



## SUMMER 2021 NEWSLETTER

**President**  
Lesley Alexander

**Secretary**  
Moya Deacon-Radley

**Treasurer/  
Membership**  
Elizabeth Yuill Proctor

**Committee**  
Lorraine Thompson  
Jennifer Duval-Smith  
Janet Marshall  
Suzi Pearce  
Gillian Receveur

### Sub - Committees

**Regional Reps**  
Chch - Lorraine Thompson  
Hurunui - Suzi Pearce  
Nelson - Janet Marshall  
Wellington - Jane Humble  
Taranaki/Wanganui/Manawatu - Sandra Morris  
Hawkes Bay - Gillian Receveur  
Auckland - Lesley Alexander

**Communication**  
Jennifer Duval-Smith  
Lesley Alexander  
Suzy Abbott  
Michelle Watson  
Elizabeth Yuill Proctor

**Workshops**  
Elizabeth Yuill Proctor  
Sandra Morris  
Tina Grey  
Suzi Pearce

**Newsletter**  
Elizabeth Yuill Proctor  
Suzy Abbott  
**Contact us at:**  
newsletter.basnzinc@gmail.com

**W**elcome to the Summer 2021 Issue of the BASNZ Newsletter. I hope you are all having a relaxing summer, unlike our colleagues in other countries still fighting Covid19. Who would have thought last January 2020 that all that has happened, would happen? I hope all of your family and friends overseas are safe.

We have an interesting issue for you this season. But sadly, starts with the obituary of one of our members.

We are always grateful for any articles you may write, or suggestions of ways to make this newsletter more interesting. Contact us at: [newsleJer.basnzinc@gmail.com](mailto:newsleJer.basnzinc@gmail.com)

***Due to this being a large issue - we have had to send it out in 2 parts. Sorry for any inconvenience.***

### CONTENTS

Letter from our President	Front page
Obituary - Hillary Adams	Page 2
New Secretary - Moya Deacon-Radley	Page 3
Featured Artist - Moya Deacon Radley	Page 3
Exhibition News - Hanmer Springs	Page 5
Book Review - Susan Worthington	Page 6
Artist in Residence - Jennifer Duval-Smith	Page 7
Internet	Page 8
This issue's Question to the Members	Page 9
Continued ..Question to the Members	Part 2 page 11
The Brilliant Story of Colour - Lisa Dickson	Part 2 Page 13
Tips & Tricks: How to Paint on Canvas -Lisa Dickson	Part 2 Page 15
How to Draw Parallel Lines- Lorraine Thompson	Part 2 Page 16
Wrapping up the Issue	Part 2 Page 16

## Letter from our President

Happy New Year to you all!

I hope you all had a relaxing time over Christmas and New Year with family and friends. Let's hope 2021 runs more smoothly than 2020! I feel very grateful to be here in New Zealand when I see how the rest of the world is coping with unprecedented medical and political events. Art has certainly been my saviour over the past year and I hope it has been yours too!

Most of us are back to relative normality, enjoying the - for the most part - gorgeous weather we are having at the moment. It's hard sometimes to work indoors when the beach beckons - might have to start a project on coastal plants!

Remember we are always interested in what you are all up to - if you have any exciting plans for this year, botanical art wise, we'd love to hear them.

Here's to a trouble free 2021!

Lesley Alexander

## Member Obituary

### HILARY ROBYN ADAMS (NEE EYRE)

It is with great sadness that we heard of the death one of our members, Hilary Robyn Adams. Hilary died after a short illness on 4 November 2020 aged 76 at Waitakere Hospital.

Hilary studied art at high school but was unable to continue her studies once she left school which disappointed her art teacher as he thought she showed great promise. Travel to and from Australia with her family from her school years to a young adult was a regular occurrence, continuing with her art in both countries.

Hilary kept up her interest in art continuing to paint and sketch through her adult years with landscapes of Auckland's west coast, detailed close ups of flora, and painting intricate copies of icons.

Hilary enjoyed painting for children with her sense of fun coming out with the spotted dog, Jiminy Cricket and her favourite cat. She used oils, watercolours, pastels, crayons, pencil, pen and ink in her artwork and understood the importance of thoroughly studying her subject before she painted them. To this end, Hilary created numerous botanical study sheets with notations alongside the drawings. Hilary was accepted for study with The Society of Botanical Art in the UK but was not able to pursue this opportunity.



HERE IS ONE OF HILARY'S BEAUTIFUL STUDY SHEETS. SHE TOOK PARTICULAR JOY IN PAINTING STUDY SHEETS.

## NEW SECRETARY - MOYA DEACON-RADLEY

As you know Elizabeth Yuill Proctor has been filling as Secretary of the Society until we found the perfect person. We believe we have found her in Moya Deacon-Radley - who comes with the perfect knowledge base to fill this role. I asked Moya to explain what she does, so you can see the unique skills she will bring to this role.

“I currently head up the enterprise knowledge management function for a global insurer, and manage the four key knowledge management platforms for the company. My team and I look after the system use for around 3,000 staff around New Zealand and offshore. My job encompasses everything from process management, governance, compliance, digital content delivery, system management and administration, data and information management, technical writing and knowledge solution architecture. “



## FEATURED ARTIST - MOYA DEACON-RADLEY

In order to get to know Moya better, I asked her to be our “Featured Artist”. Here, in her own words, Moya our 10 questions:

### 1. Who or what inspired you to start painting?

I have always appreciated art and the beautiful descriptions of the world around us through art. The walls of my home are covered in works by other artists. I think this played a role in my wanting to learn the “art” of art. However, it was a very simple and special thing that squarely pushed me into the arena. A dear friend of mine from Auckland, who is an artist, came to pay me a visit. She was sitting at my dining room table drawing, and I asked if I could join her. I got out my rusty pencils and some paper ... and I was off! My piece was abysmal, but I loved the process. This was an important lesson for me: you need to be kind to yourself on the outcome, and you should enjoy the very process of drawing and creating instead.

### 2. Do you have a botanical hero?

I sure do ... it has to be Wendy Hollender. She works in coloured pencils, as I do, and her work is detailed and luminous. She has written a couple of beautiful books, which I am fortunate to own. Both books are inspirational and I have learnt much about the art of using coloured pencils for botanicals from the books.

### 3. If you had to choose a six colour palette which would you choose and why?

Hmmm ... this is a difficult one! I have far too many coloured pencils, and way too much oil paint available to me in my studio! However, if I had to focus on colours from my Prismacolor Premier range, I would probably select black, white, ultramarine, alizarin crimson, canary yellow and black grape. Black and white are stock standard, and are valuable for creating deep darks and highlights. Coloured pencil is translucent, which means I can use the ultramarine, crimson and yellow for colour mixing to create new hues. You don't commonly find black in nature, so my shadows are normally a combination of ultramarine and a touch of black. Black grape is one of my favourite hues from the Prismacolor range: it's a dark and moody colour, and can be used for darker areas on petals and also for shadows in my work. This having been said, I would be tempted to keep my burnt umber close by – another favourite for adding darker areas and drama to my work.

### 4. What is your favourite paper to work with?

I absolutely love Fabriano Black. I do much of my work on a tinted or black paper. Working on black paper really makes you think about the work. You need to train your brain to see in “negative” (using a photography concept), and identify the highlights. You use the black paper to create your shadows for you, but you introduce the light. Philosophically, I enjoy finding the light in darkness, so black paper speaks to me and my art.

**5. Would you share a picture of your favourite work?**

Absolutely! My favourite piece to date is Fiery Flax – the flower of a miniature yellow flax. This was not done on the trusty Fabriano Black, but rather on Colourfix Original. Colourfix Original is a pastel artist paper. I picked it up on a fleeting trip to Hamilton to experiment on. The outcome was beautiful, and I probably need to add Colourfix Original to my list of favourite supports now. Fiery Flax was done on the Colourfix paper using Prismacolor Premier pencils and my own photographic reference.



**6. Would you share a picture of your workstation (I LOVE other people's messy tables!)**

Absolutely! My studio is a room in my home that I have been fortunate enough to appropriate to store my ever-increasing amount of art supplies! I surround myself with my art books, and my trusty “helper”, my Siamese cat, Picasso, is often to be found sitting on my studio desk.



**7. Is there one book you would particularly recommend?**

I recently acquired Wendy Hollender's 'The Joy of Botanical Drawing'. It is not only beautifully illustrated, she provides guidance in very simple and easy to understand language. It is a valuable book to have for both the new and seasoned artist. New artists will certainly enjoy the ease of her tutorials. For the seasoned artist, she provides many hints and tips that are valuable, but also takes you back to the basics to relearn and entrench these.

**Editor note:** this book is on special at:

<https://www.bookdepository.com/The-Joy-of-Botanical-Drawing-Wendy-Hollender/9781984856715>

**8. Which artists do you find most useful to follow online?**

I have discovered Valerie Fowler and her beautiful works:

[https://www.youtube.com/watch?v=U8vZFohOH\\_M](https://www.youtube.com/watch?v=U8vZFohOH_M).

She brings a fresh perspective to botanical art.

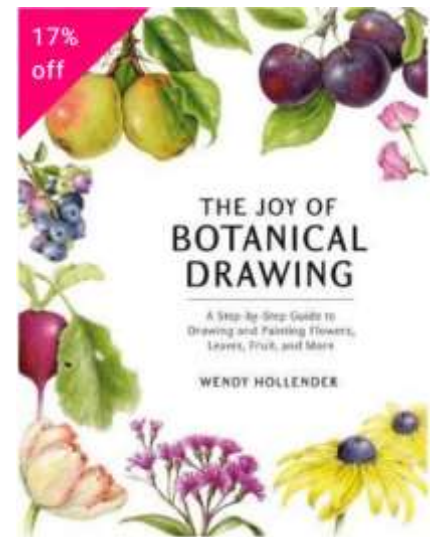
**9. What one piece of advice would you give to a new artist?**

Just do it ... pick up the pencil or paintbrush and just go for it. And once you have your pencil or paintbrush in hand, practice, practice, practice. And enjoy it. The most important part of creating art about any subject is to enjoy it. If the enjoyment is not there, your creativity will not follow through and flow.

**10. Do you have a special 'hack' or trick which works for you?**

I keep a pottle of Titanium White Power (from [www.magicpencil.co.nz](http://www.magicpencil.co.nz)) on hand.

When I really need to accentuate a highlight on a coloured pencil drawing, and softly blend the highlight in – say on a petal or leaf – I can use this “magic powder” to add the highlight, and to give it a blended look. It's magic stuff! Would not do without it!



**“DON'T WORRY ABOUT HOW YOU 'SHOULD' DRAW IT. JUST DRAW IT THE WAY YOU SEE IT”**  
**TIM BURTON**

## Hanmer Springs Exhibition Dec '20 - end of Jan '21

The community Gallery is a lovely space - light and airy with good access at the back of the library. The library has different community groups which meet there and as it has free wifi and computers for tourists to use, has excellent foot traffic. Sadly, the advertising we were promised seemed to have not occurred. Lesson to self - double check things promised materialise! But it was advertised on local Facebook pages and on posters around the place. So far we have had 4 sales - still hopeful of a final flurry.





There are also cabinets which can be used to display works.

Above centre: Pieces from Suzy Abbott's "Exclusively Forged" Exhibition, above Left & Right the cabinets exhibition small framed pieces

## Botanical books to read over summer By Susan Worthington

Summer has arrived and the sun is out. Time to find a shady spot to sit with a good book, a drink of choice, and a piece of Christmas cake.



### HOW TO DRAW PLANTS THE TECHNIQUES OF BOTANICAL ILLUSTRATION. Keith West

This book is for beginners and the more experienced artist.

Keith West was for 20 years, Botanical Artist for the Botany Department of Scientific and industrial Research in New Zealand. He also lectured in Art at the Uni and Industrial Research in New Zealand. He also lectured in Art at the University of Canterbury, Christchurch. For a long time, it was one of the few books offering instruction and guidance on botanical art.

It is a technical book which has much to offer the artist serious about improving their botanical art skills. Keith West gives advice on all aspects of portraying plants with botanical accuracy,

pencils, pen, paper and paint.

To purchase try: [h9ps://www.bookdepository.com](https://www.bookdepository.com)

### ANY OF THE BOOKS BY SHIRLEY SHERWOOD.



To get you keen to get your botanical art off to a flying start in 2021, are the beautiful botanical books by Dr Shirley Sherwood. Dr Shirley has contributed so much to the renaissance and interest in botanical art around the world. She started collecting botanical paintings in 1990 which now number over 1000. In 2008 the Dr Shirley Sherwood Gallery of Botanical Art opened at Kew Gardens. It is the first gallery in the world dedicated solely to botanical art. The paintings in the collection have been produced in many amazingly beautiful books by Dr Shirley. They provide endless information and inspiration to contemporary botanical artists. It is well worth seek past publications which are now out of print. The latest publication which is out now is 'Modern Masterpieces of Botanical Art', published by The Royal Botanical Gardens.

Tip: Dr Shirley Sherwood's book are much cheaper on her site.

Note from editor: Website: [h>ps://shirleysherwood.com](https://shirleysherwood.com) Links there will take you to Kew for the Shirley Sherwood Collection book at a reduced price, other links take you to Amazon, worth checking [www.bookdepository.com](http://www.bookdepository.com)

## Artist in Residence - Jennifer Duval-Smith

BASNZ Committee Member Jennifer Duval-Smith will be painting at the Auckland Botanic Gardens in January as the 2021 Friends of the Gardens Artist-in-Residence. An exhibition of her work will be held in February in the Huakaiwaka Gallery. Those of you who know her work will be aware that, being quite greedy, she particularly enjoys painting edible subjects. Her application to the gardens was based around several factors which came together at the same time.



“Did you also notice that just before the lockdown, all the vegetable seedlings disappeared from their gardens centres? To me it indicated a renewed focus on growing your own vegetables, perhaps as a way of managing the crisis and feeling constructive and well. At the same time we are facing severe water shortages in Auckland and there is growing awareness of food security being affected both by the encroachment of housing and by climate change. I thought it was time for edible plants to have their place in the sun. Although I may be obsessed, I feel they do not get enough credit for their beauty.

The culinary and herb gardens have always been my favourite part of the Botanical gardens and I can't imagine anything lovelier than being able to focus more deeply on what's happening on a day-to-day level.

The Botanic Gardens has recently reshuffled its curators around, so despite budget constraints brought on by the pandemic, there is nevertheless a fresh influence which is becoming visible, including a renewed focus on edible flowers which gives a lot of colour to play with.”

As part of her residency, she will be offering workshops in edible plant focussed nature journaling to the Friends and to the public, adults and to children alike. “It is a visitor engagement role which I am looking forward to. You have great conversations in a garden. Like many people, I was 'art shamed' at school and it took overcoming that block to have the confidence to express myself artistically. I am evidence that anybody can be an artist if they really want to. People like to see art being made and I like bossing, er *encouraging*, others into having a go at observing and drawing. It's a match made in heaven!”



**UPDATE FROM JENNIFER:**

My residency is going well at Auckland Botanic Gardens. The focus is on edible plants and we have filled the gallery with fruit trees and edible flowers in vases. I am drawing and painting there three days per week and running 'nature journaling in the vege patch classes'. I attach a photo of the set-up, which I have arranged to invite anyone who wants to, to come and draw with me.

I am finding it very inspiring to see the spark jump in people's eyes when they realise that a plant is edible, that they are seeing a plant their food comes from for the first time. Children are natural botanists too, with their sharp eyes, they spot details I have missed and sometimes it's a real journey for both of us which is exciting. I did have to laugh when one enthusiastic Scottish man started actually eating my edible flowers.



The pencil rose drawing (right) was by an exceptionally cool young man who had 'obtained' the bud from the rose garden (we did not discuss it's provenance) and proceeded to sit down and draw this amazing manga style rose! The kids are okay as they say!

Above is a photo of one artichoke painting I have managed to get done out there. I feel it really reflects the joyousness of the experience.

*Where the spirit does not work with the hand, there is no art.*

*Leonardo DaVinci*

## Don't forget, we do have an online presence!

### Facebook

Our Facebook link is: <https://www.facebook.com/groups/196593324405258> This is open to all members of the Society. It is only as good as the input of our members makes this! You do not need to post things on your own Facebook page, you just need a page to act as a presence so that you can access all the amazing Botanical links/pages there are - especially ours! If you need help, contact [elizabethayp@gmail.com](mailto:elizabethayp@gmail.com) and I can walk you through the process

### Instagram

This has only just been set up - you can follow us and comment, but not contribute.  
Access: Botanicalartnz

### Website: is under construction

### Internet

There are so many interesting things to find on the web - can be a real fund of knowledge. Here is an interesting blog by Jacksons about the St Cuthbert Mill, which makes art paper:  
[https://www.tiacksonsart.com/blog/2020/09/08/on-location-at-st-cuthberts-paper-mill/?utm\\_campaign=2062558\\_Blog\\_Newsletter\\_29\\_12\\_2020&utm\\_medium=email&utm\\_source=Tiackson%27s%20Art%20Supplies&dm\\_i=42I2,187HA,2IK4LH,4ETDV,1](https://www.tiacksonsart.com/blog/2020/09/08/on-location-at-st-cuthberts-paper-mill/?utm_campaign=2062558_Blog_Newsletter_29_12_2020&utm_medium=email&utm_source=Tiackson%27s%20Art%20Supplies&dm_i=42I2,187HA,2IK4LH,4ETDV,1)

A fascinating article on the UK Kew Gardens website on "what is botanic art"  
<https://www.kew.org/read-and-watch/what-is-botanic-art>



## This issue's Question to the Membership

Do you work in other media? (other than the usual Watercolour/coloured pencils)

Which?

Do you work in another genre - which?



Lorraine Thompson – Canterbury  
I also work in pen & ink stippling



Tina Grey - Canterbury  
I also work in pen & ink stippling

Janet Marshall

I work in many mediums including, ink and wash, gouache, acrylic, pencil and metalpoint. My metalpoint can be seen on my FB page <https://www.facebook.com/tianetmarshallmetalpoint>

Irene Blair - Canterbury

I work mostly in watercolour and some graphite.

Jane Humble

Watercolour & graphite

Suzi Pearce - Hurunui

Just watercolour

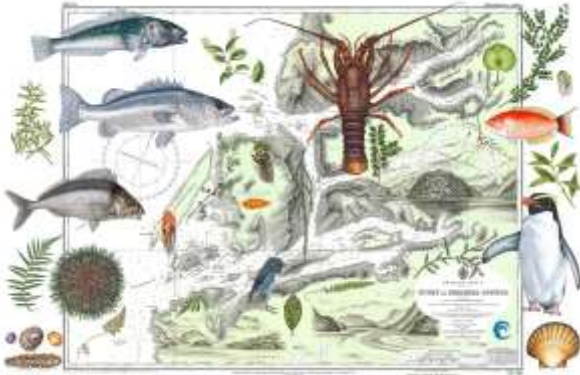
Suzy Abbott - Canterbury

The only other media/genre I have been working in (other than the workshop with Galina Kim which was acrylic/mixed media) was the exhibition with Anne which was print and mixed media and my zentangling - neither of which is botanical.



Jo Ogier - Canterbury

I work in a number of mediums other than Watercolour and coloured pencil. They include Printmaking (intaglio and relief) and acrylic painting.



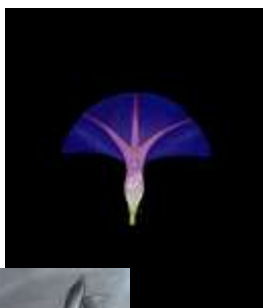
Claire Broughton - Matamata

I only work in watercolour at the moment but I do have other categories. I have done pet portraits and a baby portraits commissions



Sandra Morris - Whanganui

Yes, I also work in subtractive charcoal/eraser on a larger scale. I also work with Gouache on black.



Karen Atherton - Canterbury

Here are some linocut pics. It's what I have been doing for months now learning on my own. Love it and will start a class at Hagley in Feb.



Lesley Alexander - Auckland

Mainly use watercolour and as well as botanical I paint other natural history subjects. I also work in gouache, pastels, acrylics and oils too - animals, landscapes. I also tried my hand at scratchboard and dry point printmaking.



Elizabeth Yuill Proctor - Hurunui

I also work in pastels and acrylics. I paint animal portraits but am keen to have a go at landscapes



Lisa Dickson - West Coast

I do a bit of watercolour and gouache on canvas and Chinese inks



*To practice any art, no matter how well or badly  
is a way to make your soul grow. So do it.*

*Kurt Vonnegut*

## THE BRILLIANT STORY OF COLOUR! LISA DICKSON

Lately, as I have been reaching for my watercolour half pans, I have been wondering how my paints are made, where the pigments come from, who created the hues and how they acquired their interesting and varied names. A quick read later, and I am even more intrigued. From the earliest pigments used in prehistoric art through to our modern pigments, the history of the watercolourist's most obvious tool is both colourful and intriguing.

### Prussian blue PB27

Prussian Blue is famous for being the first modern synthetic (artificially manufactured) pigment, and like many other innovations in colour, was the result of a happy accident! A German colour maker (Diesbach) made a mistake (using potash tainted with animal blood or oil, apparently to save money) when preparing a red lake pigment. Who would know the blood, potash and iron sulfate would react to create a compound known as iron ferrocyanide, which unlike the desired red pigment, has a very distinct blue hue!



Prussian blue was discovered around 1704 and was commercially available to artists by 1724. It was also known as Berlin, Parisian or Turnbull's blue. At the time of its discovery, the most common blue pigment resources were smalt, ultramarine (derived from lapis lazuli) and indigo. The discovery of a cheaper, non-toxic and colour fast blue was a cause for celebration in the art world.



Despite its compound name of iron ferrocyanide, Prussian blue pigment is nontoxic. It is also relatively easily made, and intensely coloured, making it popular in oil and watercolour paints as well as dyes and inks. Prussian blue is also the basis of laundry blue, and pharmaceutical grade Prussian blue is used to treat people who have been exposed to some types of radiation poisoning (a minor side effect is that it does turn your poo blue! Although in the circumstances, probably the least of your concerns...)



An intense blue, Prussian blue (colour index PB27) can produce a range of hues from the palest tint to a deep blackish-blue. It is a highly lightfast (ASTM I), permanent (Rating A), transparent pigment. Prussian blue featured in the palettes of artists including Monet, Constable, Gainsborough, Lowery and Picasso in his famous "Blue Period". It was boldly embraced by Japanese print makers and is most well known in Hokusai's Great Wave off Kanagawa, which made extensive use of Prussian Blue.

*While not watercolour, Gainsborough's Blue Boy and Hokusai's woodblock print of The Great Wave off Kanagawa are famous works that make extensive use of Prussian blue.*

### Naples Yellow PY41

Naples yellow is one of the oldest of the synthetic pigments. Used in antiquity, its origins are not clear. Originally, Naples yellow pigment was made from lead antimoniate, and the pigment was also known as Lead Antimonate yellow and Antimony Yellow. Lead Antimoniate is a natural deposit found in the volcanic earth of Mount Vesuvius, on the bay of Naples.



While its history is uncertain, Naples Yellow pigment was used by ancient civilisations to colour glass and pottery. It was found in Babylonian bricks, the glazes of Sicilian pottery, and the Persians were using Antimony Yellow for painting ceramics 500 years before Christ. The original pigment was made by heating antimony dioxide with lead oxide. A range of pigments could be produced, varying in colour from lemon yellow to bright light yellow and up to a light raw Sienna. The amount of antimony, combined with the temperature, determined the colour.

Both antimony and lead are highly toxic metals, making the pigment extremely poisonous. After 1800, the original colour was less used, replaced by other, less toxic yellow pigments.

Suppliers reformulated their Naples Yellows in the twentieth century, removing the toxic lead and antimony. These days, Naples Yellow watercolour is a mixture of pigments, sometimes including white. Daniel Smith Naples Yellow is made up of PW4, PY97, and PR101. Winsor and Newton Naples Yellow is made from PW6 and PBr24, while MaimeriBlu uses the single pigment PY53.

A warm, pale yellow reminiscent of the yellows found in 17th and 18th century painting, Naples Yellow is useful for natural landscapes and flowers, as well as for mixing light yellow greens. Details differ depending on the brand and pigments used, but Naples Yellow watercolour usually has excellent lightfastness and permanence, and is non-staining. Transparency varies across brands from opaque to semi-transparent.



'The Fall of Icarus - Rubens



'Music in the Tuileries Gardens' Manet



The Bay of Naples - Turner

## NEW SECTION: TIPS & TRICKS

### PAINTING ON CANVAS - LISA DICKSON

Canvas is definitely not the first support medium that springs to mind for watercolour, but it can give some interesting and surprising results. My first attempt was a rabbit 'portrait'. I knew I wanted to do this large, but I also wanted it to have a simple modern look, ideally without a traditional frame. I had some canvases available so thought I would give it a go. The idea also appealed as there is far less cost involved when exhibiting works for sale (no framing required) and they are easy to hang/present. This also means that the price can be more appealing to buyers and the margin for me the artist is larger! All enough reasons for me to give it a go.

Having always struggled to control watercolour wet-in-wet, I have always painted very 'dry'. I very rarely wet my paper before applying pigment, which helped with painting watercolour onto canvas, as the surface does have a tendency to repel water. The canvases I used are standard shop bought prepared canvases, designed for acrylic/oils. I used the canvases as they came, with no additional gesso or ground. I drew up the outline in graphite, but with hindsight would always use aquarelle pencils in future (even when erased, the graphite leaves a mark that repels the pigment, which was frustrating).

Paint was applied as I usually do on paper, which is quite dry, with high pigment load, using small brushes. Layers were built up to get the density of colour. I did not experience any major issues with the watercolour paint doing what I wanted it to do. You do need to be careful when adding additional layers, as paint can lift if your brush is too wet, or too much pressure is applied. On the upside, if you have an area you want to lift off (or erase), this is really easy to do! Allowing layers to dry totally does help a little with inadvertent lifting.

When I had finished and the work was completely dry, I varnished with a spray varnish designed for watercolour (Pebeo gouache varnish for watercolours). This is a non-yellowing varnish that adds a slight gloss (without being too shiny), with the added (and essential) advantage of providing a protective coating from rubbing, water, humidity and ultra-violet.

Since having completed several watercolour pieces on canvas, I have found a book (the only one I have discovered) on the subject. Liz Chaderton is a UK artist and author of *Painting Watercolours on Canvas*. Liz's style is quite different from mine, and she uses watercolour ground to prepare her canvases, allowing her to work in the more traditional wet in wet techniques. I purchased a copy of the book and found it a great resource. The use of ground means that you can use the canvas support but paint in the way you would usually paint on paper. Liz also recommends waxing the canvas (rather than spray varnish) which I am looking forward to trying (Dorlands Wax is the recommended product). This technique can apparently be used for watercolour on paper as well as canvas.

While a little unusual, the key reasons I am continuing to experiment with watercolour on canvas are;

- I have a large number of unused canvases, so it gives me a use for them
- Large canvas far more cost effective when compared to large sheets of watercolour paper plus framing costs
- The modern presentation of a stretched canvas suits some of the subject matter I like to paint
- They are easy to hang in exhibitions, they seem to be popular (I have sold a few) and not having to pay for framing costs means that margin is greatly improved
- Canvas is fairly robust, it doesn't stretch, warp or buckle when watercolour is applied, it doesn't wrinkle or crease and any accidental marks, splashes etc. are very easily cleaned off the canvas.

For anyone interested in giving it a go, I can recommend Liz's book, and she has a Facebook page *Watercolour on canvas* which has some interesting information. Another Facebook page with a lot of good information and examples is *Waxed Watercolours* which deals solely in this subject, (most of the paintings posted are watercolour on paper rather than canvas).

## How to Draw Parallel Lines the Easy Way -Lorraine Thompson—Canterbury.

Two mechanical pencils pushed into a piece soft eraser for drawing parallel lines.



Please send your **Tips & Tricks** to: [newsletter.basnzinc@gmail.com](mailto:newsletter.basnzinc@gmail.com)

*Art washes away from the soul the dust of every day life*  
*Picasso*

### THIS IS IT FOR ANOTHER ISSUE

Remember - our Newsletter is only interesting if you send in articles and ideas for articles. Please remember to send us any interesting Botanical snippets you come across. We are happy to promote any exhibition you are involved in or come across.

Many thanks to everyone who contributed to this issue  
I hope you all enjoy the rest of the summer. Stay well and relax and paint.

There is no 'right' way to make art, the only wrong is in not trying, not doing. Don't put barriers up that aren't there - just get to work and make something.

Lisa Golightly