Aquarelle Arches 100% cotton rag. Size 9" x 12". Embellished with real gold leaf on raised gesso base.

I attended one of the specialist three-day courses which the Cambridge University Botanic Gardens puts on each year and this one was to design a letter using gold leaf. I felt that a little refresher course in gold leaf application would be good for me so I enrolled. The tutor was my favourite: Georita Harriott, who had helped me years earlier with botanical illustration. The class was a wonderful atmosphere and all my "classmates" completed their lettering in the three days - but of course, as usual, I got only half-way through. But I persevered and you see the end result which I was very pleased with. I thought it was so nice that I made it into a Christmas card with a little seasonal poem and sent it to all my friends and acquaintances!

H-C Illumination (Hawks Club, Cambridge) (SOLD)

'H-C Illumination' Commission *(Original SOLD)*

Artist Code: 1608. Completed 1st November 2016. Original Water colour on Aquarelle Arches 100% cotton rag. Size 18" x 24". Embellished with real gold leaf on raised gesso base.

This was a wonderful commission to receive. It was the largest illumination I have produced so far, and a real challenge over such a large surface. However, the commissioner gave me so much information about the recipient's life and times, that a composition flowed out quite easily. Any Cambridge University *alumni* who were into sports during their time at Cambridge will recognise the Hawks Building in Portugal Place to which I was invited to attend a special lunch to hand over the painting. Unfortunately, the recipient could not make it on the day, but the picture was still shown off and everyone clapped - which gave me a lovely warm feeling. A lovely experience all round. And the lunch was absolutely delicious.

'Hidcote, Munstead and *Rosa canina*'

Artist Code: 1607. Completed 29th July 2016. Original Water colour on Aquarelle Arches 100% cotton rag. Size 9" x 12". Donated to Cambs & Hunts Ladies Golf Assoc.

A little study in blue and pink. There are some beautiful lavender colours and these two: Hidcote (darker bloom) and Munstead, look very good together. The gentle pink of the Wild Rose (Dog Rose, *Rosa canina*) fulfills my expectation of a balanced and complementary composition.

Hidcote, Munstead are Lavender blues,
Some are Dark; some lighter hues
With spindly stalks and gentle flower, Lack the dog rose's pulling power
But pink and blue together give, A splendid show whilst florets live

Hidcote, Munstead and Rosa Canina (Donated)

Male Redstart (NEWA Wild Wall Tombola 2016)

Artist Code: 1606. Completed 26 June 2016. Original Water colour on Fabriano Artistico Extra White Acquarello water colour Hot Pressed 100% cotton rag. Size 5" x 7".

Small work, painted in one day, specially for the Wild Wall Tombola 2016 held at the National Exhibition of Wildlife Art (NEWA) 2016. Many thanks to David Oates (Wild Oates Photography) for allowing the use of his beautiful resource photograph. The original postcard picture would have been returned to me if none of my three paintings had been selected. One was selected so I was pleased about that, and my little Redstart helped to raise funds for charity.

Male Redstart (Donated)

'Earthquake – the Elephant Moves' (Pint of Science 2016) *(Original SOLD)*

Artist Code: 1605. Completed May 2015. Original Water colour on Aquarelle Arches 100% cotton rag. Size 12" x 16". Prints available

PINT OF SCIENCE LECTURE SERIES MAY 2016: The Boat House, Cambridge 25th May 2016. It was wonderful to work with Dr Alex Copley in a complementary collaboration between Science and Art, and an honour to be part of such a vibrant and informative event run by Creative Reactions. In the twelfth century BC people believed that the earth was held up by an elephant (or other animal, for example, frog or llama) and that earthquakes happened when the animal moved. In 2016 we have moved forward and have much science and knowledge in understanding nature's forces. Although man knows where the faults in the earth's crust now are, he still insists on building along these faults! Science has provided much information on how to build stronger houses, but many poor places do not have the resources to do so, hence the sometimes huge death toll when disaster strikes. "Earthquake Safety Day" is celebrated in various places the world over, and in Nepal every year, but still Nature wreaks her devastation. This illumination, with traditional Asian border patterns, shows the "golden" areas in raised gold leaf of Alex's research, namely Rajasthan, Maharashtra, Gujarat in India, and The Zagros Mountains and Lut Desert in Iran. Shell gold lines on the maps show rifts where earthquakes are likely to occur. A camel is jumping for its life as the earth opens during a tremor, and the geological stratification of mountains and rocks is depicted lower left.

Earthquake: the Elephant Moves (SOLD)

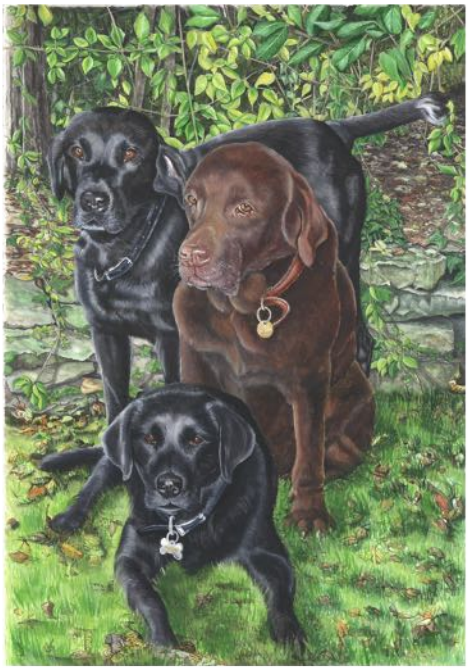
Monty Two (COMMISSION) *(Original SOLD)*

Artist Code: 1603. Completed 1st March 2017. Original water colour on Aquarelle Arches 100% cotton rag. Size 12" x 16" Prints available.

This beautiful and very friendly black labrador is called "Monty". This is the second time I have portrayed him (the first was a graphite drawing, see Artist Code 0905 Catalogue 1 p. 43). Sadly Monty passed away a couple of weeks before I completed him in March 2017, but his memory lives on in those beautiful "I love you" eyes.

Monty loved caravanning with his owners:
Now Monty liked to caravan, He travelled with the MA clan*
As owners sat with tea and cake, Monty tried to stay awake
For rallies never gave him strife, He loved his weekend outdoor life!
** Mid Anglia Centre of the Caravan Club*

Monty Two (SOLD)



Kebba, Rego and Maddie (SOLD)

Kebba, Rego and Maddie (Commission) *(Original SOLD)*

Artist Code: 1601. Completed June 2016. Original Water colour on Aquarelle Arches 100% cotton rag. Size 14" x 20". Prints available

The commissioner was absolutely thrilled with both the composition and the likeness. It was a real pleasure to portray these three beautiful animals, which I met personally to take resource photographs and to get to know them (and their pecking order). Kebba (whom I have already portrayed in 2010, see Artist Code 1023, Volume I, page 25), the chocolate lab is still the boss, even though he is getting on a bit (he sadly died in July 2017), but Rego (standing) is ever watchful to take over top dog when the opportunity arises. Maddie, relaxing in the foreground is a small and lovely ex-gun dog, and so beautiful. Here they are all guarding their territory in their back garden.

Border Skirmish (Dormice) *(Original SOLD)*

Artist Code 1508. Water Colour on Aquarelle Arches 100% cotton rag. Completed May 2016. Unframed size 9" x 12". Prints available. Pre-selected for the National Society of Wildlife Art open exhibition at the Mall Galleries, 2016. Sold at July 2019 Cambridge Open Studios (Black Horse, Dry Drayton)

The inspiration for this painting came whilst I was on a nature walk along the old railway line at Comberton, near the Bourn Brook where there was dense hedgerow and many berries. I am sure that years ago Dormice would have been in this ancient hedge, as it contains all the habitat and food which Dormice love. The sun was just going down which highlighted some of the glistening berries, and I imagined two little dormice coming upon one another in their hunt for food in order to fatten up for a long, sleepy winter in hibernation. The work is entitled 'Border Skirmish' because dormice are very territorial loners (except when searching for a mate), and this could be a scary moment for both of them and, as the title suggests, these two came upon each other rather unexpectedly. I envisaged that it was only handbags at dawn! I attended a Dormouse Workshop day in September 2015 to learn about these cuties. We only saw photographs of the little beasts as the field trip did not turn up any in the flesh. But it was a great day and I learned a lot about them—like they have four fingers at the front and five toes at the back, and their ankles are like those of the squirrel in that they can hold on backwards and climb downwards head first very easily.

Border Skirmish (Dormice) (SOLD)

Blue and Gold Macaws and Swamp Hibiscus

Original Oil on 100% cotton stretched deep box canvas. Completed 7th July 2016. Unframed original, painted front and on all four sides (ready to hang as box canvas). Varnished September 2017 size, 16" x 40" x 2". Artist Code 1501. Prints available

This painting first came to life in February 2015. I hoped to finish it by the first weekend in July 2015 so that it could be displayed at my Cambridge Open Studios (COS) Exhibition when my studio was open all four weekends in July. However, it was displayed sparsely-done at COS because several commissions and other artwork for exhibitions meant that it had to be put on the back burner for most of 2015. I started painting it again in January 2016—it took until 7th July to finish; several commissions, too much golf, darts, tennis, badminton and bowls! It is a fun picture, designed completely in my mind's eye, using a very useful resource photograph courtesy of my golfing friend Martin Johns (two central birds), and a couple of my own resource pictures taken in 2014 at Banham Zoo. The background is how I would imagine a jungle to be, although I did look up the swamp hibiscus as I felt the painting needed a bit of red with all that blue, yellow and green! I have tried to capture the individuality of each parrot—even though they all look the same, every facial pattern is different (like a thumb print in humans). Macaws are "zygodactyl" which means they have four toes, the first and fourth of which point backwards, and the middle two frontwards. Toucans and Woodpeckers also share this characteristic–a bit of information for your next natural history quiz!

APPENDIX: EXHIBITIONS and SHOWS 2016–2023

2023

THE ROYSTON ARTS SOCIETY SPRING ONLINE EXHIBITION: Saturday 15 April to Saturday 27 May 2023.

ASSOCIATION OF BOTANICAL ARTISTS (ABA) “Beauty in the Detail”. Online Exhibition, Sunday 18th December 2022 to 31st May 2023

ROYSTON ARTS SOCIETY 2022 SPRING ONLINE EXHIBITION. Online only from 16th April to 18th June 2022

COMBERTON VILLAGE ARTS & CRAFT EXHIBITION AND SALE 2023, THE VILLAGE HALL, COMBERTON, SATURDAY 8th July 10 am to 5 pm/SUNDAY 9th July 10 am to 4 pm

Cambridge Open Studios July 2023: Participated with five other artists at Harston Village Hall, 20 High Street, Harston, Cambridge CB22 7PX. 15th-16th and 22nd-23rd July 2023 10.00am to 5.00pm

NATURAL WORLD ART SOCIETY EXHIBITION 2023 “Natural Wonders”. Wymondham Arts Centre, Becket’s Chapel, 2 Church Street, Wymondham, Norfolk NR18 0PH. 31st July to 6th August 2023

Cambridge and District Art Circle (CDAC), Summer Exhibition 2023, Grantchester Village Hall. August Bank Holiday weekend: 25th Preview evening, Public exhibition: 26th to 28th August 2023

CHALLIS TRUST: THE MARY CHALLIS HOUSE AND GARDEN, SAWSTON. Horticultural Show and Annual Fete 2nd September 2023, 2.00 to 4.30pm. I had a stand – what a splendid afternoon; typically British and the weather was great. 68 High Street, Sawston, Cambridgeshire CB22 3SP. Look out for a narrow passage between Billson’s Opticians and the Green Weigh shop – next to Searle’s Butchers, opposite Sweet Tea café, leading to a small car park and the entrance to the Garden

ROYSTON ARTS SOCIETY – ROYSTON TOWN HALL. Annual Autumn Exhibition 23rd to 25th September 2022. General topic “The Circle of Life”. Unsold works revert to ONLINE Exhibition from 1st October to 1st December 2022

ROYSTON ARTS SOCIETY AUTUMN EXHIBITION, Royston Town Hall. Melbourn Street, Royston SG8 7BZ. Friday 29th September to Sunday 1st October 2023

GRANSDEN AGRICULTURAL AND FLOWER SHOW 2023. Saturday, 28th September (always last Saturday in September), The Show Field, Caxton Road, Great Gransden, Cambs

ICENI BOTANICAL ARTISTS (IBA) ANNUAL MEMBERS EXHIBITION, The Lady Chapel, Ely Cathedral from 29th September to 13th October 2023. Celebrating the life of St Etheldreda

ONE DAY WORKSHOP at the above IBA Members Exhibition Thursday 12th October 2023 10.00am to 3.30pm. “Design and Paint an Illuminated Letter”

ST MARY’S CHURCH ART & CRAFT EXHIBITION NOVEMBER 2022. Art & Craft Exhibition at St Mary’s Church, Comberton CB23 7ED Friday 24th to Sunday 26th November 2023. Entry free, open 10 am to 4 pm each day. www.stmaryscomberton.org.

CHRISTMAS FAIR AT THE BEDFORDSHIRE, CAMBRIDGESHIRE AND NORTHANTS WILDLIFE TRUST, Manor House, Cambourne CB23 6DH from 3.00p to 7.00pm, Friday 1st December 2023. Free Entry – Mulled wine and mince pies.

2022

ST MARY’S CHURCH, COMBERTON ART EXHIBITION FEBRUARY 2022. Church Lane, off Royston Lane, Comberton, Cambridge CB23 7ED 28th to 30th January 2022. 10.00am to 4.00pm. www.stmaryscomberton.org

ICENI BOTANICAL ARTISTS ART EXHIBITION – THE GLORY OF THE GARDEN, SCOTSDALES GARDEN CENTRE. 120 Cambridge Road, Great Shelford, Cambridge 29th April to 2nd May 2022. 10.00am to 4.00pm

ROYSTON ARTS SOCIETY 2022 SPRING ONLINE EXHIBITION. Online only from 16th April to 18th June 2022

MID ANGLIA CENTRE CARAVAN CLUB. Stand at 50th Centre Rally, Tydd St Giles – Saturday 16th July 2022. 2.00pm to 5.00pm

WALL ART AT THE SQUARE AND COMPASSES, GT SHELFORD. December 2021 to August 2022. 46 High Street, Great Shelford, Cambridge, CB22 5EH (01223) 843273

CAMBRIDGE AND DISTRICT ART CIRCLE. August 27th to 29th 2022, Grantchester Village Hall, 10.30am to 5.30pm

WESTMILL ART EXHIBITION. 27th to 29th August 2022, 10am to 5pm. Westmill Village Hall, Westmill, Near Buntingford, Herts. SG9 9LJ. Funds raised go to village charities and other local causes. Contact information: phippsappleyard@btinternet.com, Tel: 01763 273654

CHALLIS TRUST – THE MARY CHALLIS HOUSE AND GARDEN, SAWSTON, CAMBS. 3rd September 2022 Horticultural Show and Annual Fete. I had a stand. 68 High Street, Sawston, Cambridgeshire, CB22 3SP. (Look out for a narrow passage between Billson’s Opticians and the Green Weigh shop – next to Searle’s Butchers, opposite Sweet Tea café, leading to a small car park and the entrance to the Garden)

ROYSTON ARTS SOCIETY – ROYSTON TOWN HALL. Annual Autumn Exhibition 23rd to 25th September 2022. General topic “The Circle of Life”. Unsold works revert to ONLINE Exhibition from 1st October to 1st December 2022

GRANSDEN AND DISTRICT AGRICULTURAL SHOW, Gransden, Cambs. Annual one-day event at Gransden, Saturday 24th September 2022. I was in the Art marquee with a stand selling original artwork and prints, jigsaw puzzles, cards, calendars etc.

CAMBRIDGE OPEN ART EXHIBITION (COAX). Swavesey Village College, Saturday 15th October 10.00am to 5.00pm; Sunday 16th October 10.00am to 4.00pm. Free entry for visitors and easy parking

ICENI BOTANICAL ARTISTS ANNUAL MEMBERS EXHIBITION. Bury St Edmunds Guildhall, Guildhall Street Bury St Edmunds IP22 1PR. “Autumn Glory” Friday 21st October to Friday 28th October 2022. 10.00am to 4.00pm. Free Admission, all work for sale

ROTARY CLUB OF SWAFFHAM ART EXHIBITION 2022. The Assembly Rooms, Swaffham. Preview evening Friday 28th October. Exhibition open to the public Saturday 29th (9.00 to 16.00) and Sunday 30th October (10.00 to 16.00)

ST MARY'S CHURCH ART & CRAFT EXHIBITION NOVEMBER 2022. Art & Craft Exhibition at St Mary's Church, Comberton CB23 7ED Friday 18th to Sunday 20th November 2022. Entry free, open 10 am to 4 pm each day. www.stmaryscomberton.org

ASSOCIATION OF BOTANICAL ARTISTS (ABA). "A Botanical Showcase" Online exhibition May to October 2022

ROYSTON ARTS SOCIETY. Annual Autumn Exhibition: Unsold works revert to ONLINE Exhibition from 1st October until 1st December 2022

WILDLIFE TRUST BEDS CAMBS AND NORTHANTS. Wildlife Trust BCN Christmas FairFriday 2nd December – 3pm-7pm. The Manor House, Broad Street, Cambourne, CB23 6DH

ASSOCIATION OF BOTANICAL ARTISTS. Beauty in the Detail. ONLINE Exhibition 18th December 2022 to May 2023

2021

From December 2021: (Ongoing) FRAMED ARTWORK HANGING IN THE SQUARE AND COMPASSES, 46 High Street, Great Shelford, Cambridge, CB22 5EH · (01223) 843273

(COMPLETED) ON BEHALF OF THE ICENI BOTANICAL ARTISTS (ONLINE—FULLY BOOKED) Zoom Workshop for Clare Hall Graduates and College Members only. "Learn-and-Try: Botanical Art". SUNDAY, 28TH MARCH 2021 • 2.00pm to 5.00pm

19 April: PURELY BOTANICAL II ONLINE

17th April to 17th June 2021 (ONLINE) Royston Arts Society: Online Exhibition of Members' Work. RAS Website

MAY 2021 ONLINE: UPDATE: I am very pleased to report that one of my submitted paintings actually made it to the online gallery for the exhibition. "An Old Cock in a Tree at Woodbridge". Applied to the Institute of East Anglian Artists Open Art Exhibition at Holt Gallery, Norfolk but failed the selection process—again! The exhibition is held every year and is open to all artists in East Anglia. This year's exhibition dates are 15th to 25th May 2021.

3rd and 4th July 2021: COMBERTON VILLAGE HALL, CB23 7DY • Monday Studio Art and Craft Exhibition Saturday 3rd July 10am to 5pm • Sunday 4th July 10am to 4pm. Free admission/disabled access/free parking, light refreshments. Contact: Angela Donnelly 07731875664 • Email: donnella1505@gmail.com (Government Covid guidelines applied)

10th-11th and 24th-25th July 2021: Cambridge Open Studios at 18 Harbour Avenue, Comberton, Cambridge CB23 7DD.

29th July-1st August: Exhibition of Wildlife Art Physical Exhibition: Gordale Garden Centre, Cheshire (Online only).

30th July to 1st August 2021: Friends of Castle Acre Church Art Exhibition in conjunction with NGS Open Gardens Day.

24th September to 1st December: ROYSTON ARTS SOCIETY (ONLINE ONLY). Autumn Open Art Exhibition.

27th September to 3rd October 2021: Natural World Art Society (NWAS), Forum Millennium Plain, Norwich NR2 1TF.

15th to 22nd October 2021: Iceni Botanical Artists (IBA), Guildhall Bury St Edmunds. FLORAL AWAKENING

29th October to 1st November 2021: Swaffham Arts Festival 2021: The Assembly Rooms, Market Place, Swaffham , Norfolk PE37 7QH PREVIEW EVENING:Friday October 29 from 7:00 pm to 9:00 pm • OPEN EXHIBITION Saturday October 30 from 9:00 am to 3:00 pm Sunday October 31 from 10:00 am to 4:00 pm

25th November 2020: CAMBRIDGE NATURAL HISTORY SOCIETY CONVERSAZIONE (ONLINE ONLY).

2020

FEBRUARY: 26th February 2020. NATIONAL WOMENS REGISTER, EAST ANGLIAN DIAMOND DAY, 2020 CELEBRATION – Tutored a 2-hour workshop on Breckland Flowers at the Athenaeum, Bury St Edmunds (Before Lockdown!).

MAY: CANCELLED Natural World Art Society (NWAS) Members' Exhibition, Norfolk Wildlife Trust, Cley, 13-26 May 2020. Cley Visitor Centre, Holt, Norfolk NR25 7SA. Exhibition Subject: Native British wildlife, to include animals, birds, insects, fish, amphibians, crustaceans, and native flowers, trees, and plants.

SEPTEMBER-NOVEMBER: ONLINE Royston Arts Society Autumn Exhibition: Friday 18th September to 30th November 2020: RAS Website. One of my paintings graced the exhibition publicity poster.

OCTOBER: ONLINE Association of British Botanical Artists (ABBA). Available online from Sunday 4th October 2020: ABBA Website.

OCTOBER-NOVEMBER: CANCELLED Iceni Botanical Artists Exhibition for 2020: The Lady Chapel, Ely Cathedral: Friday 2nd October 2020 to Sunday 1st November 2020. This would have coincided with the Cathedral Harvest Festival. I would have held a Botanical Workshop at this event.

OCTOBER-NOVEMBER: ONLINE Iceni Botanical Artists: 3rd October to 1st November 2020: This online exhibition is in the place of the originally planned exhibition, with workshops, at the Lady Chapel, Ely Cathedral in conjunction with the Flower Festival. IBA Website.

2019

FEBRUARY: 8th to 12th February 2019. John Hughes Arts Festival, Jesus College, Cambridge. I supplied a "Secret Postcard" for the charity fund-raiser. The festival was set up by a group of students to commemorate the life and spirit of John Hughes, Jesus College's Dean of Chapel, who tragically died in a car accident in 2014.

FEBRUARY–MARCH: 4th February to 4th March 2019. Royston Arts Society, Royston Library, Market Hill, Royston, Hertfordshire SG8 9JN. Open Monday to Wednesday 10.00am – 5.30pm; Thursday 10.00am – 1.00pm; Friday 10.00am – 5.30 pm; Saturday 9.00am – 4.00pm. Closed Sundays.

MAY: 18th and 19th May 2019. Fowlmere School 19th Spring Art Exhibition. Open Saturday 18th May 10.00am to 9.30pm (included a Preview evening of invited guests). Sunday 19th May 10.00am to 4.30pm. There were art/craft workshops across the weekend for children and adults, and refreshments and a raffle. Enquiries: fowlmereartexhibition@gmail.com, Telephone 01763 208203.

MAY–JUNE: 4th May to 29th June 2019. Iceni Botanical Artists (IBA). "Spring into Summer" – an exhibition of flower paintings). This exhibition was held at The Corn Hall, St Nicholas Street, Diss IP22 4LB. Website: www.thecornhall.co.uk or Box Office: Tel. 01379 652241. FREE ADMISSION. It was wonderful that one of my paintings (Marsh Marigold) was chosen to decorate the poster and publicity literature. The exhibition included two one-day workshops:

1. Wednesday 8th May 2019, 10.00am to 4.00pm. Watercolour workshop. The main exhibition title was “Spring into Summer”—My one-day workshop, entitled “Spring Flowers and Little Dewdrops”, complemented this theme by encouraging students to carefully observe, draw, and then paint a wild spring flower, “with perhaps a little, elegantly placed, dewdrop”.

MAY: Wednesday 8th May 2019. My first effort at tutoring a painting workshop at the Corn Hall Diss, Norfolk. The class was limited to 10 students and 9 arrived on the day. A great day and most encouraging from my “teaching” perspective. View Blog of the day [http://tinasfineart.uk/my-first-event-as-tutor-of-a-painting-workshop/].

2. Saturday 1st June “Botanical Drawing Day in Graphite” 10.00am to 4.00pm—tutored by another IBA Member.

MAY–JULY: 25th May to 20th July 2019. Royston ARTS Society, Exhibition in Royston Museum.

JULY: CAMBRIDGE OPEN STUDIOS 6-7, 13-14, 20-21, 27-28 July 2019 PLEASE NOTE MY CAMBRIDGE OPEN STUDIOS EXHIBITION WILL BE AT THE BLACK HORSE PUB AND RESTAURANT, 35 PARK STREET, DRY DRAYTON, CAMBRIDGE, CB23 8DA. 01954 488150: “Lovely cosy pub with great tasting beer and friendly staff.” I enjoyed wonderful meals and refreshing drinks whilst displaying my artwork. I was in residence all four weekends to meet and greet my visitors, and Amanda and Colin were on hand to raise guest’s appetite.

AUGUST: Natural World Art Society. MEMBERS SUMMER EXHIBITION in the NWAS Gallery, Banham Zoo, NR16 2HE 2 – 18 AUGUST 2019, OPEN 12 NOON – 5PM EACH DAY Paintings, sculptures, prints and greetings cards by some of the UK’s leading wildlife artists The Gallery is now situated just outside the Zoo entrance (by the Garden Centre) so visitors may visit just the Gallery exhibition, rather than paying to enter the Zoo as well.

September: HARVEST SHOW AT Bury Lane Farm, Melbourn, Royston, Hertfordshire SG8 6DF. Saturday 14th September 2019. I was to have had a table in the Craft Marquee. THIS EVENT WAS CANCELLED.

SEPTEMBER: Gransden and District Agricultural Society’s Gransden Show 2019. I had a stand at the 2019 Gransden Show which was held on Saturday 28th September at the Show Field, Caxton Road, Great Gransden, Cambs. Open to the public from 9:00am.

SEPTEMBER: Royston Arts Society Autumn Exhibition will be held in Royston Town Hall on 28th and 29th September 2019; coinciding with the Royston Arts Festival. Friday 27th September Private View 7.30 to 10.00pm; Exhibition open Saturday 28th/Sunday 29th 9.30am to 5.00pm. Refreshments/Raffle.

OCTOBER: Cambridge Open Art Exhibition 2019. Swavesey Village College. Friday 11th October 6.30pm – 9pm (Preview and Prize giving), Saturday 12th October 10am – 5pm, Sunday 13th October 10am – 4pm

OCTOBER-NOVEMBER: Top Twenty Artists award, Cambridge Open Art Exhibition 2019: follow-on month-long exhibition at Storey’s Field Centre, Eddington Avenue, Cambridge CB3 1AA

OCTOBER: Swaffham Visual Arts festival 25th to 27th October 2019. As well as entering artwork in the main exhibition, I had a table of goodies at this exhibition.

NOVEMBER: St Mary’s Church, Comberton, Art and Craft Exhibition 2018. Friday, Saturday, Sunday, 22nd, 23rd and 24th November 2019, 10.00am to 4.00pm

NOVEMBER: Wildlife Trust BCN Christmas Fair 2019: 29th November, 3pm to 7pm. Bedford, Cambs and Northants Wildlife Trust, The Manor House, Broad Street, Cambourne CB23 6DH.

2018

March: Friday 30th March to Monday 2nd April. Natural World Art Society Members Exhibition of Wildlife Art, NWAS Gallery, Banham Zoo, Kenninghall Road, Banham, Norfolk NR16 2HE. "Exhibition of Wildlife Art". Exhibited.

May: Tuesday 8th to Monday 28th May. Exhibition of Flower Paintings at the Babylon Gallery, Ely with the ICENI Botanical Artists. Exhibited.

June: 23rd-24th June Caldecote Church fund-raiser. Exhibition stand in the Church on Sunday afternoon 24th June from 2.00pm-6.00pm. On show were paintings, prints, mugs and jigsaw puzzles for sale (unique Christmas presents already!), as well as greetings cards. (I donated a percentage of proceeds to the Church.) Gardens up and down the village were open as well, with lots of other nice events going on over the whole weekend.

July: FOUR WEEKENDS IN JULY CAMBRIDGE OPEN STUDIOS. Exhibition of originals, prints, cards, jigsaw puzzles and other items, mostly handcrafted/published and designed around Tina's artwork. There will be painting and other demonstrations, such as designing and painting in the Eastern style (Persian/Indian). Venue: 18 Harbour Avenue, Comberton, Cambridge CB23 7DD. Dates: 7th to 8th July, 14th to 15th July, 21st to 22nd July, 28th to 29th July

July: Saturday 14th 10am to 5pm to Sunday 15th July 10am to 4pm: Biennial Art and Craft Exhibition of Comberton Artists, at Comberton Village Hall, Green End.

July: SUBMISSION to The Holt Festival - Sir John Hurt Art Prize. Saturday 21st July to Sunday 29th July 2018. Subject to selection—BUT, as usual, FAILED—all modern art once again, nothing real!

August: Friday 24th to Monday 27th August. Southern Nature Art Exhibition. As well as entering the main exhibition, I shall also be demonstrating and selling other items over the four days. Rookesbury Park, Wickham, Hampshire PO17 6HT. "Exhibition of Nature, including Wildlife, Wild flowers and landscapes, plus a themed exhibition called "Nature's Myths and Legends".

August: Tuesday 14th August to Sunday 9th September. The Apex, Bury St Edmunds. The ICENI BOTANICAL ARTISTS, including a special section about Fuller's Mill Garden. (IBA members visited the Mill earlier this year and produced artworks in memory of the owner, local celebrity Bernard Tickner MBE, who passed away on 7 November 2017 at the age of 93.)

September: Art4Africa. 6th to 9th Sept 0900 to 1800 daily free entry. 2200 tickets on sale from 1st June 2018 via web site www.art4africa.co.uk. commenced with a private viewing on Wednesday the 5th of September, opening to the public from Thursday 6th September to Sunday 9th September at The Old Chapel House, Riseley Road, Keysoe, Bedfordshire, MK44 2HT. Hosted by Christopher and Amanda Faulkner in their home and garden.

September: Saturday 29th September. Gransden Show 2018 - Gransden and District Agricultural Society. I had a stand at this event—a great day out.

October: Swaffham Rotary Visual Arts festival 26th to 28th October 2018.

November: Foxton Art Exhibition, Foxton Primary School, Friday 16th November, Saturday 17th and Sunday 18th November 2018.

November: St Mary's Church, Comberton, Art and Craft Exhibition 2018. Friday, Saturday, Sunday, 23rd, 24th and 25th November 2018, 10.00am to 4.00pm

December: Wildlife Trust BCN Christmas Fair 2018: 7th December, 3pm to 7pm. Bedford, Cambs and Northants Wildlife Trust, The Manor House, Broad Street, Cambourne CB23 6DH. I will have a stand there with lots of lovely unique Christmas gifts, especially hardback limited edition diaries, unique Whimsy jigsaw puzzles, and nature mugs with a picture and poem.

2017

- I had a year's sabbatical during 2017. I entered the Society of Wildlife Artists Open Exhibition in May but only because there was application online, but ultimately wished I had not wasted my money – please see below**. I also managed to exhibit with a few local groups during October and November and was successful at all of them – which is very nice, and I hope augurs well for 2018. Now I need to paint more pictures!

Completed Exhibitions:

- May: Pre-selection Society of Wildlife Artists, Mall Galleries, London SW17 5BD. After looking through those good artists' work which made it to the exhibition, **I can see that the artwork for this exhibition is a tadge too contemporary for my kind of artwork, so I shall not bother to enter again. Being pre-selected however, means that you have to frame your painting and send it down to the Mall Galleries to be included in the final exhibition. Mine was duly framed and sent down but unfortunately failed to be selected for the final exhibition. I was interested to do a little costings exercise regarding entry and was stunned at the result. Please see my blog entry [http://tinasfineart.uk/1508-and-the-high-costs-of-prestigious-exhibiting/] which tells the story – no wonder the phrase "Starving Artist" was coined!!!!
- October: Jackson's Plant Life Botanical Illustration Online Competition
- October: Dry Drayton Art Group: Art Exhibition, Dry Drayton Village Hall 7th and 8th October 11.00 to 16.00. The story on my Blog page.
- October: Swaffham Arts Festival: Swaffham Rotary Art Exhibition, The Assembly Rooms, Market Place, Swaffham 27th to 29th October.
- November: Foxton Art Show Friday 17th to Sunday 19th November.
- November: Exhibition at St Mary's Church, Comberton, Cambridge CB23 7ED, 24th to 26th November.

2016

Ongoing:

- Hinchingbrooke Country Park: Cards for sale in the Café (and they make gorgeous cakes!) Visitors' Centre, Hinchingbrooke 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.

Completed Exhibitions:

- January: Submissions: Barbican Library, London; Submission: Jerwood Forest Competition; Submission: Royal Academy
- February 2016: Featured Artist of the Week (1–5 February 2016). Cowling and Wilcox. Q&A feature and artworks shown on Instagram page (@cowlingandwilcox).
- March: Submission to the Jackson's Open Art Prize 2016. Jackson's Art Supplies, Farleigh Place, London N16 7SX. (Submission was selected for the 'Long List' on Jackson's website. One of 410 pictures chosen from 3100 entries.)
- May: A Pint of Science Lecture Series with complementary Artwork by local artists, Cambridge. My scientist was Dr Alex Copley and he delivered his lecture at The Boathouse, 14 Chesterton Rd, Cambridge, CB4 3AX on WEDNESDAY 25 MAY 2016.
- June: Art4Africa Art Exhibition, Keysoe, Bedfordshire. Art4Africa Website • Rise Africa Website. Art 4 Africa was an art exhibition held to support the work of Rise Africa UK, it featured works from national and local artists and artisans, and included art by local Bedfordshire and Cambridgeshire art students. Wednesday 15th June to Sunday 19th June.
- June: Monday 27th June, Eversden Flower Club Open Meeting. Exhibition Stand, 7.00pm.
- June-July: The Artist Patchings Art Competition & Exhibition 2016. Run by the Artists' Publishing Company in conjunction with the 23rd Patchings Art, Craft & Photography Festival at Patchings Art Centre, Oxton Road, Calverton, Notts NG14 6NU. The exhibition ran from 9th June to 24th July.
- July: National Exhibition of Wildlife Art (NEWA) 2016 Exhibition 15th to 31st July. Gordale Garden Centre, Chester High Rd South Wirral, Burton CH64 8TF. (Selected.)
- July: Arts and Crafts Exhibition 2016, Comberton Village Hall, Green End, Comberton, Cambridge, 30th and 31st July. Monday Group Art Club.
- August: Hinchingbrooke Country Park Wednesday 15th to Sunday 21st August. "MEET THE ARTIST DAY" ON SATURDAY 20TH AUGUST 10.00am to 4.00pm. The theme was "What you can do with your artwork"—it was such a great day!
- August: Submission: Society of Wildlife Artists (Mall Galleries), pre-selected.
- September: Gransden and District Agricultural Show 2016, Saturday 24th September, Great Gransden, Cambridgeshire SG19 3AN. Open to the public from 9.00am. GRAND SALE of artwork and prints before my year's sabbatical in 2017.

PUBLISHED and MISCELLANEOUS WORK (Volume 2, from January 2016 to December 2023):

- April 2023: Published eighth book in the River Friend Series. RFS8. VEGETATION CHANGES OVER TIME Is there Freeze Frame? (80 Illustrations, ISBN 978 1 9162096 6 4. A5 Paperback 52pp.)
- February 2023: Nominated for SME News UK Business Enterprise Award (declined award).

- August 2022: Published seventh book in the River Friend Series. RFS7. WATER—CLEAN AND DIRTY. (98 Illustrations, ISBN 978 1 9162096 7 1. A5 Paperback 66pp.)
- March 2022: Hybrid Orchid Beallara Taoma Glacier Green painting selected for Facebook banner page on Botanical Artists page. Artist Code 1208
- February 2022: 12 paintings selected by JHG Jigsaw Puzzle Ltd to add to their Nature and Wildlife Range.
- May 2021: Selected for Institute of East Anglian Artists 2021 Online Open Exhibition, Holt Gallery. ("An Old Cock in a Tree at Woodbridge")
- April 2021: Selected for (EWA) National Exhibition of Wildlife Art 2021 (Online Exhibition – eight paintings: Artist Code 2017, 1514, 2012, 1501, 1609, 1903, 1902, 1910).
- April 2021: Song Thrushes in Ivy painting featured on poster and in Royston Crow write-up for Royston Arts Society 2021 Online Exhibition.
- March 2021: Production and presentation of Online Workshop for Clare Hall, University of Cambridge. Sunday 28th March 2.00–4.30pm. "Learn-and-Try: Botanical Art". Included videos and stills, plus live narration on the day. Workshop was totally booked (30 students) within a few days of released notification.
- December 2020: Published sixth book in the River Friend Series. RFS6. An Introduction to the WATER FRAMEWORK DIRECTIVE. (28 Illustrations, Paperback 60pp. ISBN 978 1 9162096 3 3).
- October 2020: Published fifth book in the River Friend Series. RFS5. REED—ON THE EDGE (60 Illustrations, Paperback 48pp. ISBN 978 1 9162096 4 0).
- October 2020: Blue and Gold Macaws (Artist Code 1501) chosen by Royston Arts Society to be on the online exhibition poster (with several others).
- June 2020: Published fourth book in the River Friend Series. RFS4. Interpret: What do Plants tell us? (130 Illustrations, Paperback 58pp. ISBN 978 1 9162096 5 7).
- June 2020: Artist Code 1604 Received Highly Commended award in the Painters Online competition: The Artist and Leisure Painter (TALP) Open 2020 competition The Artist and Leisure Painter magazines in partnership with Patchings Art Centre.
- May 2020: Artist Code 1602 chosen to front VE Day Video at Ely Cathedral."Today we celebrate the 75th anniversary of victory in Europe. It is the day which marks the formal acceptance of Nazi Germany's unconditional surrender of its armed forces in 1945, bringing an end to the devastating war in Europe. Ely Cathedral with its tower and lantern proved an invaluable navigation aid to aircraft both Allied and German during the Second World War. Today the Cathedral is the home of the Roll of Honour which lists the names of 19,000 RAF airmen who flew from the surrounding airfields and 24 officers and 760 other ranks from local regiments who lost their lives. The building is still a sign of the Christian faith as a guiding light to the world of today and a memorial to so many who have given their lives. May their memory and that witness long continue. Due to COVID-19, VE Day services and events across the UK and beyond have had to be cancelled or postponed. We would like to take this opportunity to ask you to join us in both prayer and celebration led by the Dean of Ely, The Very Reverend Mark Bonney. Painting of Lancaster Bomber Flying Over Ely Cathedral (Picture Profile) – Credit Tina Bone."
- December 2019: Published third book in the River Friend Series (co-authoring with Dr S.M. Haslam). RFS3. A Prologue to the Series. This Book is a Prologue to the whole River Friend Series which assists the reader in identifying common UK aquatic plants and provides explanations regarding freshwater plants and terminology mentioned throughout the series.
- December 2019: 10th—Interviewed at home by Thordis Fridriksson Link to my Blog. (BBC Radio Cambridge and Norfolk, Twitter: @Thunderfairy). We discussed my botanical artwork and little wild garden. Programme 3.00–4.00pm Monday to Friday. Aired: 8th, 20th January 2020.
- November 2019: Interviewed by Christopher South on BBC Radio Cambridgeshire's "Great Outdoors" programme, 17th November 2019. Link to my Blog about the experience.
- October 2019: Top Twenty Artists award, Cambridge Open Art Exhibition 2019 (Follow-on exhibition at Storey's Field Centre, Eddington Avenue, Cambridge CB3 1AA, 21 October to 22 November 2019.
- September 2019: Published first two books in the River Friend Series (co-authoring with Dr S.M. Haslam). RFS1. Drying Up; RFS2. Stream Story 1: The River Brue, Somerset.
- August 2019: "Robin and Mistletoe" painting featured in the Swaffham Visual Arts Festival 2019 Brochure.
- MAY: Wednesday 8th May 2019. My first effort at tutoring a painting workshop at the Corn Hall Diss, Norfolk. The class was limited to 10 students and 9 arrived on the day. A great day and most encouraging from my "teaching" perspective. View Blog of the day [http://tinasfineart.uk/my-first-event-as-tutor-of-a-painting-workshop/].
- January 2019: Certificate of Artistic Excellence (Highly Commended) Society of all Artists Winter competition ("The Grandchildren" – Artist Code 1403).
- November 2018: Featured in the Royston Crow as Selected Artist to showcase Foxton Art Exhibition 2018. Details Here
- October 2018: Certificate of Artistic Excellence (Highly Commended) Society of all Artists "Autumn" competition (Leaves and Fungi – Artist Code 1811).
- September 2018: Certificate of Artistic Excellence (Highly Commended) Society of all Artists "Eyes" competition (Monty – Artist Code 1603).
- January 2018: Published PDF of my ongoing second Catalogue of Artwork commencing with artworks from January 2016. Free Download here.
- November 2017. Received an invitation to apply for membership of the Iceni Botanical Artists group. Elected unanimously.
- November 2016 to November 2017 I had a year's sabbatical – so no paintings produced and no exhibitions attended.
- December 2016. White Lily painting being used in the decorative packaging for a new product from Grace Cole: Rose & Lily Luxury Floral Duo. Link to the picture history: http://tinasfineart.uk/picture-profile-0005-white-lilies
- 12th August 2016. BBC Radio 4 Today Programme: Received a request from Joshua Kelly to join in a discussion regarding Bird Photography versus Bird Illustration. Unfortunately I was away so was unable to take part in this kind invitation.
- Received notification that I may use an accreditation logo of the Patchings Art Festival 2016 as I had a piece selected for the exhibition in The Artist category..
- 28th June 2016. Peaches and Blossoms featured in Creative Coverage's July 2016 Newsletter, advertising the 2016 Exhibition at Hinchingbrooke. (Creative Coverage – publicity for professional artists and Craftspeople, July 2016, p.1) Published in Creative Coverage Newsletter.

- 18th June 2016. Three paintings featured on BBC Look East (Art4Africa Exhibition, Keysoe): There was a little film viewable until 7.30pm 19th June. My pink hollyhock picture; the Red Kites by Watts Wood, and my Pint of Science painting of 2015: The Guardians of the Mangrove Oyster.
- April 2016: Joined with Dr Alex Copley (Earth Sciences, University of Cambridge) to produce an artwork to complement his lecture under the Pint of Science series. The topic was earthquakes and I produced an illumination with real gold leaf. (Purchased by Dr Copley – which was very nice.)
- Book Launch, Trinity College, Cambridge, 21st April 2016. My hand drawn maps had been published in the book: The Bengal Diaspora: Rethinking Muslim migration by Claire Alexander, Joya Chatterji and Annu Jalais (Routledge Contemporary South Asia Series) Published 2016 by Routledge, 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN and 711 Third Avenue, New York, NY 10017, USA. Routledge is an imprint of the Taylor & Francis Group, an informa business. Hardback ISBN: 978-0-415-53073-6; Kindle/Ebook ISBN 978-1-315-66006-6. Acknowledgements: …Tina Bone drew the maps with her characteristic combination of accuracy and art.… The book may be purchased from Amazon.
- March 2016: Received a nice letter from TAPC (The Artists' Publishing Company Ltd – The Artist and Leisure Painter Magazines) to say that my submission: "An Old Cock in a Tree at Woodbridge" had been accepted in the Artist Category for the Patchings Art Centre 2016 Exhibition.
- Jackson's Open Art Prize Competition 2016. One of my paintings, Artist code 1516, was selected for the online "Jackson Open Art Prize 2016 – Long list". "We received an incredible 3,100 entries, showing off amazing technique, subject matter, sensitivity, imagination, innovation, and skill. The standard of work made reducing them to the 'long-list' of 410 very difficult indeed."
- 1 February 2016: Featured Artist of the Week (1–5 February 2016). Cowling and Wilcox. Q&A feature and artworks shown on Instagram page (@cowlingandwilcox). View full interview at http://www.cowlingandwilcox.com/blog/2016/02/01/featured-artist-tina-bone/.
- January 2016: To mark ten years as a professional artist (2005 to 2015), I have published online my "Catalogue of Artwork, Volume I" containing work over the last decade for everyone to share. You can download it FREE from my website at http://tinasfineart.uk/about-tina/shoppublished-bookscatalogue-of-artwork-volume-1/. The Volume comprises 96pp and shows over 140 artworks, averaging 14 paintings a year over the ten years, as well as a short script about each work, some with poems for the paintings that have been used in calendars or books I have published.

CERTIFICATES, COURSES AND MISCELLANEOUS ACHIEVEMENTS (Volume 2, from January 2016 to December 2023):

- November 2021: Elected Chair of the Iceni Botanical Artists (IBA).
- July 2021: From the RHS – "I am delighted to inform you that following the meeting of Botanical Art Judging Panel on 8 July, your botanical artwork has been accepted for exhibition at the RHS Shows." [2022–2026]
- June 2020: Artist Code 1604 ("Three New Blades"—of grass—Fieldfares and Redwing) Received Highly Commended award in the Painters Online competition: The Artist and Leisure Painter (TALP) Open 2020 competition The Artist and Leisure Painter magazines in partnership with Patchings Art Centre.
- December 2019: Interviewed by Thordis (@Thunderfairy) Fridriksson of BBC Radio Cambridgeshire 10th December 2019. Aired New Year 2020.
- November 2019: Was interviewed by Christopher South on BBC Radio Cambridgeshire's "Great Outdoors" programme, 17th November 2019.
- October 2019: "Three's a Crowd, Sir!", Artist Code 1910, selected for a Top Twenty Artist award at the 2019 Cambridge Open Art Exhibition.
- Wednesday 8th May 2019. Tutor, painting workshop at the Corn Hall Diss, Norfolk.
- January 2019: Certificate of Artistic Excellence (Highly Commended) Society of all Artists Winter competition ("The Grandchildren" – Artist Code 1403).
- October 2018: Certificate of Artistic Excellence (Highly Commended) Society of all Artists "Autumn" competition (Leaves and Fungi – Artist Code 1811).
- September 2018: Certificate of Artistic Excellence (Highly Commended) Society of all Artists "Eyes" competition (Monty – Artist Code 1603).
- November 2017. Elected member of Iceni Botanical Artists
- November 2016–November 2017: Lady Captain, Bourn Golf Club (http://bourngolfandleisure.co.uk)

ACKNOWLEDGEMENTS

Most of my paintings are produced using resources from my own stock of photographs and frozen specimens (gifts, road kills, zoos, etc.), and sketches from field trips. But, unfortunately, as I am not a 'globetrotter', exotic resources, and British animals and plants I have been unable to see, have had to come from other sources. I am indebted and most grateful to the following individuals and institutions (and others, who prefer not to be named) who have very kindly provided resources so that the pictures designed and painted are as true to the subject as possible. Without their consent to use photographs and specimens, none of these paintings would have come to fruition. Please note, the four-digit numbers (1407, 1306, etc.) are my Artist Codes (picture number identifiers).

My heartfelt thanks to the wonderful people who have helped to make the painting of many of my pictures possible:

Alan Adams (numerous paintings completed using plants from his lovely garden: 1407, 1306, 1208, 1203, 1202, 1108, 1006, 1005, 0812, 0811, 0810, 0809, 0808, 0806, 0805, 0804, 0803, 0802, 0801, 0010, and more!)

Alison Gray (Bird Garden Illumination 1609)

Banham Zoo, Norfolk, ZSEA (Snooky Snow Leopard 1406, Blue and Gold Macaws and Swamp Hibiscus 1501)

Cambridge University Botanic Gardens (Rosa gallica 1307, Jade Vine 1201 and 0701)

Daniel Winkler, USA (Snooky Snow Leopard [Meconopsis integrifolia], 1406)

David Bone and Sue Smith (A Quick Preen by Buttermere, 1101)

David Oates (Paws for thought 1509, Cheeky Chappies 0901, Peaches and Blossom 1407, Male Red Start 1606)

Dr Frances Dipper (Three's a Crowd, Sir!" 1910)

Howard Cooper, Communications Officer, Wicken Fen Nature Reserve (Winter Leaves, 1105)

Ian Dickerson (No-less-a-Woody & Large Tortoiseshell butterfly 1017, Song Thrushes in Ivy 0703)

Irene Heymann (Otter Bank, 1204)

Jan and Andy, Jandy Photography (Gannets, 1405, Pearly King and Queen 1106)

John Betts ('1 O'clock high', Green Woodpeckers 1301)

John Salisbury and Sue Purse ("Sun's up; time for bed!" 1514)

Juliet Gorman (Plum-tuckered, Kool-Kat Lion Cub, 0903)

Keith Wilson (Battle of Britain Flypast, Ramsey 1511)

Liam Marsh (Ranunculus and Brown Trout 1903)

Martin Johns (Blue and Gold Macaws and Swamp Hibiscus 1501)

Marwell Wildlife (Commissioned 5 paintings – Marwell Collection, 1009, 1010, 1011, 1012, 1013)

Mr and Mrs Heydinger (Flag Iris and Friends, 1001)

Mr and Mrs Short (Grand Magnolia, 1004)

Paul Mason (Three New Blades, 1604, Winter Leaves – Long eared owl, 1105, Pearly King and Queen 1106)

Peter Bone (Three New Blades Fieldfare, Redwing1604)

Petula Stone (Rosa gallica officinalis, Gallic rose, 1307)

Phil Crow, Bourn Golf Club (1703 Fairy Flowers and Brimstone, '1 o'clock high' Green Woodpeckers 1301, Golden Japanese Quince 0003)

Raptor Foundation, St Ives, Cambridgeshire (Red Kites by Watts Wood, 1104)

Roger Rowe (For Me? Wow!, 1507)

Rosemary Hebditch (Canoodling in the Loquats 1107, Bird of Paradise 0001)

Simon Stirrup (Gingerly Crossing the River Nar 2103, Three New Blades Fieldfare, Redwing1604)

Stephanie James "Fantastic Catch" Grey Heron and Chub 1806, Love at First Sight, Kingfishers 2001)

Valerie and John (White Helleborines and Chiffchaffs, 1103)

TESTIMONIALS

24th May 2022 SPECIAL REVIEW OF THE RIVER FRIEND SERIES. *I was delighted to receive notification of a fabulous review, written by members of the Cam Valley Forum (CVF), about the River Friend Series of little books (TB)*

Review by committee member CT. Rivers are one of the most significant features of the natural landscape, but also of vital importance to human societies. Whereas the general public has long been aware of the wholesale changes wrought by human activities on most terrestrial environments, and the needs for monitoring, balance and conservation to maintain a healthy and sustainable pattern of urban and rural development, it is only recently that the declining state of rivers – contrasting episodes of low flow and flash floods, water pollution and invasive plants and animals – has fully begun to attract the public attention it deserves. For example, proceeding upstream in a punt on the River Cam from Cambridge to Grantchester, past willows, green meadows and grazing cattle, can give a totally false impression that all is well with that world.

In order to bring a detailed understanding of the nature and problems of stream and rivers to a wider audience, Sylvia Haslam, doyenne of ecological studies of river environments and their vegetation, and author of a number of ground-breaking books on these topics, has teamed up with artist Tina Bone to produce a series of small A5 books that address individual topics or case studies.

These concentrate on the vegetation of ditches, streams and rivers, as the essential indicators of their ecology and health. Six of these books have now been published, and the first four of these are introduced below. A peculiarity of the series is that the numbering of the volumes, does not follow the natural order in which they should be read and studied.

Despite their small format, these books are in no way designed for children, although a keen teenager with a hunger for natural history in the field could find much to learn from them. These books aim to produce a serious but accessible course in river management, not just for the keen naturalist, but also for the conservation volunteer, the farmer with watercourses on his land and even the professional land manager.

The approach is very different from that of the popular, natural history books of Collins New Naturalist Series or Bloomsbury's British Wildlife Collection, which does include a volume on 'Rivers' by Paul Raven and Nigel Holmes. The emphasis here is on inspiring and encouraging people to go out specifically to study streams and rivers, to learn to identify aquatic plants and recognise them as indicators of different environments, vegetational

communities and water conditions, also to recognise changes and threats to their local rivers and the appearance of introduced or invasive species, or even detect protected freshwater plants.

The first book (though paradoxically listed as Book 3) is titled ‘A Prologue to the Series: Plant Identification and Glossary of Terms’. Throughout the series plants are generally referred to by their scientific names, so initially the Linnaean system of binomial nomenclature is introduced and described, followed by a listing of common or ecological aquatic plant species, giving both their scientific and English names.

There is a key, with illustrations of relevant features, to the commoner aquatic species of lowland rivers, followed by eight pages of delicate line-drawings by Tina Bone, illustrating plants tolerant and semi-tolerant to Sewage Treatment Works and similar effluents – conditions that, alas, increasingly dominate our rivers, then of fringing herbs, lining the edges of streams and the taller monocotyledons, including reed grasses, bulrushes and sedges, with a discussion of the natural and humanly induced factors that influence the occurrence of the latter. Lists of freshwater plants, protected by British law and of those that have been introduced into the British Isles (noting those species causing concern) are given.

Next follows as extensive glossary of a range of terms used in the different books of the series. The volume concludes with seventeen pages of further line-drawings, a Picture Guide to some Common British Aquatic Plants, this time listed alphabetically by their English names, and four pages of ‘Selective (but very full and varied) Bibliographical References and Further Reading’. A set of blank pages invites you to make appropriate notes, as you wish.

Book 4, titled ‘INTERPRET: What do plants tell us?’ is the most technically detailed of the series, describing the classification of streams and listing the characteristic plants that grow in different kinds of streams and different reaches of those streams or artificial waterways. The environments and species are profusely illustrated both by photographs, often in colour and by Tina Bone’s distinctive line drawings.

Book 2, ‘STREAM STORY 1: A Riveting Landscape – River Brue, Somerset’, is a case-study of a particular river and its broader environment as it flows from the Mendip Hills across the Somerset Levels to the Bristol Channel. It describes, in a pleasantly rambling way, the history and topography of the area and the integration of the river with the local population in terms of food, waterpower and navigation. There is a great deal of interesting information displayed and illustrated. Finally the vegetation of different reaches and tributaries of the river are discussed with annotated maps relating to 1974/75 and 2013 to illustrate how changes in the riverine vegetation has been taking place, indeed, with some drastic and deplorable changes in certain areas.

Book 1, ‘DRYING UP’, is certainly not the text to start using these books, but it is a very essential description and warning about what is happening, initially to smaller streams but now even to small rivers, as a result of agricultural drainage, over-abstraction by water companies, periodic droughts and other circumstances.

The effects of these factors may be severe, such as loss of species after drought years, which may radically alter both the marginal and aquatic vegetation. Well-illustrated examples are discussed, such as the chalk streams of the south of England, the River Chelmer in Essex and particularly examples from the streams and Fenland of Cambridgeshire.

Two further books have now been published, ‘REED – ON THE EDGE’ and ‘An Introduction to the WATER FRAMEWORK DIRECTIVE’. A number of further books are in preparation.

Review by committee member DB: This series of “handy small books.....suitable for readers from teenage upwards” is dedicated to the importance of our rivers and to horror at their maltreatment. There are “many publications for scientists, for pond-dippers, birders, and anglers” but the authors were motivated by the apparent absence of “ ‘easy-read’ books focusing on the river itself and the vegetation belonging to it, and creating the habitat for all else”.

Each of the four books measures 6" x 8" or so, and has a superabundance of illustrations, some in colour, some in black and white. Their hallmarks are the artistic skill of Tina Bone, and the botanical expertise of Sylvia Haslam based on a lifelong career embracing 47 listed publications.

The Prologue to the series, Book 3 presents a valuable picture guide to 70 clearly illustrated common British aquatic plants, and a 16-page glossary of riverine and riparian terms used in the series. Particularly helpful is the categorisation of plants according to their degree of tolerance of sewage-works effluent, and their preferences for water fringe locations and specified water-flow characteristics.

The above “common plants” are the basis for Book 4, “What do Plants Tell Us?” Communities of the plants are

shown, by virtue of their growth habits and preferred habitats, to be indicators of types and sizes of rivers, fast or slow water flow, and whether the plants are in the upper or lower reaches of their rivers.

Fool's water-cress and Lesser water parsnip are both "fairly common" and native to Britain. This booklet concludes by describing them as invaluable "bioindicators" and analyses their distribution throughout western Europe with map illustrations.

Book 1 of the series is probably the most idiosyncratic of the booklets but confronts the most pressing emergency facing many of the rivers of south eastern England today: their "Drying Up". Though the hydrology deployed is less authoritative than the botany, interesting and pertinent case studies are nevertheless presented.

These range from the Foxton Stream near Cambridge, to the Hampshire River Test, the River Avon at Salisbury, the River Chelmer in Essex, and the Lincolnshire Wolds where several hundred streams were surveyed before, during, and after the 1976 drought. The strongest analysis elucidates with detailed examples the different aquatic plant life in relation to different water levels in the stream channels.

A section devoted to the Cam in central Cambridge focuses less on variations in river depths than on historical changes in water quality, especially in relation to sewage, for example. Detailed historical plant records illustrate the associated changes in plant life.

The subject of Book 2, A Riveting Riverscape - River Brue, Somerset, rises at the junction of the Upper Greensand and the Gault Clay, not far from Stourhead and the Chalk at the western extremity of Salisbury Plain (the same stratigraphy as that of the Cambridge district). The watershed forming the boundary of the upper valley is clearly defined. As the River Brue nears Bridgewater Bay its well-defined valley sides fall away and its wide, low-lying valley floor broadens, forming a significant part of the almost-level Somerset Levels below the 20' contour. Here, downstream from Glastonbury the Brue played its part in the 2014 floods, but not nearly on the scale of rivers to the north and, especially, to the south.

The post-glacial history of the Somerset Levels invites comparison with that of the Cambridgeshire Fens, and is no less complicated. The authors grapple with the intricate relationships between sea-level fluctuations, the changes of climate, vegetation colonisation, archaeology, and history.

In contrast to the other Books only the last several pages of Book 2 are devoted to river vegetation which is analysed in relation to channel and fluvial discharge characteristics. The backbone of this section is a pair of maps on pages 42 and 43 showing the names of aquatic plants at many locations along the whole length of the Brue and tributaries in 1974/75 and in 2013. Though the maps are not credited [*drawn by TB*!] they provide a hint of the underlying diligence and tenacity which drove the supporting research.

Most of the rest of Book 2 describes and discusses a rich and rewarding "riverscape", particularly visible features of its history ranging from channel management, fishing and watermills to local employment and urban development: riverscape as palimpsest.

7 February 2022 "Three New Blades" (Artist Code 1604 Picture Profile)
Hello Tina
Just to say my daughter who lives near Norwich bought us your Three New Blades jigsaw for Christmas. What a cracking jigsaw. It certainly kept us two oldies absorbed through a wintry January. It's a great picture with such detail, perfect for a jigsaw challenge and certainly a lot better than some of the saccharine pictures they churn out nowadays. Thanks for the challenge. This is one jigsaw we're holding on to to enjoy again. HF, Tyne & Wear
4 November 2021 "Fritillaries and Dew Drops" (Artist Code 0807 Picture Profile)
Dear Tina, Many thanks for your email. I have a card from the Post Office telling me I have a package to collect and I suspect that it will be the print we have purchased from you. This is the second of your flower prints we have bought, the first being at a stall within Council buildings [The Forum] when we were in Norwich recently. We have framed and hung that one and are very pleased with it and look forward to doing the same with the second. Kind regards. KM

22 June 2021 Queen Protea (Artist Code 0009 Picture Profile)
Good morning Tina
The picture [Print] arrived safely today and we are absolutely thrilled with it, thank you. JP

7 December 2020 River Friend Series
"The books arrived today. I can see why T. was so impressed – they're informative, beautifully illustrated and utterly charming. I'll make sure that my contacts across various organisations get to see them – they richly deserve to be distributed

widely." RCSEMO.

21 November 2020 River Friend Series

"J. kindly gave me five of your beautifully illustrated books for my birthday. They are really lovely. I have read the first one and shall enjoy all the others, referring to them when I visit nature reserves, when we are allowed to do that again. There are several reserves around here with lakes and rivers that I go to regularly. I really appreciate J's thoughtfulness and your talent, so thanks again. RC."

6 September 2020 – River Friend Series:

"Dear Ms. Bone, My name is FH – JH's grandson. I was just writing to say how much I have enjoyed the "River Friend" book series. I found the content informative and easily understandable, as well as there being a manageable quantity of it. I also enjoyed the illustrations, they both clearly conveyed the scenario and were very pleasant. All the best, FH."

15th March 2020: White Helleborines and Chiffchaffs Traditional and Whimsy Jigsaw Puzzles

"Hello Tina, What a wonderful picture of Helleborines and Chiffchaffs with amazing detail. It must have taken you less time to paint the picture than it took us to complete the jigsaw ! I think I will recycle this via the Church summer event, that is if the virus has passed away by then. I always enjoy your work which is at the Art display in November (St Mary's Church, Comberton). Keep painting, Alison D." *[NB: It took me nearly 100 hours to complete this painting. TB]*

5th March 2020: MALTA. River Friend Series and Calendars

I have just received the two River Friend books sent to me. I have taken time to pore over them. They contain down to earth, interesting observations and comments which the man in the street easily follows. Your line drawings are fantastic [as usual]. The calendars, which SH has kindly sent me over the years, are being used by my daughter in her art lessons to stimulate her sixth formers to work harder. Of course, your drawings are an inspiration for them.

25 November 2019: Lovely note regarding my Trout painting (Artist Code 1903)

Dear Tina I can't tell you how much H loved your painting of the trout.…our romance started with a poem about a river and a salmon…but as time went on he started to call me "Trout!" The picture made me cry and he smiled and cried too and said, "P darling, it's us, my little Trout!". You are so gifted! Thank you so much for getting it to us…also congratulations on the little books! They are looking wonderful. Very best wishes for Christmas and the New Year.

May 2019: My first ever painting workshop for beginners:

Dear Tina, I attach the latest work on my watercolour. I did the left hand leaf with you, I think you can see the difference with the other two, when I didn't have your guiding hand… I struggled to foreshorten the middle leaf.
Thank you so much for a lovely lovely day, such a joy, and you taught us so well, were so encouraging and also got round us all. Thank you for sending the invaluable resource cards, which as I said, I think would make lovely cards in themselves. I hope you now do more teaching as I will enjoy carrying on painting.

April 2019: Fantastic Catch (1806)

Ann: It's lovely Tina. I'm sure the owner must be well pleased.
Sue: That is beautiful
Debbie: It's stunning Tina
Ann B: Beautiful Tina
Linda and Michael: What a beautiful painting
Jacqui: Another stunning picture Tina, I love it
Edwina: It's a beauty and so delicate
Suzan: Its beautiful, you are very talented. What an amazing gift you have.
Kathleen: Really lovely Tina
Karen That is lovely Tina and the shadows are fantastic

March 2019: Trout and Ranunculus (1903)

Rex: SUPER AS EVER
Jacqui: Well done you
Karen: Love the ducks especially the one that has ducked its head into the water. Amazing detail as always

March 2019: Incubation Calls (1902)

Bill: Wow – you are amazing. Cathie: Beautiful Tina Edwina Delightful.

January 2019 "Maddy" (1812)

Nessa: Beautiful. Very lifelike
Zena: Beautiful Tina so life like

Karen: Tina that is truly beautiful all the detail of all the shading on the coat just looks so shiny just want to put my hand out and give it a stroke

November 2018: Sunny Benny (1805)
Ann: How lovely. Makes you feel you want to stroke him.
Ann B: Amazing picture
Julie: Lovely image would have liked one of My Old girl!

August 2018: "The Green Man's Covert" (Nature's Myths and Legends, 1803)
Ann: Love it
Cathie: Wow…Tina, that is amazing.
Vicki: Amazing Aunty T love it you know how much I love xx
Ann: How do you manage to come up with such brilliant ideas? Can't stop looking at it.
Diane: That is such a beautiful picture. Well done.
Sonja: So freaking in love with this must have looked at it 100 times today incredible

August 2016 Prints hung in a Saudi Palace (*see pages 48–50, Volume 1 Catalogue of Artwork***):**
…I also said that I would send you a photo of your wonderful prints in their frames for our project so I have attached these for you and we think they look really lovely. Bearing in mind they'll be hung in a palace in Saudi.

August 2016: Commission for packaging:
What a beautiful image, the lavender looks pretty and delicate. We are going to mock up a design with your illustration and present it to the board of directors. Hopefully its a winning design! If it is I will contact you immediately No wonder you are selling cards already, it really is a wonderful illustration.

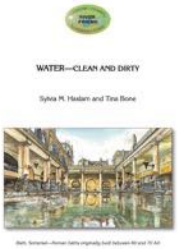
August 2014: The Grandmas' Picnic
The commissioner of the painting, The Grandmas' Picnic, arrived at my studio today, after travelling all the way from Australia. He had requested that I keep my Cambridge Open Studio Exhibition up until he came over. It was a wonderful day and we had a nice chat and a cup of tea. He was very pleased with the finished painting, and commissioned another painting.

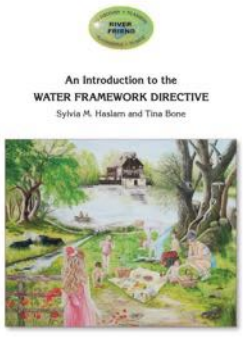
March 2012: Two paintings chosen as Wentworth Whimsy Jigsaw puzzles
I have good news. We'd like to use your image, if still available for licensing, in our summer 2012 catalogue. We actually like two, 'Chiff Chaffs' and 'Orioles' (I've attached small copies). We've selected Orioles for summer, but what season is 'Chiff Chaffs'? Would it work for autumn?

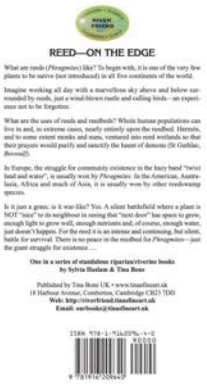
Published Titles as at 31 December 2023 (See Cover thumbnails below):

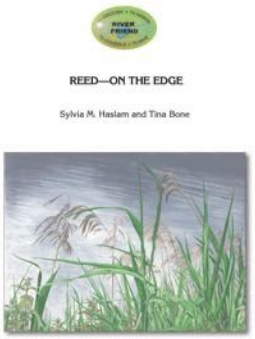
Book 8, VEGETATION CHANGES OVER TIME. Is there Freeze Frame? (978 1 9162096 6 4)
Book 7, WATER: Clean and Dirty (ISBN 978 1 9162096 7 1)
Book 6, An Introduction to the WATER FRAMEWORK DIRECTIVE (ISBN 978 1 9162096 3 3)
Book 5, REED—ON THE EDGE (ISBN 978 1 9162096 4 0)
Book 4, INTERPRET: What do Plants tell us? (ISBN 978 1 9162096 5 7)
Book 3, A PROLOGUE TO THE SERIES (ISBN 978 1 9162096 2 6)
Book 2, STREAM STORY I: A Riveting Riverscape—River Brue, Somerset (ISBN 978 1 9162096 0 2)
Book 1, DRYING UP (ISBN 978 1 9162096 1 9)

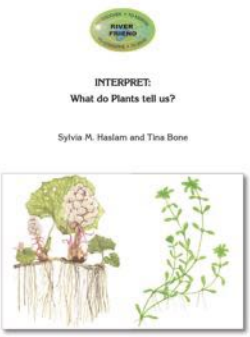
By Sylvia Haslam and Tina Bone. Each book is about a different subject, so the series can be read in any order. Individually the books cover one aspect of rivers and the riverine environment, so each one is both a stand-alone and, hopefully, a taster for the series. To assist novices to the subjects, the whole Series is tied together by the Prologue which aims to assist the reader in identifying aquatic plants. It also contains a glossary of terms mentioned in the series, and a reference section for further reading.

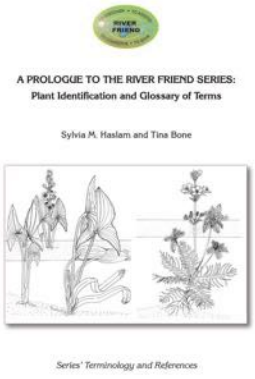


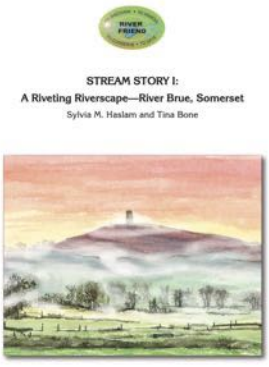


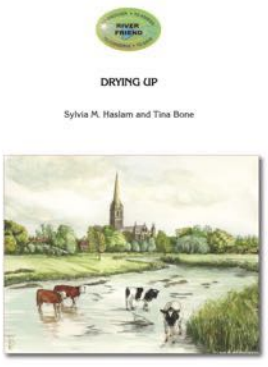






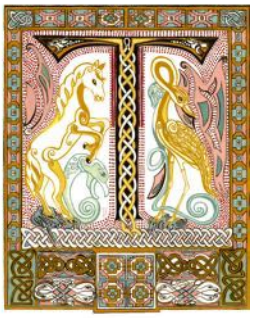






atalogue of Artwork

Volume I



Tina Bone

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

UP TO DECEMBER 2015 IN REVERSE CHRONOLOGICAL ORDER

To mark my first ten years as a professional Artist—March 2005 to December 2015

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(First Published January 2016)

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Full Resumé of published work, miscellaneous achievements, certificates and courses

ARTWORK COMPLETED DURING 2015 (January–December)

(Latest Works First)

Group Meerhug (Meerkats) *(DONATED)*

Blue Smile Childrens' Charity

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

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 depicting 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 makes a nice greetings card.

Group Meerhug (DONATED)

Illuminated Water Garden *(Original SOLD)*

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 'in olden days' artists stored the mixture in shallow seashells.

Illuminated Water Garden (SOLD)

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

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 [eventually] be coded 1518.*)

The Art of Ploughing 2 (NFS)

The Art of Ploughing 1 ***(NFS)***

The Art of Ploughing 1 (Heavy Horses—Shire) *(Original NFS)*

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]

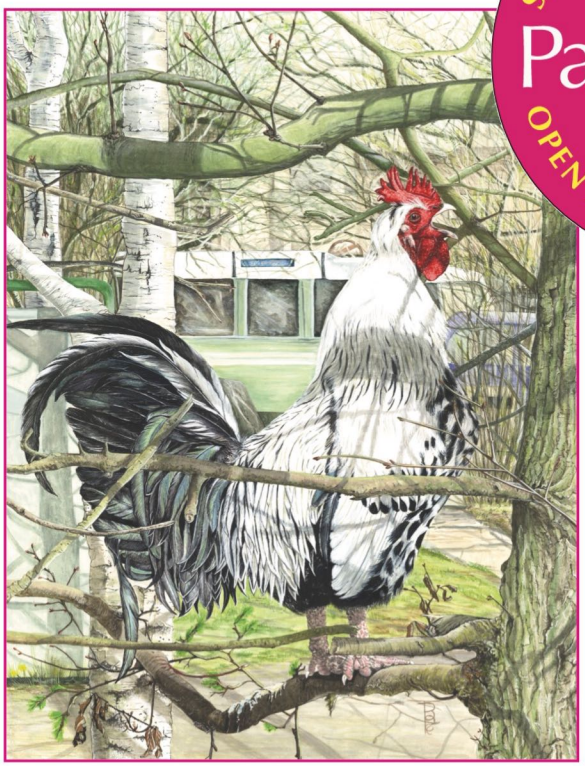
At the Soham Ploughing Championships (see 1518a above), were these beautiful black Shire Horses, so I decided to produce a sketch of these as well as the Suffolk Punch pair. (*When I complete the water colour version it will be coded 1517.*)

An Old Cock in a Tree at Woodbridge (Suffolk)

(Original SOLD Cambridge Open Studios 2023)

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

Selected for the Institute of East Anglian Artists Online Exhibition May 2021 (Holt Gallery). Selected for the Patchings International Art Festival 2016 in the Professional Artist category. There were 3,000 entries and only 70 were selected and hung in the Barn Gallery Exhibition.



An Old Cock in a Tree at Woodbridge ***(SOLD)***

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, knobbley 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.

Illuminated Nature Garden *(Original SOLD)*

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, Hinchingbrooke Country Park (HCP), August 2015. [Prints available]

Illuminated Nature Garden ***(SOLD)***

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 Hinchingbrooke Country Park where cards of some of my paintings can be purchased.

Tulipa Bridgit Parrot *(Original SOLD)*

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] SOLD - private collector

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 (SOLD)

Tulipa Head *(ORIGINAL available January 2021)*

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 *(Original SOLD)*

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) ***(SOLD)***

Guardians of the Mangrove Oyster ***(Original DONATED)***
Pre-selected for the Columbia Threadneedle Prize 2016

Little Explorers at the Mini Mart ***(SOLD)***

Digging for Mussels *(Original SOLD)*

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] SOLD - Art4Africa 2016

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 *(Original DONATED to Cambridgeshire Junior Girl Golfers)*

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

Little Explorers At The Mini Mart *(Original SOLD)*

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.

ARTWORK COMPLETED DURING THE YEAR 2014

(Chronological order, descending)

Ruby's 90th COMMISSION *(Original SOLD)*

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 *(Original DONATED)*

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 produced greetings cards of my artwork with their logo on which were sold in the Visitor Centre (up to 2015), 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, Cambridgeshire, 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.

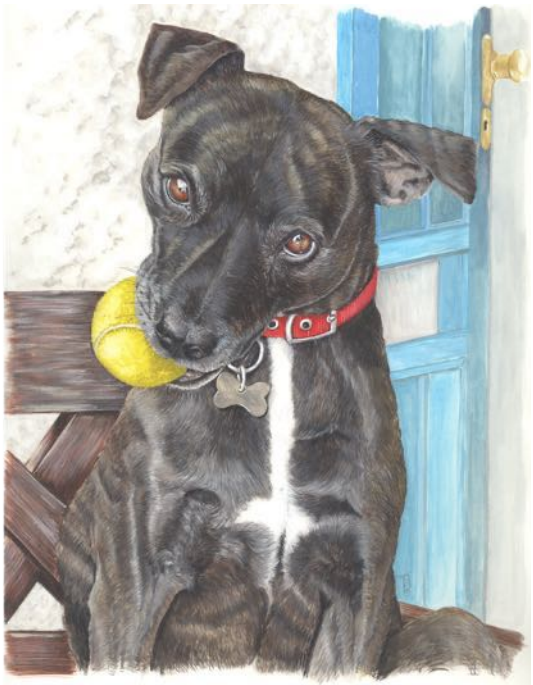
Bee Orchids* *(donated to a fund raiser for CAM Sight)

Cheeka 'The Staffy' COMMISSION *(Original SOLD)*

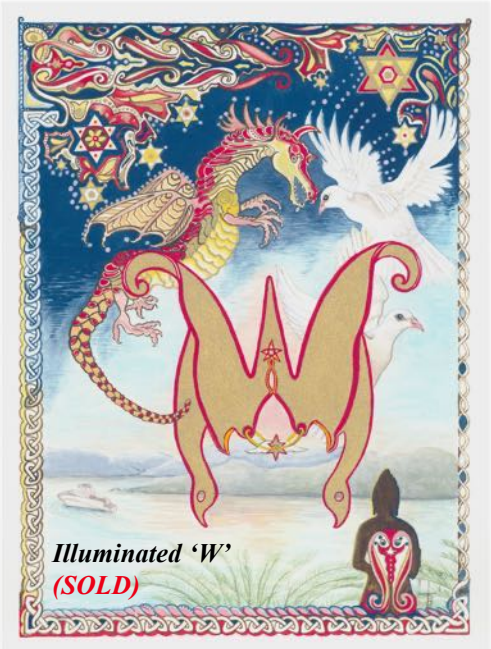
Artist Code 1409.Completed October 2014.Original water colour on Aquarelle Arches 100% Hot Pressed cotton rag paper. Unframed size 12" x 16" [Prints available]

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. Cheeka is sitting in her own chair which sits outside the back door!

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)

Illuminated 'W' COMMISSION *(Original SOLD)*

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 artwork was shipped to Hong Kong where the sister lives.

Peaches and Blossom, var. unknown* *(SOLD)

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

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 resources were provided by a near-neighbour, and the blossoms worked 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 knobbley 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* *(GIFTED)

Snooky Snow Leopard *(GIFTED)*

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 waggling 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!

Gooey Gannets *(Original SOLD)*

Artist Code: 1405. Original Oil on stretched canvas. Completed August 2014. Framed size 21" x 17". [Prints available] NEWA 2016 Exhibition. Sold at Cambridge Open Studios 2018

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!

Gooey Gannets (SOLD)

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 Cambridge Botanist Dr S.M. Haslam.

Marsh Marigold

The Grandchildren COMMISSION *(Original SOLD)*

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 *(Original SOLD)*

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 *(Original SOLD)*

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

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. (Sadly, the commissioner passed away in 2019, so I am not sure what has happened to the painting.)

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 (all 12" x 16").

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

Artist Code: 1307. Completed 25 October 2013. Original Water colour on Saunders waterford, hot pressed 100% cotton rag. Unframed: Mounted size 17" x 21" [Prints available]. Original sold January 2019, private collector.

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.

***Rosa Gallica* (SOLD)**

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* (Wild Evening primrose) *(DONATED)*

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].

Please note, this is the wild English plant, not the one with larger paler flowers seen in many gardens and now an alien in our countryside. 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!

***Oenothera biennis* (Donated))**

Poem:

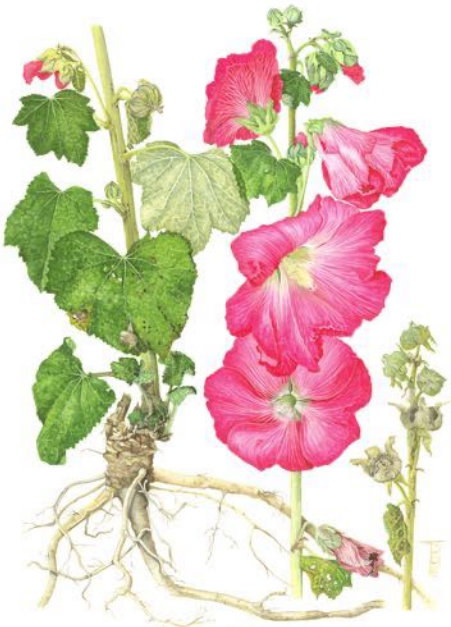
Evening Primrose has many a use
Its petals, not leaves, are very obtuse,
The lemon yellow, simple blooms,
Can swiftly ease some pains and glooms.
Disease of heart, womb, stomach and breast,
Though its fragrant oil is much the best,
It pales your troubles with just a few drops,
In to your bath water with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

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".

***Butomus umbellatus* (Donated)**



***Alcea rosea* (SOLD)**

Poem for Butomus umbellatus::
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) *(Original SOLD)*

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]. Original Sold, Swaffham Arts Festival, October 2017.

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 *(Original DONATED)*

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. *(Original donated to Parkinson's Fund Raiser)*

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 *(Original SOLD)*

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

This picture was a commissioned 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)

(Original SOLD

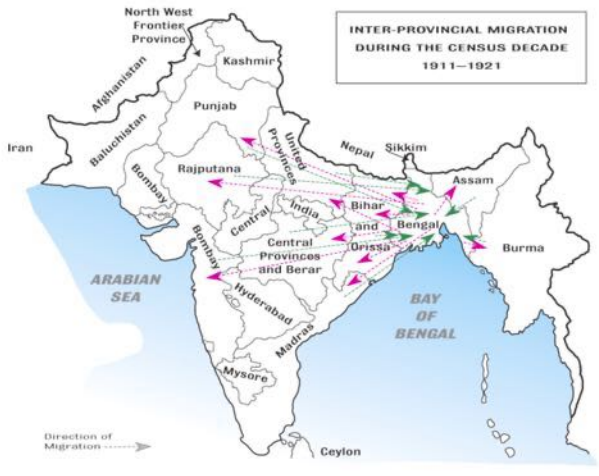
Artist Code 1301. Completed August 2013. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Framed size 22" X 18". [Prints available]. This painting was selected for and was sold at the National Exhibition of Wildlife Art 2014.

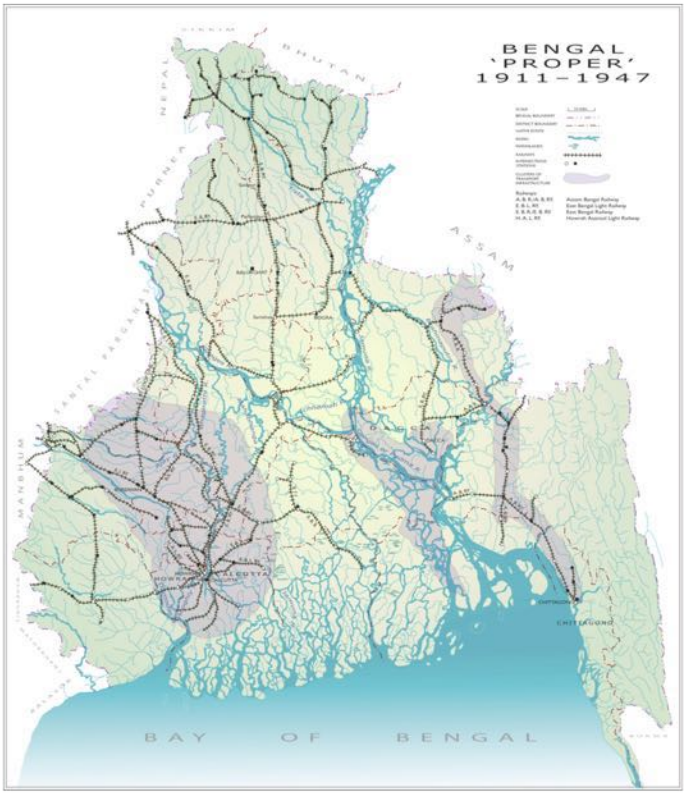
Green Woodpeckers (*Picus viridis*), young English Oak (*Quercus robur*). I play golf (Bourn, Cambridgeshire) and on 5 March 2013 whilst coming down the 18th fairway, I noticed some green woodpeckers hopping about around a young oak tree. I counted seven! Another dashed passed just above their heads 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.

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)

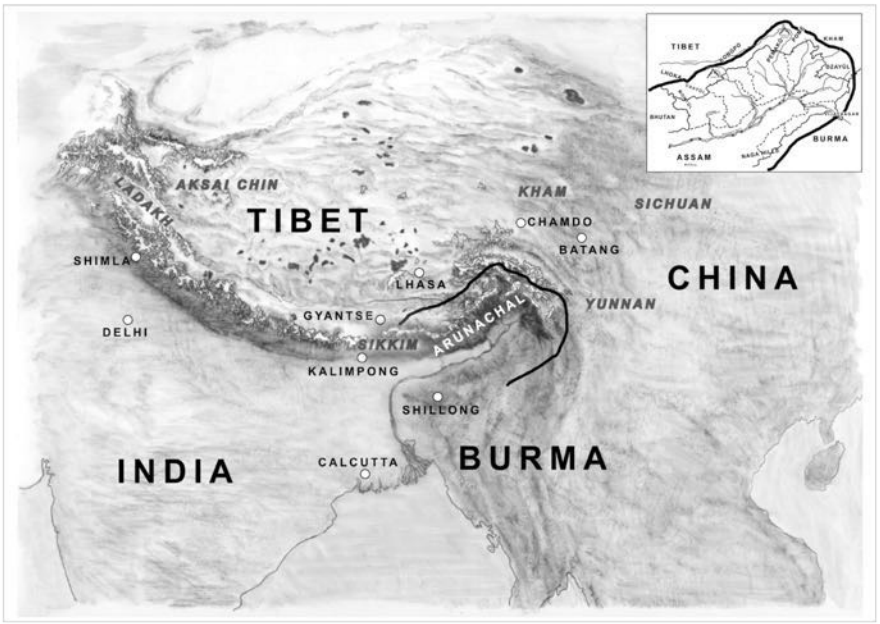
HAND-DRAWN MAPS (A small selection of commissioned maps drawn between 2012 and 2015). *(SOLD)* The maps were drawn by hand on my Apple G5 computer using my Wacom Tablet and Pen and the Adobe Illustrator CS programme. Some of the maps are very intricate and took many hours, others are more simple, but all have a story to tell.

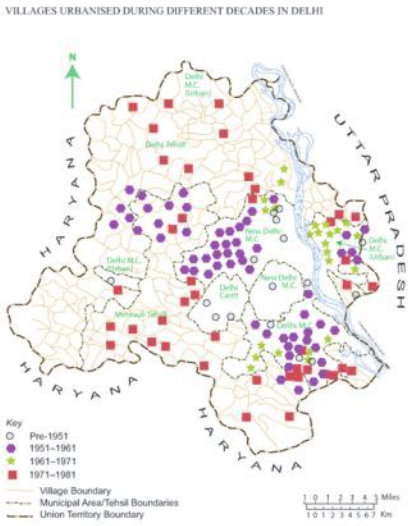


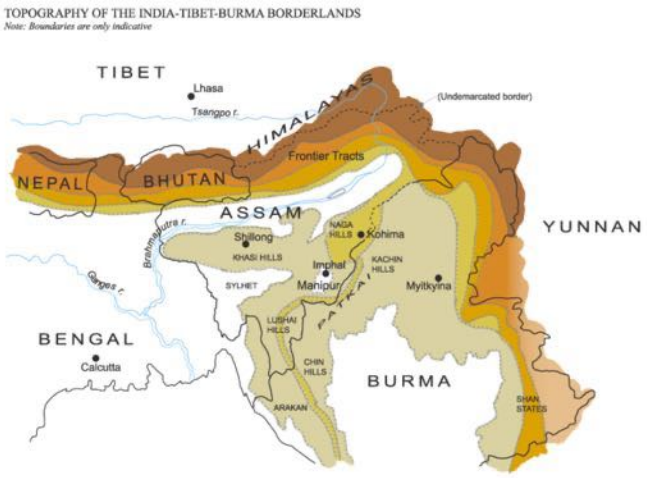


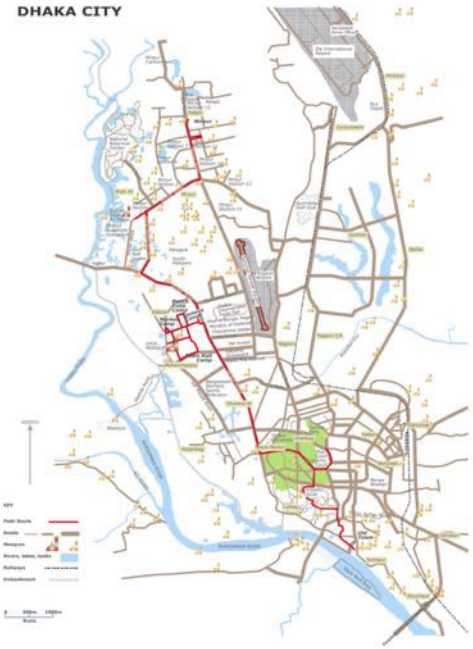
50 miles
100 km
Demarcated provincial boundary
Undemarcated provincial boundary
State boundary
District boundary
Muslim population (%)
0–20
21–50
31–40
41–50
51–60
61–70
71–80
81–100
NEPAL
BHUTAN
DARJEELING
JALPAIGURI
COOCH BEHAR
RANGPUR
DINAJPUR
MALDA
BOGRA
RAJSHAHI
MYMENSINGH
PABNA
MURSHIDABAD
BIRBHUM
NADIA
DACCA
TRIPURA STATE
FARIDPUR
BURDWAN
TIPPERA
JESSORE
BANKURA
NOAKHALI
HOOGHLY
HOWRAH
KHULNA
BAKARGANJ
CALCUTTA
24 PARGANAS
MIDNAPUR
CHITTAGONG
CHITTAGONG HILL TRACTS
BIHAR AND ORISSA
ASSAM
BAY OF BENGAL

Map showing the Congress and Muslim League Boundary Lines for Partition of Bengal
SIKKIM
BHUTAN
NEPAL
DARJEELING
JALPAIGURI
COOCH BEHAR STATE
RANGPUR
DINAJPUR
MALDA
BOGRA
RAJSHAHI
MYMENSINGH
PABNA
DACCA
TRIPURA STATE
TIPPERA
BIRBHUM
BURDWAN
BANKURA
HOOGHLY
NOAKHALI
CHITTAGONG HILL TRACTS
MIDNAPUR
KHULNA
BAKARGANJ
24 PARGANAS
BIHAR
ASSAM
BAY OF BENGAL
BURMA


TIBET
BHUTAN
ASSAM
BURMA
AKSAI CHIN
LADAKH
KHAM
SICHUAN
CHAMDO
BATANG
SHIMLA
LHASA
CHINA
YUNNAN
GYANTSE
DELHI
SIKKIM
ARUNACHAL
KALIMPONG
SHILLONG
INDIA
CALCUTTA
BURMA


VILLAGES URBANISED DURING DIFFERENT DECADES IN DELHI
N
HARYANA
UTTAR PRADESH
Key
Pre-1951
1951–1961
1961–1971
1971–1981
Village Boundary
Municipal Area/Tehsil Boundaries
Union Territory Boundary
Miles
Km


TOPOGRAPHY OF THE INDIA-TIBET-BURMA BORDERLANDS
Note: Boundaries are only indicative
TIBET
Lhasa
Tsangpo r.
(Undemarcated border)
HIMALAYAS
Frontier Tracts
NEPAL
BHUTAN
ASSAM
YUNNAN
Brahmaputra r.
Shillong
NAGA HILLS
Kohima
KHASI HILLS
Imphal
KACHIN HILLS
SYLHET
Manipur
Myitkyina
Ganges r.
PATKAI
LUSHAI HILLS
BENGAL
Calcutta
CHIN HILLS
BURMA
ARAKAN
SHAN STATES


DHAKA CITY

ARTWORK COMPLETED DURING THE YEAR 2012

(Latest Works First)

Toby in the Sand Dunes COMMISSION *(Original SOLD)*

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* *(Original SOLD)*

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. Sold - Private Buyer

On18 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:

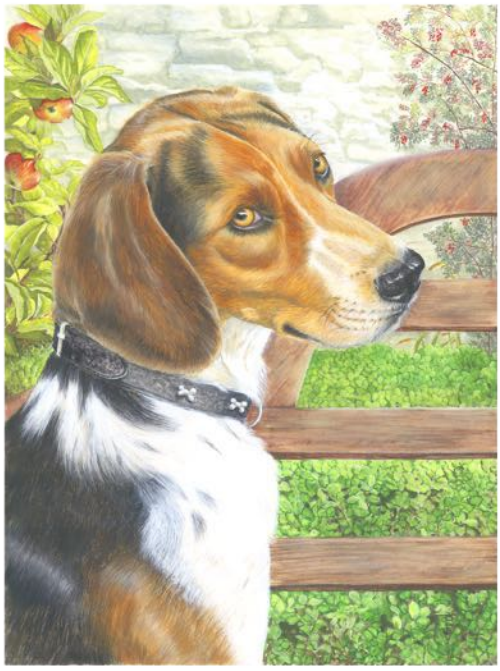
This golden orange globe of bliss, | Bathes the palate like a kiss | No worldly noun its taste described, | Its fleshy juice and tales imbibed, | My lovely mum gave me this tree, | It nurtures her fond memory.

Fruit of the Gods ***(SOLD)***

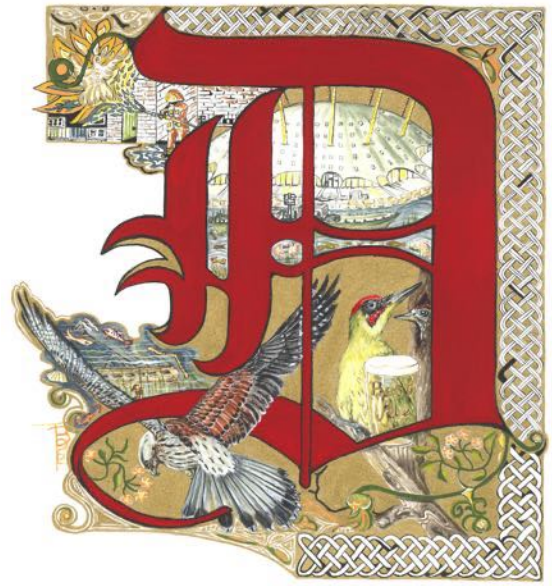
Harry the Hound COMMISSION *(Original SOLD)*

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)***

Domestic Pride ***(SOLD)***

Beallara Tahoma Glacier Green ***(SOLD)***

Illuminated Letter Gothic D. COMMISSION

(Original SOLD)

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

(Original SOLD)

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') ***(Original SOLD)***

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.
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 *(Original SOLD)*

Artist Code: 1207. Completed June 2012. Original Oil on stretched Canvas, canvas size 18" x 24". Framed size 21" x 27" [Prints available]. Sold - Hinchingbrooke Country Park 2016.

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

(Original SOLD)

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

(Original SOLD)

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 ***(Original SOLD)***

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 *(Donated)*

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** (Donated to Fundraiser)*

Aconite Bling *(Donated)*

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* *(Original SOLD)*

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 (*Haplonycteris fischeri*), Handsome sunbirds (*Aethopyga bella*), Green Barred Swallowtail Butterfly (*Papilio palinurus*).

***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

(Original SOLD)

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. COMMISSION

(Original SOLD)

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 E (SOLD)

Illuminated Letter Gothic D. COMMISSION

(Original SOLD)

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

(Original SOLD)

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 Jemina 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! ***(SOLD)***

Hmm, nice trill! *(Original SOLD)*

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]. SOLD - Private Sale, Hong Kong 2016

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

Whilst taking a short break in my caravan at Incleboro 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 Incleboro' 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).

(Original SOLD)

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].

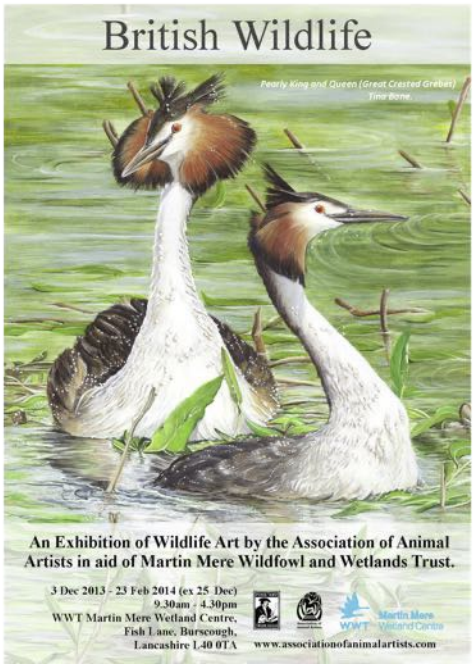
This painting was selected and sold at the National Exhibition of Wildlife Art (NEWA) 2012.

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.

Canoodling in the Loquats (SOLD)

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!]



Pearly King and Queen ***(SOLD)***

Winter Leaves at Wicken Fen ***(SOLD)***

Pearly King and Queen *(Original SOLD)*

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!

Winter Leaves at Wicken Fen *(Original SOLD)*

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]. Sold to private collector November 2015. 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*). *(Original SOLD)*

Artist Code: 1104. Completed April 2011. Original water colour on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 12" x 16". Mounted size 21" x 17" [Prints available].

Sold at St Mary's Church, Comberton Exhibition November 2017.
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 (SOLD)

White Helleborines and Chiffchaffs *(Original SOLD)*

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)***

A Quick Preen by Buttermere ***(SOLD)***

Posh Spring Coats on Ma's Cherry Stump

(Original SOLD) *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]. Sold Cambridge Open Studios 2015*

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 ***(Original SOLD)***

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

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

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 lifesize.

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?'

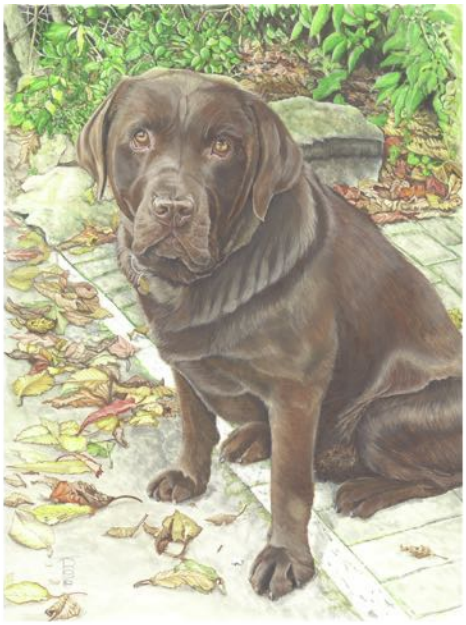
ARTWORK COMPLETED DURING THE YEAR 2010 *(Latest Works First)*

Kebba Guarding the Drive. COMMISSION *(Original SOLD)*

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



Kebba Guarding the Drive (SOLD)

George playing peek-a-boo. COMMISSION *(Original SOLD)*

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?"

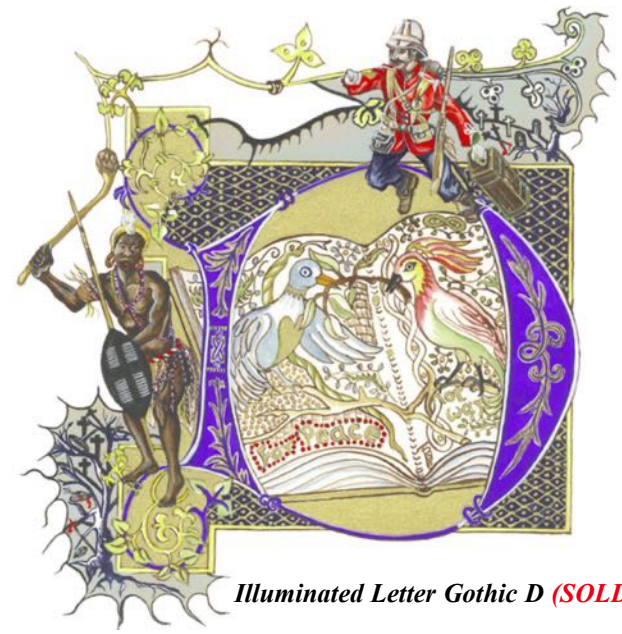
George Playing Peek-a-Boo (SOLD)

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

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



Illuminated Letter Gothic D ***(SOLD)***

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

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) *(Original SOLD)*

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 Zenaida 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 *(Original SOLD)*

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.

No-less-a-Woody & Large Tortoiseshell Butterfly *(Original DONATED to Cornish Charity: "A Robin's Song")*

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".

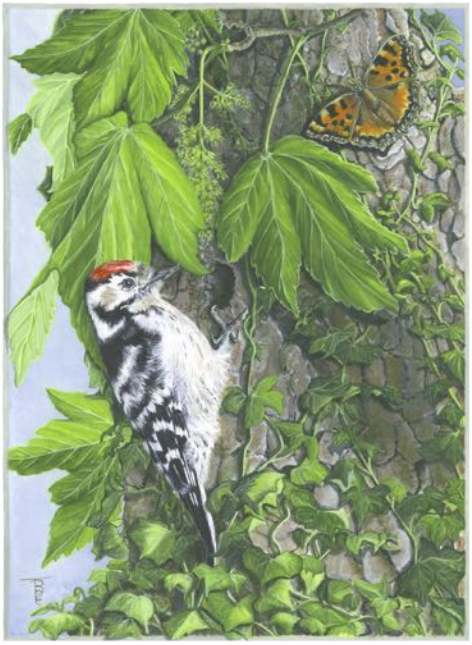
This painting was selected for the National Exhibition of Wildlife Art 2010.

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.

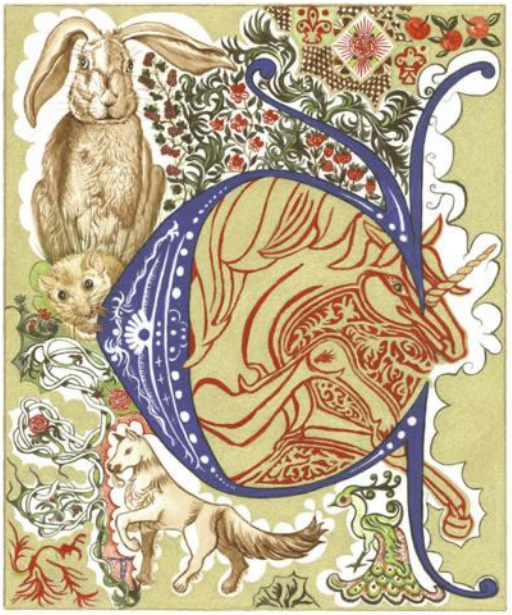


No-Less-a-Woody (Donated)

Illuminated Letter Gothic C. COMMISSION *(Original SOLD)*

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.



Illuminated Letter Gothic C (SOLD)

The Ladies are Listening (Nightingales) *(Original DONATED)*

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]. Original Donated to Parkinson's Fund Raiser August 2017.

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

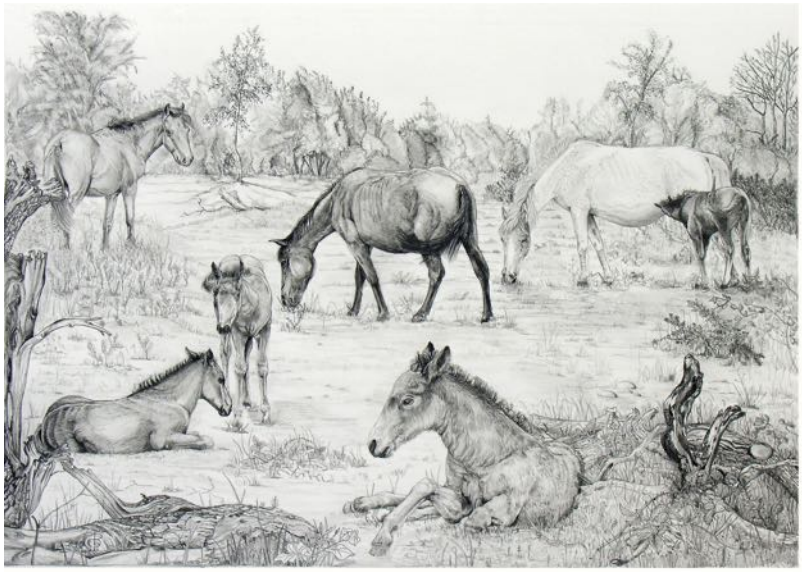
Nightingale, *Luscinia magarhynchos*; Ladybird, *Adalia bipunctata*; Hawthorn, *Crataegus laevigata*; Brimstone butterfly, *Gonepteryx rhamni*; Green hairstreak butterfly, *Callophrys rubi*; Bramble, *Rubus fruticosus*; Teasel, *Dipsacus fullonum*.

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!

The Ladies are Listening (DONATED)



New Forest Foals and Mares (NFS)

New Forest Foals and Mares *(NFS)*

Artist Code: 1014. Completed March 2010. Original Graphite on Aquarelle Arches 100% hot pressed cotton rag paper. Unframed size 16" x 20". Mounted size 19" x 25" [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 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.

Five paintings to be used as ID cards: Marwell Collection *(Originals 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)

Vanilla Orchid ID Card in situ in the Hot house at Marwell Zoo.

Fringed Hibiscus (SOLD)

Passion Flower (SOLD)

Birthwort (SOLD)

Vanilla Orchid (SOLD)

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

The Victorian Aviary Garden. COMMISSION *(Original and copyright SOLD, except for greetings cards)*

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.

Below: Actual built Garden at Chelsea

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

Accompanying Illumination (1008)

Below: RHS Chelsea Website Blog Entry

Below: The Peacock pebbled path

***Star Magnolia* (SOLD)**

Star Magnolia (*Magnolia stellata*) (Original SOLD)

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: **Society of Botanical Artists*
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

***Splendid Magnolia* (SOLD)**

Splendid Magnolia. (*Magnolia* var. unknown) (Original SOLD)

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*) (Original SOLD)

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 *(Original SOLD)*

Passion Flower Bits (SOLD)

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

A House in Provençe. COMMISSION *(Original SOLD)*

A House in Provençe (SOLD)

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 Provençe, 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

1001 Flag Iris and Friends *(Original SOLD)*

Flag Iris and Friends (SOLD)

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

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?

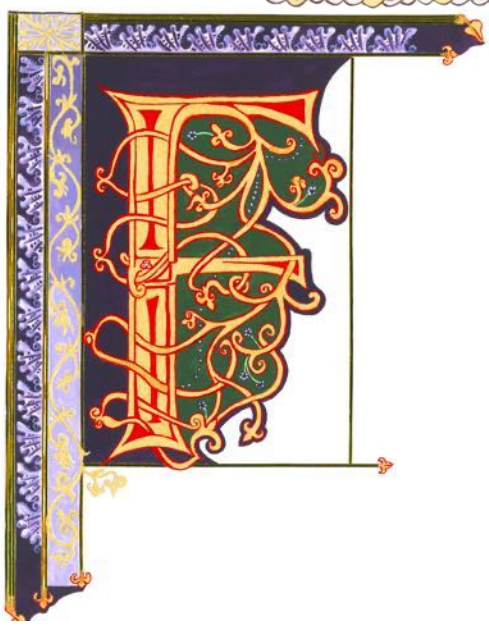
SEPTEMBER
Ostentatious flowing sheath, Adorned with bright acanthus leaf
On pedestal of gold and red, Culminates in lattice head
Whilst layered colours in the box, Run shadows round the waving locks

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

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 ***(Original SOLD)***

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.

Original sold at Cambridge Open Studios 2015.

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 indifinitively 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 from, 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 intricated 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 florate 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, florate 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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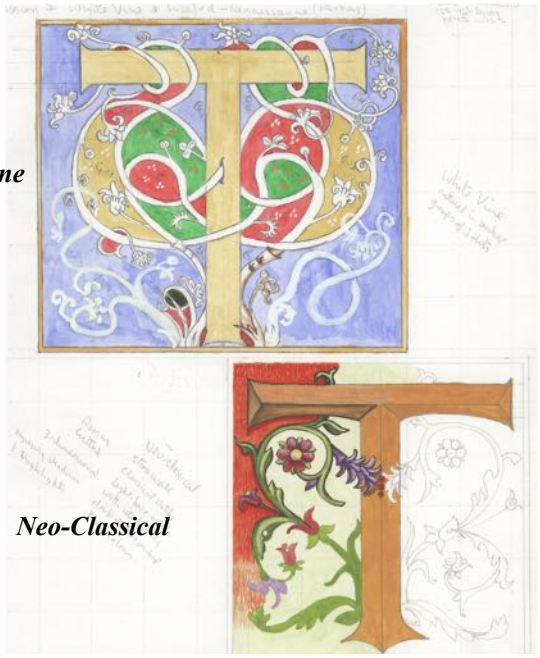
Gothic

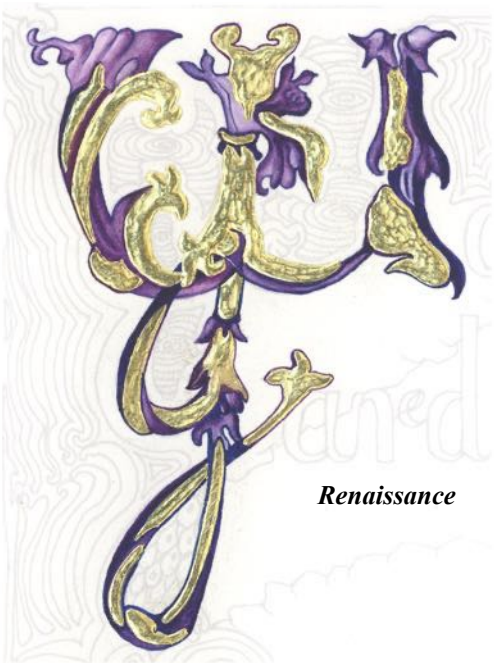
Simple Carolingian letters



White Vine

Neo-Classical

Arts and Crafts



Renaissance

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

Mr Young's Stationary Engine. COMMISSION

(Original SOLD)

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.

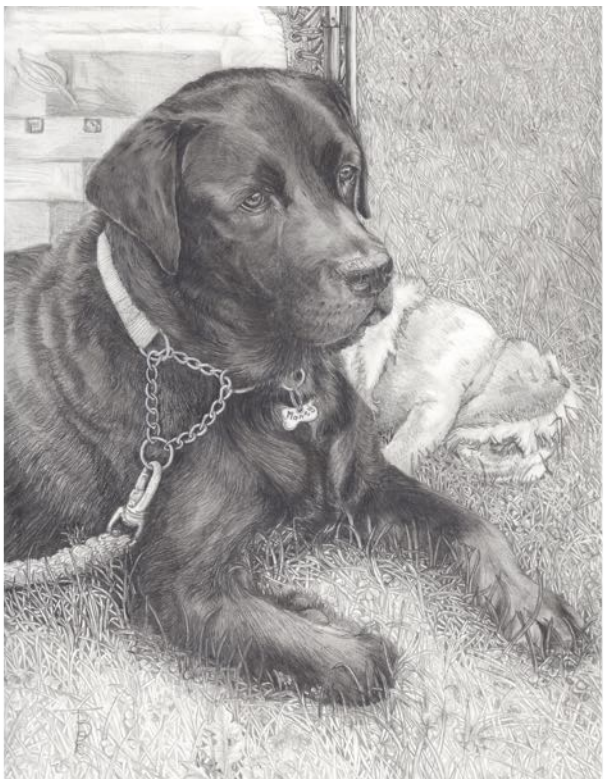
Mr Young's Stationary Engine (SOLD)

Monty. COMMISSION *(Original SOLD)*

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. *[Commissioned again in 2016 - Artist Code 1603]*

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 page 37 in this Catalogue and page 34 headed "Twelve Illuminated letters for 2010/2011 Calendars with Poems".

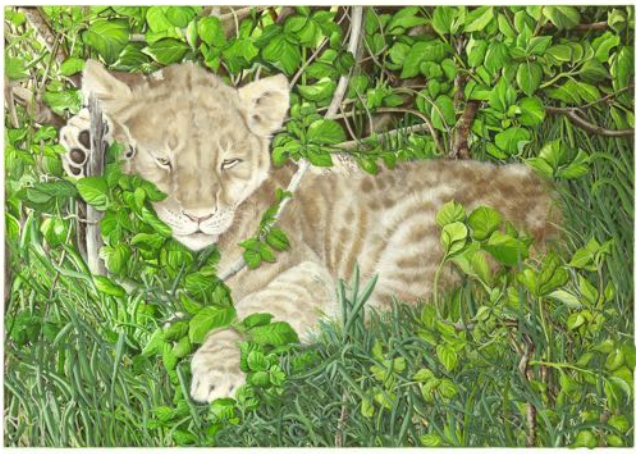
Plum-tuckered, Kool-Kat Lion Cub. *(DONATED)*

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] Donated to East Anglia Air Ambulance Fund Raiser

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, tuckered 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 (DONATED)

Red Gladioli ***(Donated - Fundraiser for CAMSight)***

0902 Red Gladioli. *(Original DONATED)*

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 ***(SOLD)***

Cheeky Chappies *(Original SOLD)*

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 knobbley 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 abound.

Illuminated Letter Gothic T ***(SOLD)***

Illuminated Letter Gothic T. COMMISSION *(Original SOLD)*

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.)

ARTWORK COMPLETED DURING THE YEAR 2008

(Latest Works First)

Garden of Lilies: Red Lily 5 of 5 *(Original SOLD)*

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]. Sold at Babylon Gallery, Ely (Iceni Botanical Artists, May 2018 Exhibition)

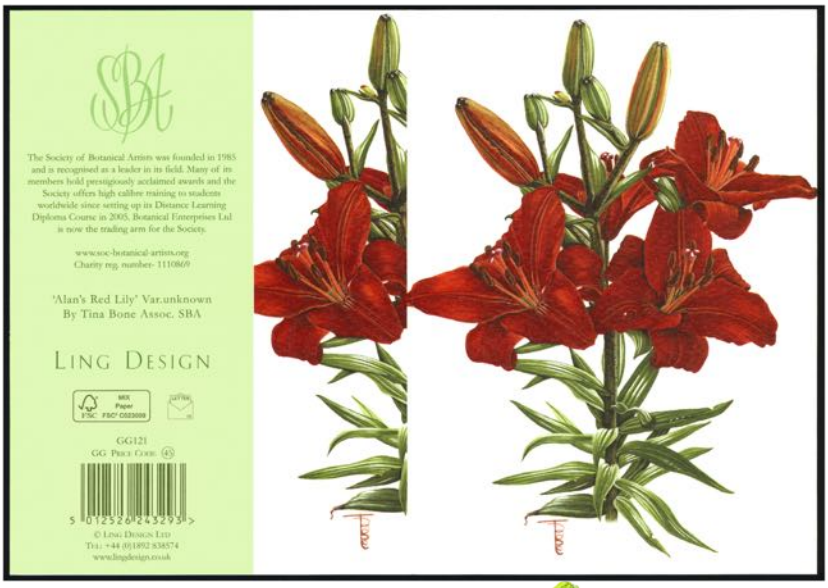
Selected for the Society of Botanical Artists (SBA) Exhibition, Westminster Hall, London, 2009.
This is the fifth of five paintings submitted to the Society of Botanical Artists in the second year of application to gain Membership. (The criteria is five paintings accepted for the annual open exhibition, 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 (SOLD) (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 *(GIFTED)*

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 (GIFTED)

Mauve Lily 3 of 5 (SOLD)

Garden of Lilies: Mauve Lily 3 of 5 *(Original SOLD)*

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 *(Original SOLD)*

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 *(Original SOLD)*

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]
Sold at St Mary's Church, Comberton Art Exhibition November 2017

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.

Orange Lily 1 of 5 (SOLD)

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.

Yellow Lily 2 of 5 (SOLD)

Flame Lily (*Gloriosa superba* Rothschildiana) *(Original SOLD)*

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 *(Original Donated)*

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] Prize for Rosie Maternity Unit, Addenbrookes, Cambridge.

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* *(DONATED)

Slipper Orchid V of V (SOLD)

Slipper Orchid V of V *(Original SOLD)*

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 *(Original SOLD)*

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, lineared 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 *(Original SOLD)*

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 schaetzehen (maudiae 'Claire de Lune' x Charlesworthii)

*

Slipper Orchid II of V (SOLD)

Slipper Orchid I of V (SOLD)

Brown Orchid, Zygopetalum (SOLD)

Slipper Orchid II of V *(Original SOLD)*

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 *(Original SOLD)*

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). *(Original SOLD)*

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!

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

The Three Snails *(Original SOLD)*

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.

The Three Snails (SOLD)

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)!*

In 2023 there are no mammals and hardly any birds in our garden—houses have been built behind us, and all the trees and wild land have gone. :-(

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.

Fudge and Luke ***(SOLD)***

Red Admirals and 'Woody' ***(SOLD)***

Tufty Nut Red Squirrel ***(NFS)***

Fudge and Luke. COMMISSION *(Original SOLD)*

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, and Fudge in 2016.
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' *(Original SOLD)*

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) *(Original NFS)*

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 *(Original NFS)*

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!"

Calendar Cover

Cliffhanger Puffin ***(NFS)***

August Jay *(Original SOLD)*

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.

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* (SOLD)**

Sunny Sunflowers *(Original SOLD)*

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 *(Original SOLD)*

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.

***Bullfinches on Ash Twigs* (SOLD)**

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

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].

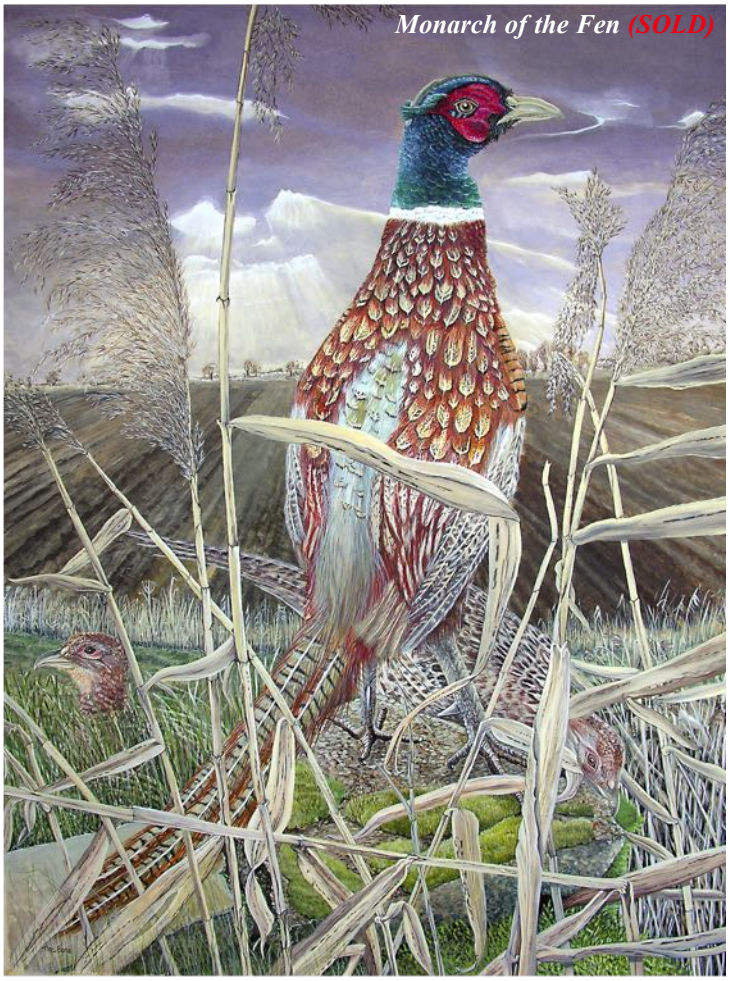
SOLD at Gallery @12A (Fulbourn, Cambridgeshire) August 2008.

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, handsome 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 *(Original SOLD)*

Artist Code: 0703. Completed Ferbuary 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.

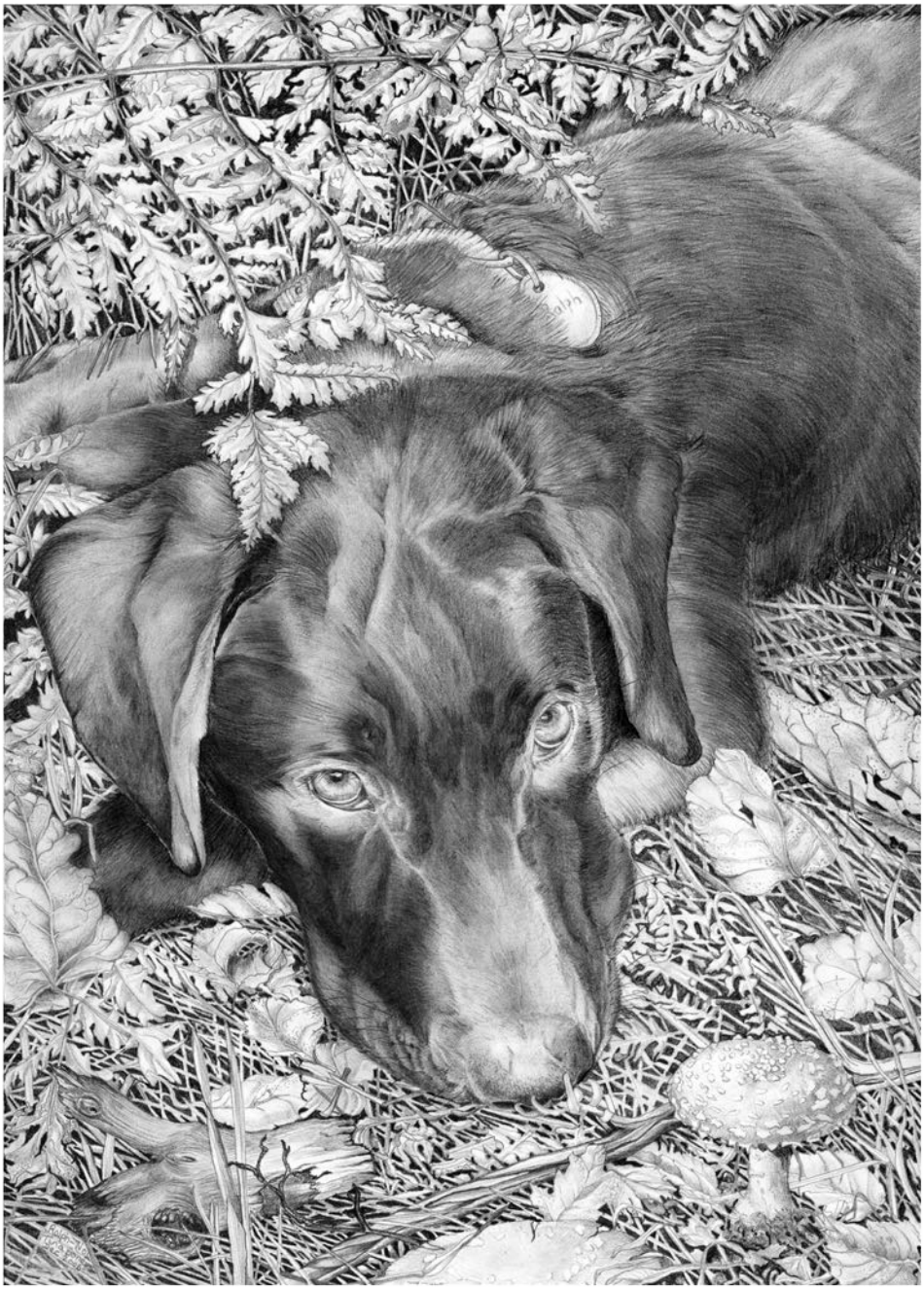
Poems:
The handsome Song Thrush looks so sweet, Yet thrashes with his weapon beak,
An unsuspecting snail in shell, Against a stone, and, you can tell,
He loves and gulps his juicy sprat, A garden pest gone just like that!
Although the air is cold and clear, and blue skies sometimes do appear
The thrush 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! (SOLD)

Ralph—No! COMMISSION *(Original SOLD)*

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 photoshots 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!*)

Jade Vine With Bat *(Original SOLD)*

Artist Code: 0701. Completed August 2006. Original lifesize oil on box cotton canvas. Unframed size 12" x 48". [Prints available]. Sold to private buyer, October 2017

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.

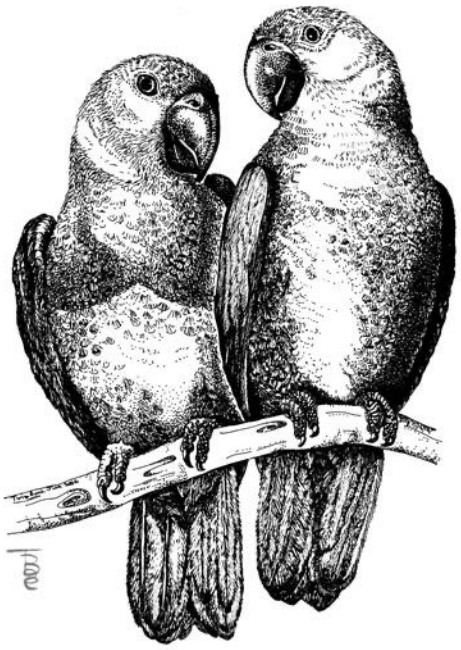
This painting was a finalist in the BBC Wildlife Artist of the Year competition 2009. However, upon close inspection of the rules and regulations, I had to withdraw it because it had not been painted within the previous year, and it was also too big!!

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 (SOLD)

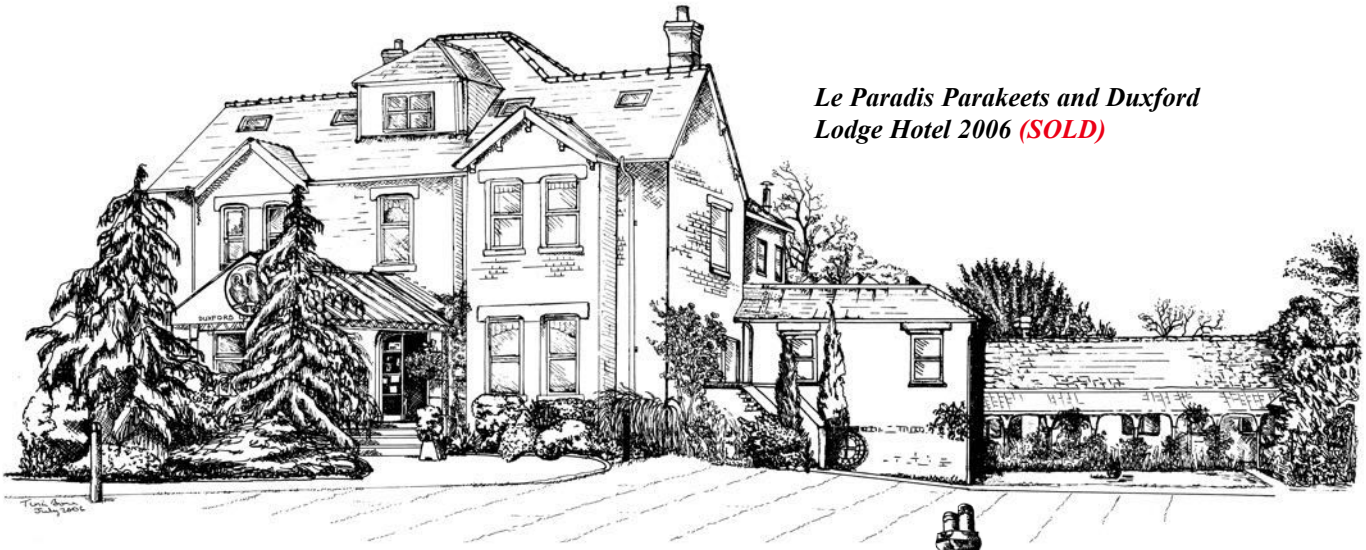


Parakeets and hotel Logo for Le Paradis Restaurant and Hotel, Duxford, Cambridge. COMMISSION *(Original SOLD)*

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: (*Artist Code: 0021a-b*) 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, CD size calendars in a plastic case, and diaries.

Nature's Gems: January Snowdrops *(Original SOLD)*

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 Hinchingbrooke 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 *(Original SOLD)*

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 *(Original SOLD)*

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.

Nature's Gems: March and April (SOLD)

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: May (SOLD)

Nature's Gems: May Kingfisher *(Original SOLD)*

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 *(Original SOLD)*

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 grew in my little wild garden and the burnet moth sometimes showed 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: June (SOLD)

Nature's Gems: July *(Original SOLD)*

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: July (SOLD)

Nature's Gems: August Reed Warbler *(Original SOLD)*

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 Hinchingbrooke 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: August (SOLD)

Nature's Gems: September and October *(Original SOLD)*

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. **(In 2018 they have been split and framed separately.)**

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.

***Nature's Gems: September and October* (SOLD)**

September Poem:
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* (SOLD)**

Nature's Gems: November *(Original SOLD)*

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* (SOLD)**

Nature's Gems: December *(Original SOLD)*

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 started during that year.

Spanish Garden Field Notes *(Original NFS)*

Artist Code: 0800. Completed July 2002. Original water colour. Framed size 19" x 23" [No Prints].

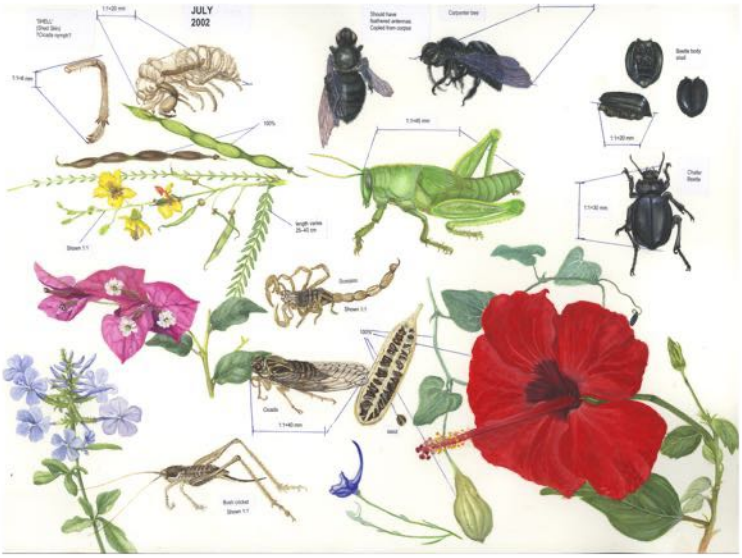
My first ever holiday in Spain in July 2002 was at the invitation of my lovely sister, Rosemary, to her special farm house (Cortijo del Guarda) in a secluded, wild valley in Cortijo Grande.

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) *(Original Sold)*

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.

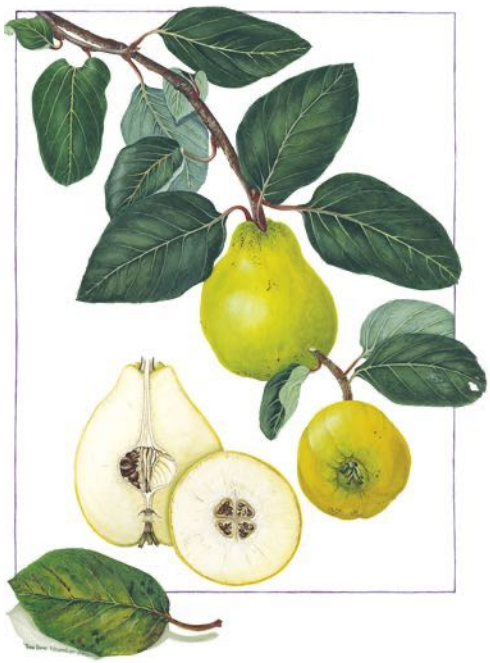
Bird of Paradise (SOLD)

Yellow Daffodils *(Original SOLD)*

Artist Code: 0002. Completed March 2002. Original water colour. Mounted size 15" x 21" [Prints available].
SOLD St Mary's Art Exhibition, Comberton, November 2017

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

***Yellow Daffodils* (SOLD)**



***Golden Quince* (SOLD)**

***Carnation* (SOLD)**

from Madingley Hall. I spent the next two years doing three 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 *(Original SOLD)*

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) *(Original SOLD)*

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 *(Original SOLD)*

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 were licensed to use the artwork for one year (2017). See brand advertising on next page.

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.

White Lilies ***(SOLD)***

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 *(Original SOLD)*

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

Tulip Story ***(SOLD)***

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!).

Malta February *(Original GIFTED)*

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

Malta February ***(GIFTED)***

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* (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.

Pink Orchid (SOLD)

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) *(Original SOLD)*

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 (SOLD)

Queen Protea *(Original SOLD)*

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.

Yellow and Red Orchid, *Sophrolaeliocattleya* 'Mine Gold' *(Original SOLD)*

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

Yellow and Red Orchid (SOLD)

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)

(Donated) Blue Smile Childrens' Charity

Artist Code: 0011. Completed July 2005. Original water colour. Unframed size 12" x 16" [Prints available]. Reworked September 2017-0011a

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! I re-worked this painting in September 2017, adding a pot!

***Baby Bloom Cactus** (Donated)*

The Last Hunt. COMMISSION *(Original SOLD)*

(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.

***The Last Hunt** (SOLD)*

✻ 24 CAMBRIDGE EVENING NEWS, Friday, September 28, 1979

Scope for Sket chers

THE THREE HORSESHOES AT COMBERTON

A LINE drawing of the Three Horseshoes, Comberton, by Nettina Bone is this week's choice for the "News" scope for sketchers series. Mrs Bone, of Harbour Avenue, Comberton, mother of three children, has just completed an oil painting of the Three Horseshoes with the local hunt gathering outside.

In preparing for this work she drew the sketch which we reproduce today.

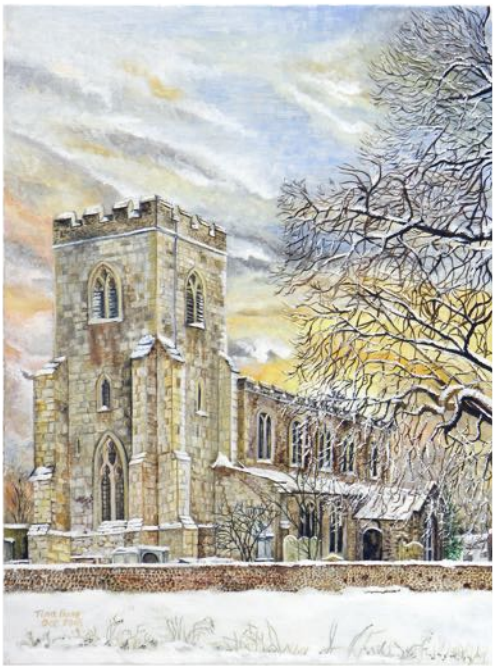
Mrs Bone works from home running a typing and duplicating service but paints portraits when a commission comes her way. Recently she was asked to do artists impressions of a new type of house built in sections.

Sketches, line drawings if possible, should be sent to the Features Editor, Cambridge Evening News, Newmarket Road, Cambridge CB5 8EJ. A few biographical details should be included.

For work published there will be payment at standard rates.

✻ "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!

***Hi-Ho Horses** (NFS)*



***Comberton Church** (SOLD)*

***Fruities** (NFS)*

Hi-Ho Horses *(Original NFS)*

Artist Code: 0015. Completed circa 1975. Original 2-off 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 *(Original SOLD)*

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 *(Original NFS)*

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.

Cuckoo Pint Story

(Original SOLD)

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!

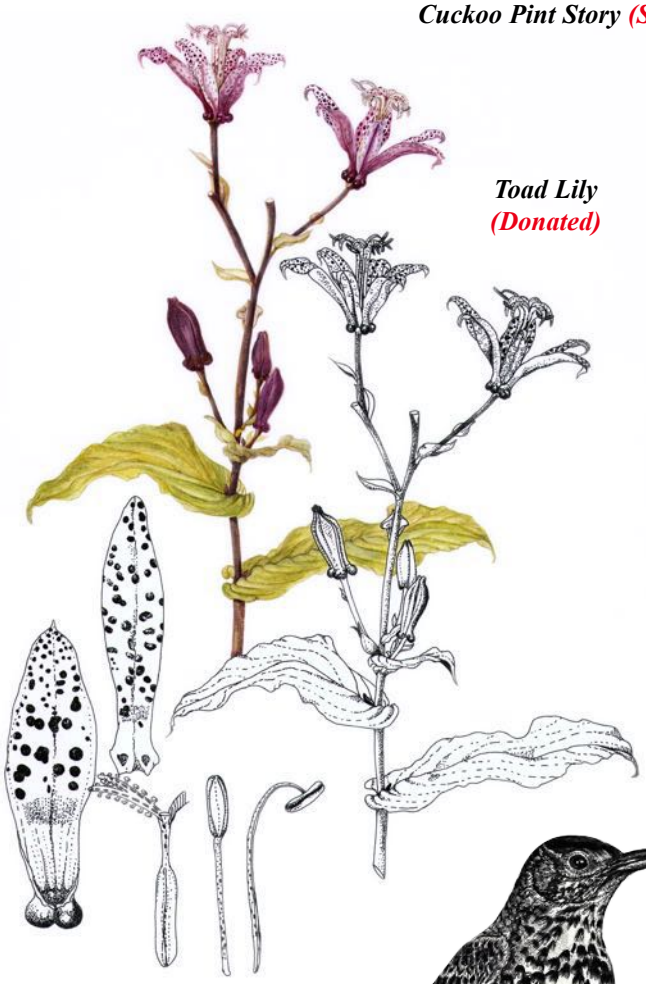
Cuckoo Pint Story (SOLD)

Toad Lily (Tricyrtis formosana) *(Original Donated)*

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 *(Original SOLD)*

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).

TROPICAL AGRICULTURE ASSOCIATION UK

Fresh Water and Crops in Malta (February 2001)

Tina Bone

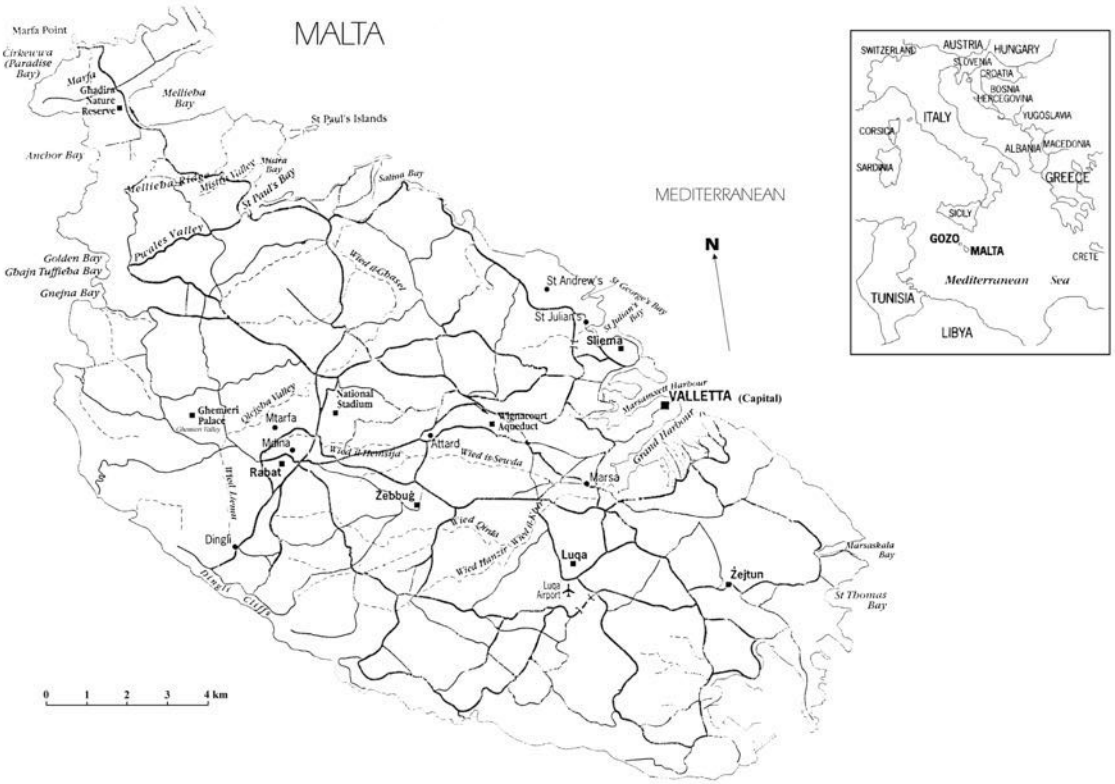
I could not refuse a very kind offer from Dr Sylvia Haslam (a leading international authority on rivers and their vegetation, and lecturer at the Universities of Cambridge and Malta) to stay with her in Malta for a week in February this year, with the opportunity to accompany her on a field trip or two.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

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

TROPICAL AGRICULTURE ASSOCIATION UK

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 prear, 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 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.)

Fig. 7a, typical farming village community.

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 encouaraged 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! No Artist Codes. There are a lot more but unfortunately I have no other pictures nor written records.

Three Horseshoes 1979

Three Horseshoes 1981

Ziggy's Bungalow (Comberton)

Frog and Pals 1973

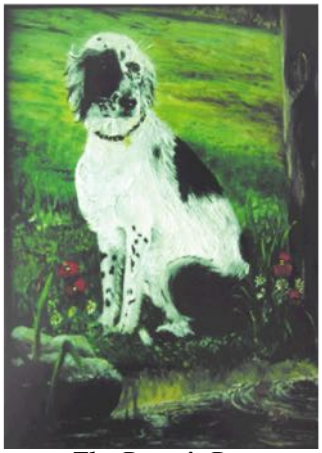
Collie

Comberton Pond 1979

Comberton Pond c. 1989

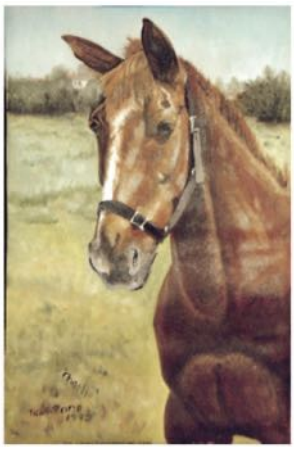
Dido 1983

No retreat



The Dunn's Dog

Bride with Bouquet



Charlie

Ghostly Galleon & Gulls 1986

My ball

Hamish 1983

Heidi's Cushion

Heron Watery Glade 1983

Luke and Gemma

Kes and Sadie

Lake District 1992

Houghton Mill 1978

Still Life by palette knife

Mark

The Grandchildren

The Newman's Dog

Chinese Style Wall Paintings in my dining room

Spoons and Plates 1973

Rita and Suki

Two's Company

Stoner's House

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.

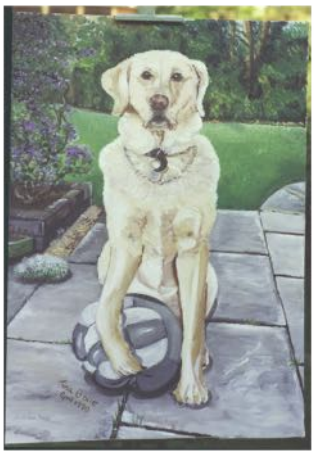
**Photo taken in 1964*

Three Children, Comberton 1990

Comberton Pond & Garage 1966

Pete's Family

Image from a Tea Plate 1970



Daniel's Labrador 1990

Dead Pheasant 1964

Cutie Greyhound 1976

Lassie Hunt 1979

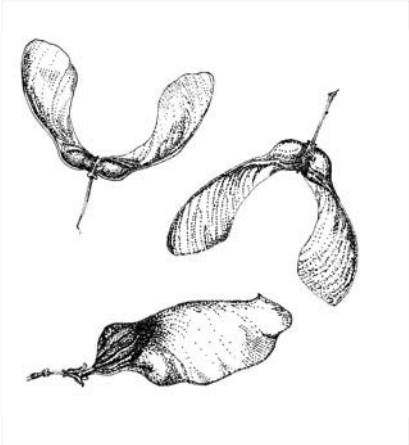
Mum Bone's Dog 1974

St Mark's Basin, Venice 1965

The Bone Family 1980

Comberton Pond 1967 in naive style specially painted for my mum

A FEW SKETCHBOOK DOODLES



Acer seeds

Alder twig

Beech leaves

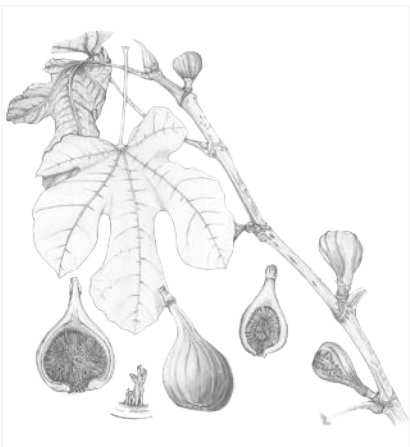
Blue butterfly

Chinese lantern

Crab apple

Daffodils

Emperor Moth



Fig

Medlar

Forsythia

Fresia

Fuschia

Hawthorn

Iris bucharica 1

Last of the Summer Wine SOLD
(Oil on Board - palette knife)

Privet

European lizard

Magnolia bud

Oak

Tawny Owl

Moths Male & Female

Peanut

Rose

APPENDIX

EXHIBITIONS and SHOWS

2015

Ongoing:

- Hinchingbrooke Country Park: Cards for sale in the Café (and they make gorgeous cakes!) Visitors' Centre, Hinchingbrooke 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 Hinchingbrooke 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: Hinchingbrook 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 Wrightington, Mossy Lea Road, Wrightington, 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): Salmesbury 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, 'Gooey 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' (*Dyospyros 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 granchildren to hang on to them, as Im 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: 978-0-19-806019-2ISBN10: 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) Algemarin Cosmetics http://www.algemarin.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://tinasfineart.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). I also wrote and entered several songs for the Eurovision Song Contest.
- 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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