



*Exquisite artistry together with
a rigorous attention to detail
creates a delicate fusion of art and science.*



TASMANIAN FLORA

LIMITED EDITION BOTANICAL PORTFOLIO



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a rigorous attention to detail
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LIMITED EDITION



Tasmanian *Flora* is a limited edition portfolio of fine art prints by renowned Australian botanical artist, Lauren Black. It beautifully depicts six of Tasmania's distinctive endemic flora and includes a series of botanical text pages describing each plant's individual qualities and taxonomic history.





*From the vast button grass plains to the ancient
myrtle forests and the high mountain plateaux —
the Tasmanian wilderness is unrivalled in beauty
and fills me with inspiration.*

LAUREN BLACK



THE ARTIST



Lauren Black's passion for the Tasmanian wilderness is immediately evident in her work. Her botanical illustrations capture both the beauty and complexity of Tasmania's distinctive flora. The six works that comprise *Tasmanian Flora* were completed over a three-year period from 2002 to 2004 and is a critically acclaimed response to the rare and endangered plant communities of the Tasmanian wilderness. In 2004 she was the national winner of the inaugural *Margaret Flockton Award* for excellence in scientific botanical illustration. In 2005 Lauren undertook an Asialink Arts Residency in Sri Lanka. A regular exhibitor in Australia, her work continues to receive praise from both the scientific and artistic communities as outstanding examples of botanical art.



THE ORIGINAL WATERCOLOURS



The paintings in this volume first came to prominence when they featured on *Flora Tasmania*, a limited edition series of porcelain plates crafted by internationally recognised ceramist, Les Blakebrough. A set of plates was gifted to HRH Crown Prince Fredrick and Tasmanian-born Princess Mary of Denmark on their first royal visit to Tasmania. The six original watercolour paintings are now held in the University of Tasmania Fine Art Collection.



THE FIRST OF ITS KIND



T*asmanian Flora* is the first volume of its kind to be published in Tasmania. The prints are fine art Giclée reproductions, faithfully reproduced to the scale of the original watercolours, using the highest-grade conservatory paper and archival inks. In the tradition of great flora publications, *Tasmanian Flora* is beautifully presented in a handmade buckram-covered solander box. This strictly limited edition of 200 copies is hand-signed and numbered by the artist.

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Specifications

Solander Box: 76.5[h] x 63.8[w] x 7[d]cm

Six Botanical Text Pages: 73[h] x 60[w]cm

Six Prints: 56[h] x 44[w]cm

Mount: 73[h] x 60[w]cm

Print: Giclée digital print

Paper: 250gsm Breathing Colour, Sterling,

Conservatory Quality Paper

Printer: Cie-Elle, Digital Imaging and Fine Art

Reproductions, Sydney, NSW, Australia

Binding: Zetta Florence, Melbourne,

Victoria, Australia

Botanical Text: Tracey Diggins

Graphic Design: Lynda Warner



*All plants have secrets . . .
It is a joy to reveal and share these
through my paintings . . .*

LAUREN BLACK



BRACHYGLOTTIS BRUNONIS (HOOK. F.) B. NORD.

BROWN'S TREE DAISY

About the end of Novr 1803, I left Port Jackson in the Colonial tender, Lady Nelson, hoping to be able to add largely to my collection in Van Dieman's[sic] Land, but not expecting to be absent more than 8 or 10 weeks. From various unavoidable circumstances however my stay was protracted to nine months... This detention was the more unfortunate, as without such assistance as I could hardly expect in an Infant Colony but little was to be done, for without having a Boat at my disposal I found it impossible to get to any great distance from the settlement... My researches were consequently confin'd in great measure to the nearest chain of mountains and the Rivers which descend from them. Table Mountain, [Mount Wellington], which in appearance and height much resembles the tableland of the Cape of Good Hope, I ascended ten times and found it uncommonly productive.

ROBERT BROWN, 12 December 1804¹

Brown's tree daisy is a rare endemic shrub. It has a very limited geographical range of less than fifty kilometres. Nearly its entire population nestles in the subalpine zone among snow peppermint and urn gum communities at altitudes of 800 to 1100 metres on the upper slopes of Mount Wellington. 'The mountain' is home to over eighty endemic plant species, making it one of the most significant sites for endemics in the state. Outside the Wellington Range small populations of Brown's tree daisy occur on Mount Dromedary and Mount Faulkner.

Scottish botanist Robert Brown first climbed Mount Wellington on 18 February 1804 and, with a total of ten recorded ascents, made it the centre of his collecting activities. Over his ten-month sojourn he collected more than 540 species in Tasmania. His plant list *Florula Montis Tabularis* is the first known account of the Mount Wellington and Derwent area flora.

Joseph Dalton Hooker recognised Brown's botanical contribution by naming Brown's tree daisy *Centropappus brunonis* (*Brachyglottis brunonis*) in *Flora Tasmaniae* 1860.

It is closely related to the tree daisies found in the Mountains of the Moon in East Africa but, by comparison with these straggly relatives, often grows into a short conical shaped tree. Its rough branches twist upwardly and the clusters of daisy-like flower heads are unevenly dispersed over the plant. Each year as it grows, some of the oldest leaves wither and can be seen clinging despondently at the base of the newer growth. When they eventually fall away they leave the distinctive scars that are evident down the branches.

Between the months of November and January the bright yellow flower heads burst into bloom, making a very striking picture against the backdrop of surrounding grey dolerite boulders. The slender glossy leaves are a little thick and sticky to touch, emitting an aromatic scent not unlike a medical antiseptic. This distinctive smell alerts you to its presence when passing through mixed plant populations in the subalpine vegetation. When the leaves are crushed the scent is even more potent.

As the flowers reach the end of their life they mature into hundreds of delicate seeds which are eventually dispersed on the mountain breeze. The alternative common name, 'groundsel', is from Latin *grundeswoyle*, for 'earth glutton', reflecting the ability of the wind-blown seeds of this group of plants to germinate freely, enabling them to act as pioneering colonisers.

Brachyglottis brunonis (Hook.f.) B.Nord.
Common names: Brown's tree daisy, tree senecio, tree groundsel

Synonyms: *Centropappus brunonis* Hook.f.,
Senecio centropappus E.Muell.,
Senecio brunonis (Hook.f.) J.H.Willis
Type: 'Mt. Wellington, Gunn.'

Derivation of the name: Brachy from Greek meaning short, glottis meaning mouth, a reference to the short rays (ligules) of the ray florets; brunonis from Latin, meaning brown. Both the species name brunonis and the common name 'Brown's tree daisy' commemorate the Scottish botanist Robert Brown.

Conservation status: Species with small populations and restricted ranges like Brown's tree daisy are at a much higher risk of extinction than species with extensive ranges. Accordingly *Brachyglottis brunonis* is listed as 'rare' under the Tasmanian Threatened Species Protection Act 1995. Past human activity on Mount Wellington has unfortunately resulted in many local extinctions of plants and animals. Ongoing careful management of this important reserve is critical for the preservation of its scenic and natural values.

Specimens: Collected from the Wellington Range, Tasmania.

Robert Brown (1773-1858) is acknowledged as the leading British botanist to collect in Australia during the first half of the 19th century. He accompanied Matthew Flinders on his historic circumnavigation of Australia, and in 1804 spent ten months exploring and collecting in Tasmania, climbing Mount Wellington on numerous occasions. He published the results of his work in his famous *Prodromus Florae Novae Hollandiae in 1810*, a text now recognised for refining the prevailing systems of plant classification and laying the foundations for Australian botany.

1. Brown, R. (1804). Extract of a letter from Robert Brown to Joseph Banks dated 12 December 1804. Original in BL.Add.Ms.32439 ff157-158, with a copy set in *Historical Records of New South Wales* 5: 509-11 and reproduced in part in 'Some aspects of the work of the botanist Robert Brown (1773-1858) in Tasmania in 1804' by D. T. Moore, Occasional Paper, Natural History Museum, London.



EUCALYPTUS COCCIFERA HOOK. F.

TASMANIAN SNOW PEPPERMINT

In the course of the Day we arrived at the summit of the Flat-topped mountain, after having climbed up places, from which when I looked downwards I felt considerable nervousness... the country here presents a rugged, and romantic appearance, being constituted of small wet flats or plains over which are scattered projecting columns of Basalt, and hemispherical masses of a species of moss, resembling beautiful green cushions; and occasional masses of rock, calling to mind the appearances of ruined Castles... the hills bear several Eucalypts of deformed aspect arising from exposure to the winds, which are high and frequent.

ROBERT W. LAWRENCE, 16 & 17 January 1833¹

Tasmanian snow peppermints grow on the dolerite strewn 'tops of mountains' on the central plateau, particularly in the Cradle Mountain and Western Tiers regions, and the Wellington Range in the south. Robert Lawrence first collected specimens of this remarkably robust and tenacious species in 1833 from high on the Western Tiers, which rose close behind his family property 'Formosa'.

Surviving severe winter snowstorms and chilling frosts, this hardy tree with its short twisted stem and windswept branches flourishes on some of the highest, bleakest sites in the state. At the highest extent of its range (approximately 1300 metres) trees are reduced to small shrubs, the ferocious weather and gale force winds having effectively pruned and sculpted the stands to heights of no more than six to nine metres. At lower altitudes on more protected sites an elegant form to twenty-five metres can be seen.

There are over 700 species of *Eucalyptus* growing throughout Australia, twenty-nine of which are native to Tasmania. To the uninitiated, most *Eucalyptus* species tend to look the same. In his momentous botanical text *Flora Tasmaniae* published in 1860, Joseph Dalton Hooker cautions readers that 'it requires an experienced and very cautious observer to monograph the Australian Gum-trees, for it is no doubt one of the most difficult tasks in all systematic botany.'

Amongst the distinguishing features of Tasmania's snow peppermint are its bark, leaves and flowers. It has deciduous bark that peels away revealing various tones from white through to soft grey, pink and yellow. After rain, the colours on the twisted trunks and branches are strikingly beautiful. The leaves are easily identified by their characteristic muted blue-green colour (glaucousness) and fine hooked tip. The blue-green hue is a result of a delicate coating of wax exuded from microscopic glands inside the leaf. This type of waxy coating is a feature of many tree-line species and is a useful adaptation to the myriad of stresses associated with the alpine environment. It prevents water, from persistent mist and rain, sticking to leaves and inhibiting photosynthesis and it reduces heat and water loss through the surface of the leaf.

When crushed, the leaves release the aroma of peppermint for which eucalypts are so well known. Like all eucalypt species, Tasmania's snow peppermint has a protective cap (*operculum*) that covers the developing flowers. When the flowers are ready to blossom (from late spring to early summer) the cap drops off under pressure from within and the masses of creamy coloured stamens burst forth.

Eucalyptus coccifera Hook.f.

Common names: Tasmanian snow peppermint, Tasmanian snow gum, Mount Wellington peppermint

Type: "Top of mountain; Lawrence, Gunn. n.n.n."

Derivation of the name: *Eucalyptus* from Greek, eu, well and calyptos, covered, referring to the cap which covers the developing flowers; *coccifera* refers to the presence of cocciid or scale insects on some of the first specimens collected.

Conservation status: The greatest threat to alpine plants, including *Eucalyptus coccifera*, is fire; some of the climate species may take between several hundred and several thousand years to regenerate from fire. Approximately one third of the Tasmanian highlands have already been damaged this way.

Specimens: Collected from the Wellington Range, Tasmania.

Robert W. Lawrence (1807-1833) emigrated from England to Tasmania in 1825 and was the first serious collector for the influential British botanist William Jackson Hooker. Between 1830 and his untimely death in 1833 at the age of twenty-six, Lawrence made the first known collection, including the type of plum pine *Podocarpus lawrencei*, and a cushion plant *Pterygopappus lawrencei*, from the Western Tiers and Arthur's Lakes on the central plateau. Although he left an important botanical legacy, perhaps of even greater significance was his introduction of Ronald Campbell Gunn, Tasmania's greatest botanical collector, to the study of botany.

1. Lawrence, R.W. (1833). 'Notes on an excursion up the Western Mountains'. First published in full in Hooker's Journal of Botany No. 1 and reproduced in part in Burns, T.E. & Skemp, J.R., *Van Diemen's Land Correspondents: Letters from R.C. Gunn, R.W. Lawrence, Jorgen Jorgensen, Sir John Franklin and others to Sir William J. Hooker, 1827-1849*, Queen Victoria Museum, Launceston, Tasmania, 1961.



EUCRYPHIA LUCIDA (LABILL.) BAILL.

TASMANIAN LEATHERWOOD

The thick woods we had to the north-north-west of our ships furnished a great number of trees of a moderate height, which grew extremely well... I shall give some account of a new genus of the family of the hypericums [Eucryphiaceae], which constituted the ornament of these solitary places... Its leaves are oval, opposite, coriaceous, shining, and covered with a thin film of resin, which transudes from the upper part: the under part is whitish... I have given it the name of carpodontos lucida.

JACQUES-JULIEN HOUTOU DE LABILLARDIÈRE, 29 January 1793¹

The beautiful Tasmanian leatherwood is one of the state's most famous rainforest trees. It occurs in wet forests from subalpine to lowland environments in most parts of the state and tolerates very high rainfall. Its smooth textured bark is often festooned with lichen.

The name *Carpodontos* originally recorded by Labillardière in his journal *Voyage in Search of La Pérouse, 1791-94* has not survived in botanical nomenclature. Three years before Labillardière published the name *Carpodontos*, Spain's leading 18th century taxonomic botanist, Antonio José Cavanilles, established the name *Eucryphia* for the same genus. In 1869, Henri (Ernest) Baillon recognised this precedence and *Carpodontos lucida* became a synonym for *Eucryphia lucida*.

Tasmanian leatherwood commonly grows to a height of ten to fifteen metres but in more favourable lowland habitats where it forms a mixed understorey with myrtle beech (*Nothofagus cunninghamii*), southern sassafras (*Atherosperma moschatum*) and blackwood (*Acacia melanoxylon*), it will reach heights of thirty to forty metres or more. A dwarf form (*Eucryphia milligani*) with smaller leaves and flowers, tolerating greater exposure, occurs at higher altitudes.

From late spring through to summer the plant produces masses of showy, white (and occasionally pink) flowers, creating a striking contrast with the glossy dark green leaves. When the flowers are forming, the buds are covered by what appear to be small caps. These are the fused sepals and, as the petals expand, the caps are gradually pushed away to magically release the flowers. On warm days the delicate blooms release an intoxicating scent that permeates through the rainforest and the fragile petals float down from the canopy to form a snowy carpet on the soft forest floor. Bees adore the flowers and collect the strongly aromatic nectar to produce the renowned spicy leatherwood honey. About twelve months after flowering, a matured woody fruit opens to release numerous coppery winged seeds.

The unusual pink flowering variety with its deep pink stamens depicted here is known in the wild but it is extremely rare. This work was painted from a horticultural cultivar given the name 'ballerina'. There are three other cultivars of *Eucryphia lucida*: 'pink cloud', a pale to medium pink flowered variety; 'leatherwood cream', a variegated leaf variety; and 'leatherwood silver', a variety with silver edged leaves.

Eucryphia lucida (Labill.) Baill.

Common name: Tasmanian leatherwood

Synonyms: *Carpodontos lucida* Labill.,

Eucryphia billardieri Spach.

Type: (not cited). Although Labillardière did not cite a specimen, we can nevertheless be fairly sure of the specimen that he used. There is a specimen of *Carpodontos lucida* annotated in Labillardière's hand in the Paris Herbarium and this is taken to be the type.

Derivation of the name: *Eucryphia* from Greek *eu*, well and *cryphia*, a cover, referring to the united sepals on the flower before it opens; *lucida* meaning shining, referring to the glossy leaves. The common name 'leatherwood' is probably derived from the waxy (leather-coloured) sheath that covers young leaves and petals but may also be derived from the toughness of the timber.

Labillardière probably coined his original name *Carpodontos* from Greek *carp*, fruit and *odont*, tooth, alluding to either the tooth-like appearance of the open fruits or to the little tooth at the apex of each valve of the fruit.

Conservation status: Although not considered to be at risk in the wild, the current forestry practice of clearing and burning large tracts of mixed old-growth forest and replacing it with *Eucalyptus nitens* plantations is resulting in loss of access to suitable leatherwood stands for the state's apiarists.

Specimen: Collected from the garden of Alan Gray, Lower Langley, Tasmania.

Jacques-Julien Houtou de Labillardière (1755-1834) served as a naturalist on Admiral Bruni d'Entrecasteaux's expedition (1791-94). Two ships under d'Entrecasteaux's command, *Recherche* (Research) and *Espérance* (Hope), departed French shores in 1791 to search in vain for the missing explorer La Pérouse. During the expedition's two Tasmanian sojourns, Labillardière coined many plant names, including that of Tasmania's floral emblem *Eucalyptus globulus*. In 1800 he published an account of the voyage, *Relation du voyage à la recherche de La Pérouse* (Voyage in Search of La Pérouse, 1791-94) to international acclaim. His classic two-volume monograph, *Novae Hollandiae plantarum specimen* (1804-06), is recognised as the 'first general flora of Australia'.



LOMATIA TASMANICA W. M. CURTIS

KING'S LOMATIA

Dear Mr King,... The plant belonging to the Proteaceae (you sent leafy shoots with some crimson flowers some time ago) which I thought might be a form of Lomatia ilicifolia proves to be not that species. It is most likely to be quite new "hitherto undescribed" but with some affinity to a species from Chile, L. ferruginea. I am most anxious to have fruits of this plant (and, of course, anymore flowering material in due season!)... The arrival of this box of treasures caused considerable excitement in the botany department... I do sincerely appreciate all that you and Mrs. King have done to ensure that these plants shall reach us. I hope to be able to visit the herbaria in Melbourne and Canberra from 7th.-20th. November and I shall take the opportunity to examine all specimens of Lomatia that are available. However, I shall be surprised if I can match your plant, I think it is an undescribed species... WINIFRED M. CURTIS, 29 March & 19 October 1965¹

The strikingly beautiful King's lomatia is one of the rarest plants on the planet. It only occurs naturally as a single population in one small water catchment in the remote and rugged wilderness of southwest Tasmania. It nestles amongst coastal forests of the Bathurst Range at altitudes from near sea level to about 300 metres.

The population was originally discovered in 1937 from a location near New Harbour by miner and naturalist Deny King (from whom the plant takes its name) but this population seems to have since disappeared. In 1965 he uncovered another population of plants and sent back specimens to renowned botanist Dr Winifred Curtis who first described it in 1967.

The name *Lomatia* survives in botanical nomenclature today due to a bending of the rules. Robert Brown first coined the name *Lomatia* for this genus in a paper he read to the Linnean Society of London in 1809 but was beaten to print by another botanist, Salisbury, who published a description of this genus using the name *Tricondylus*. Brown's description was subsequently published in 1810 and, although the rules of nomenclature state that the first-published name has precedence, the appropriately descriptive name of *Lomatia* survived.

This spindly, straggling tree or shrub grows to a height of three to five metres. It has shiny lobed leaves with prickly tips resembling the shape of holly and produces wonderful burgundy flower spikes at the end of its branches. The grevillea-like spikes are made up of pairs of flowers with delicately curling petal-like structures that hold the anther. Although King's lomatia produces such striking flowers a genetic anomaly prevents it producing fruit or seed and instead the plant reproduces by cloning. It either sends out rhizomes or puts down suckers from old plants once they fall over.

Research carried out on fossil leaves found at Melaleuca Inlet indicates that the population of around 500 plants (which is in fact one plant) has been vegetatively reproducing itself for around 43,600 years. This makes it the oldest known plant clone on earth. Growth rings on individual plants indicate that single specimens usually live to about 300 years.

Lomatia tasmanica W.M. Curtis
Common names: King's lomatia, King's holly
Type: "Caci Bight, Port Davey, Tasmania, Denison King".

Derivation of the name: *Lomatia* from Greek *loma*, a fringe, referring to the icing that surrounds the seed; *tasmanica* named for its very limited distribution in southwest Tasmania. The common names 'King's lomatia' and 'King's holly' honour its miner and naturalist Denison King who collected the type specimen at Caci Bight.

Conservation status: The total wild plant population of King's lomatia is around 500 all restricted to one discrete and fire prone area in Tasmania's remote southwest within the Western Wilderness World Heritage Area. Accordingly it is listed as endangered under the Tasmanian Threatened Species Protection Act 1995 and as critically endangered under the Federal Act.

Specimen: Collected from the garden of Phillip and Sally Archer, Dover, Tasmania.

Winifred Mary Curtis AM (1905-) emigrated from London to Tasmania in 1939. She was one of the founding members of the Botany Department at the University of Tasmania and is renowned for her botanical research, teaching and the advancement of women in education. Winifred has written extensively on the endemic flora of this state and has been described as 'the botanist whose texts have defined Tasmanian flora'. Her publications include *Biology for Australian Students*, the four-volume *The Student's Flora of Tasmania*, the six-volume *The Endemic Flora of Tasmania (which she co-authored with botanical artist Margaret Stones)* and over fifty scientific papers. Botanical colleagues have named several plants in Winifred's honour including *Epilobium curtisiae*, *Richia curtisiae* and *Winifredia sola*.

Charles Denison King AM (1909-1991), better known as Deny King, was one of the great bushmen of the 20th century and pioneer of southwest Tasmania. His enthusiasm for collecting and sharing the flora of southwest Tasmania did much to increase the understanding and knowledge of plants in that area. Deny's contribution is honoured in several plant names including *Banksia kingii*, *Euphorbia kingii* and King's lomatia. His longest and most fruitful collaboration was with Dr Winifred Curtis of the University of Tasmania's Botany Department.



B



NOTHOFAGUS GUNNII (HOOK.F.) OERST.

DECIDUOUS BEECH

*My party started to ascend Mount Olympus about half-past seven. We carried a small tent, a couple of Opossum rugs, and provisions, for two days... We had not ascended many hundred feet when we found ourselves opposed by a precipitous sandstone cliff; down which innumerable streams of water poured in small cascades. It took us some time to find a place up which we could climb... Over the sandstone we came to basaltic rocks, which continued to the top... We passed through a thicket of dwarf *Fagus cunninghamii*, and other alpine shrubs, and then arrived at a bare heap of rocks wildly thrown together, with huge openings and chasms among them. Almost at the top of these, and at the base of the perpendicular basaltic cliffs, constituting the summit of Olympus, I found a new *Fagus!** it formed dense, almost impenetrable thickets from 4 to 6 feet high.* RONALD CAMPBELL GUNN, 5 January 1847[†]

Deciduous beech, also known as 'fagus' or 'tanglefoot', occurs on the mountains of Tasmania's central plateau and western wilderness at altitudes of 1000 to 1400 metres. It survives on some of the poorest soils in the world, shallow peat mixed with quartz gravel over quartzite. In alpine or subalpine environments, it typically grows as a spreading shrub of two metres or less, and extensive, tangled thickets are common. A tree form can be seen in rainforest communities on more fertile, less exposed sites. With a fossil record stretching back eighty million years, *Nothofagus* is one of the oldest genera of flowering plants in the world. The only other species of *Nothofagus* found in Tasmania is the taller, evergreen myrtle beech *Nothofagus cunninghamii*.

Deciduous beech is the only winter deciduous plant native to temperate Australia. In spring and summer the distinctive 'crinkle cur' leaves are a bright glossy green. Their richly aromatic nature is thought to be a protective adaptation to insect predators.

In the autumn the colours of *Nothofagus gunnii* are one of the most uplifting sights of the Tasmanian high country. During late April and May this botanical gem puts on a spectacular display as its foliage turns from green through to subtle shades of golden yellow, orange and occasionally crimson red. Alpine lakes and tarns capture its beautiful reflections, while boulder fields and remote crags become cloaked in this autumn splendour. In May the chill winds of the approaching winter strip the last of its leaves, exposing the tangled branches until spring, when new growth brings it back to life.

Deciduous plants are rare in Australia. More commonly, Australian trees handle winter cold by developing the small, waxy leaves that are common in snow peppermints and other alpine plants. Some 100 million years ago, when the forerunners of *Nothofagus* first appeared, Tasmania was part of the super-continent of Gondwana linking South America, New Zealand, Antarctica, and mainland Australia. This ancient landmass lay much further south and was subject to more severe winters, so deciduousness was a distinct advantage. Representative species of *Nothofagus* are still found on Gondwana's fragment landmasses and fossil leaves have been discovered in Antarctica. This fact is regarded by scientists as one of the keys to understanding how vegetation evolved and migrated throughout the southern hemisphere.

Nothofagus gunnii (Hook.f.) Oerst.

Common names: Deciduous beech, fagus, tanglefoot, tanglefoot beech

Synonym: *Fagus gunnii* Hook.f.

Type: "Summit of Mount Olympus, Van Diemen's Land; alt. 4500-5000 feet, R. Gunn"

Derivation of the name: *Nothofagus* from Greek *nothos*, false and *fagus*, beech, referring to the fact that the genus was originally believed to be related to the beech trees of the northern hemisphere; *gunnii*, named by J.D. Hooker 'after its indefatigable discoverer' Ronald Campbell Gunn. The common name 'tanglefoot' is for its intertwined branches that frequently form dense impenetrable thickets.

Conservation status: There are less than 10,000 hectares of *Nothofagus gunnii* growing in the whole of Tasmania, representing a tiny fraction of our wooded areas. A key factor in the survival of the species is absence of fire. Its thin bark makes it very fire sensitive and it is very slow to regenerate after fire. In some circumstances it may never recover from burning as other less susceptible, fast growing species out-compete to fill the niche. This makes the protection of the habitats of deciduous beech crucial.

Specimens: Collected from Mount Fild National Park, Tasmania.

Ronald Campbell Gunn (1808-1881) was arguably Tasmania's greatest botanical collector. From 1832 to 1860 he sent hundreds of beautifully pressed specimens to William Jackson Hooker and his son Joseph Dalton Hooker at The Royal Botanic Gardens, Kew in London. Honouring him in the dedication and introduction to *Flora Tasmaniae*, Joseph Hooker wrote, 'there are few Tasmanian plants that Mr Gunn has not seen alive, noted their habits in a living state, and collected large suites of specimens... they have all been transmitted to England in perfect preservation, and are accompanied with notes that display remarkable powers of observation.' The genus *Gunnia* and about sixty species of plants originally bore Gunn's name in some Latinised form, though subsequently many of the names have had to be abandoned owing to the priority of other names or for other reasons.

* I propose naming this most interesting addition to the Tasmanian Flora *F. Gunnii*, after its indefatigable discoverer. — J. D. H. (Joseph Dalton Hooker, editor of the *London Journal of Botany*, added this delightful footnote to Ronald Campbell Gunn's account of his excursion to Mount Olympus where he first encountered *Nothofagus gunnii*.)

1. Gunn, R.C. (1847b). 'Botanical excursion to Mount Olympus, in Van Diemen's Land', *Land. J. Bot.*, 6: 482-487.



TELOPEA TRUNCATA (LABILL.) R. BR.

TASMANIAN WARATAH

...a very handsome shrub or low tree, growing in some parts of Mount Wellington, and near the Meander river. The flowers are in perfection about Christmas, and, judging from the morciless quantities which are brought down from the mountain into Hobarton, the trees are in danger of extermination. Many an evening bouquet and wreath for the hair is enriched by the glowing Waratah blossoms, which have a peculiarly corallesque character, enhanced by their encompassing polished rich green leaves, which usually close around the flower in a cup-like form...A large drop of clear bright honey lies at the base of each great stigma, whence the spreading divisions of the calyx turn over in curls, the stamens being placed in their ends; and thus scarcely noticeable. The name *Telopea* is from the Greek, and signifies "seen at a distance".

LOUISA ANNE MEREDITH, 1860¹

The Tasmanian waratah occurs across the state in wet sclerophyll forest or subalpine scrubland at altitudes ranging from 600 to 1200 metres. A stout tree with an underground lignotuber, it often becomes multi-stemmed with spreading branches. It thrives in moist acidic soils, reaching occasionally to eight metres in height but most commonly between one and three metres. Its long, deep green leaves are up to ten centimetres long, oval in form and occasionally lobed.

Originally described by Jacques-Julien Houtou de Labillardière in 1805 as a new species of *Embothrium*, "remarkable for the hardness of its leaves", it was reclassified under the new generic name, *Telopea*, by Robert Brown in his paper 'On the natural order of plants called Proteaceae' in 1810, to become known as *Telopea truncata*.

Along with its close relative, the New South Wales waratah (*Telopea speciosissima*), this spectacular plant is a much-loved subject for botanical artists. Renowned writer and artist Louisa Anne Meredith clearly captivated by its blossoms, published her 'glowing' description of the Tasmanian waratah in *Some of My Bush Friends in Tasmania: native flowers, berries and insects*, 1860. A contemporary of the eminent botanist Joseph Dalton Hooker, she corresponded with many notable scientists in Europe and Australia. In 1890, shortly before she died, she travelled to England to supervise the publication of her final monograph, *Last Series, Bush Friends in Tasmania*. Joseph Hooker reviewed the proof sheets and advised her on the botanical accuracy of the text.

Waratah flowers are at their peak during the summer months of November to February, when they transform the mountain landscape. Seen against the rocky dolerite outcrops and the muted olive greens of the native subalpine vegetation, the striking red, scarlet and deep crimson blooms set the forests ablaze. The unusual yellow form (*forma lutea*) depicted here also exists very occasionally on the Wellington Range southwest of Hobart, but is extremely uncommon and therefore a rare treat in the wild.

The flower heads are actually made up of around twenty to thirty individual florets massed together to produce the magnificent terminal heads which are surrounded at their base by numerous bracts. Each floret produces vast quantities of sweet, honey-like nectar.

As the flowers wither and die, clusters of elongated fruits start to mature. Fleshy yellowish green at first, these fruits eventually dry into brown woody capsules. When fully developed they split down one side to expose the neatly packed winged seeds, which are easily dispersed by the wind.

Telopea truncata (Labill.) R.Br.
Synonym: *Embothrium truncatum* Labill.
Common name: *Tasmanian waratah*
Type: "In capite Van-Diemen."

Derivation of name: *Telopea* from Greek *telopos*, meaning 'seen from afar', a reference to the conspicuous flowers; *truncata* from Latin *truncatus*, meaning cut off or 'truncated'. This may refer either to the wings on the seed, which appear cut off, or to its truncated flower heads by comparison with the New South Wales waratah, *Telopea speciosissima*, which it resembles.

Conservation status: Not considered to be at risk in the wild but interestingly, many early writers recorded their concern that as a prized decoration, the species was being lost in many locations close to Hobart where it had previously been very common.

Specimens: Collected from the gardens of Essie Hasley, Lower Langley, Tasmania.

Joseph Dalton Hooker (1817-1911) sailed with James Clark Ross on his 1839 Antarctic voyage as botanist to the expedition and assistant surgeon to the Erebus. He spent almost six months in Tasmania collecting in the Hobart and Port Arthur areas in 1840 and in the Richmond and Huon areas in 1841.

His six-volume botanical work The Botany of the Antarctic Voyage of H.M. Discovery Ships Erebus and Terror, in the years 1839-1843 was published in three parts (each of two volumes) between 1844 and 1860. The acclaimed Flora Tasmaniae was the last of these, published in 1855-1860.



LAUREN BLACK

BOTANICAL ARTIST

From the vast button grass plains to the ancient myrtle forests and the high mountain plateaux – the Tasmanian wilderness is unrivalled in beauty and fills me with inspiration. Immersing myself in this environment is invaluable when it comes to interpreting the flora and expressing its true character... In the studio I am constantly amazed that such delicate and seemingly fragile plants can survive in the wilds of Tasmania, and I relish the journey of exploring each flower, seed or leaf in detail. With every plant there is always this enchanting moment of first seeing it under the microscope – all plants have secrets, and it is a joy to reveal and share these through my paintings. In a fast-paced and rapidly changing world I hope that through my artworks I can make people stop and reflect for a moment on the splendour and diversity of the fragile world around them.

LAUREN BLACK, 2005

Lauren Black is recognised as a leading figure in botanical art in Australia. Born in Ballarat in 1971, her career in this specialised field began in 1997 at the Royal Botanic Gardens, Melbourne, Victoria, Australia. In 1999 she moved to Tasmania and settled in the foothills of Mount Wellington where she works painting the state's delicate alpine plants, lush rainforest trees and rare endemic species. Her passion for Tasmania's wild beauty has led her to many exciting projects and commissions, working as a solo artist and jointly with botanists, artists, private clients and community and government organisations.

Lauren's enthusiasm to raise the profile of both historical and contemporary botanical art has been a driving force in her work. It has inspired her to take on a more curatorial role at times, presenting exhibitions that highlight fascinating botanical treasures alongside her own work.

In 2003 she curated the first international contemporary botanical art exhibition to be shown in Tasmania: *Nature of Islands – worldwide contemporary botanical art* at the Queen Victoria Museum and Art Gallery, Launceston.

In 2004 she was selected as a finalist in the inaugural *Margaret Flockton Award* for excellence in scientific botanical illustration at the Royal Botanic Gardens, Sydney. Her illustration of *Richea dracophylla* was the national winner.

The six works that comprise this edition, *Tasmanian Flora*, were completed over a three-year period from 2002 to 2004. They were born out of a commission from Southern Ice Porcelain Pty Ltd to produce the artwork for *Flora Tasmania*, a limited edition of fine porcelain collector's plates by world-renowned ceramicist Les Blakebrough. Each floral subject for the edition was chosen for its beauty and uniqueness to Tasmania. A set of the plates was gifted to HRH Crown Prince Fredrick and Tasmanian-born Crown Princess Mary of Denmark on their first royal visit to Tasmania.

Observing and studying the plants growing in their natural habitat was an important part of the artistic process. Each composition began with a field excursion that provided the opportunity to observe, sketch, make collections and take photographs. In the studio this material became the starting point for each painting.

The compositions developed by working and reworking sketches into final precise drawings, which were then transferred to smooth watercolour paper ready for painting. In the elementary stages all parts of the plant were considered – flowers, leaves, stem and fruit. Study under the microscope revealed wonderful structures and anatomical details hidden from the naked eye. Minute botanical details took on a beauty in their own right.

Lauren's artistry together with her rigorous attention to detail has created the delicate fusion of art and science evident in *Tasmanian Flora*.

TASMANIAN FLORA

This box set is strictly limited to 200 sets with 6 colour plates and accompanying botanical texts

EDITION NUMBER:

SIGNATURE OF ARTIST:



Fine art reproduction of the original watercolour
University of Tasmania Fine Art Collection

Print: Giclée digital print

Paper: 250gsm Breathing Colour, Sterling,

Conservatory Quality Paper

Size: 56 x 44cm

Printer: Cie-Elle Digital Imaging and Fine Art Reproductions,
Sydney, NSW, Australia

Binding: Zetta Florence, Melbourne, Victoria, Australia

First published in 2005

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www.BotanicalFineArt.com

© The artist and author

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Alex Buchanan & Alan Gray – Tasmanian Herbarium,

Tasmanian Museum and Art Gallery, Hobart

Phillip and Sally Archer

Essie Huxley

Janet Fenton

BOTANICAL FINE ART



To purchase your edition of *Tasmanian Flora*,
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Method of payment: Cheque Money Order

Direct deposit – Account Name: Lauren L Black

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