

American Society of Botanical Artists
23rd Annual Meeting and Conference
San Francisco 2017

Extreme Detail on Kelmscott Vellum
Jean Emmons

Tuesday & Wednesday, October 10 & 11, 2017
9:00 am – 4:00 pm
(full-day classes include a one-hour lunch break)
San Mateo Marriott - Connect 3

Refine your drybrush skills while investigating Kelmscott Vellum. Considered the smoothest and hardest of vellums, Kelmscott's special character allows for crisp detail and bright, luminous color. However, its unique topcoat requires a careful touch. After a series of exercises in building, lifting and repairing, we will paint dried leaves.

Supply List

If you have questions, feel free to email me at jemmons@me.com

- **Subject:** Please bring a small/medium sized dried leaf you would like to paint. If you'd like to preserve some leaves ahead of time using glycerin, check on the internet or email me for the recipe. Otherwise, pick up some leaves from the grounds of the hotel when you arrive. Please be sure your leaf isn't going to move around any more before you start drawing it.

In the interest of time, you may choose to draw your leaf ahead of time on tracing paper or even directly on your vellum. If you draw directly on your vellum, use very faint outlines (edges and major veins only -- no shading). Excess graphite can be difficult and sometimes impossible to remove from vellum. Use a new kneaded eraser or a Magic Rub Eraser.

- **Kelmscott vellum:** one or two 5 x 7 inch pieces of Kelmscott vellum. Kelmscott vellum is only available from Talas. Go to talasonline.com. Then select Fabrics & Leather/Vellum & Parchment/Calligraphers Parchment and Vellum/ Kelmscott Calf/ 5 x 7. A piece of Kelmscott Calf 5 x 7 is about \$25. **Please no substitutions!**
- **Most Important Item -- A good Brush:** a couple of really good kolinsky sable watercolor brushes, rounds #2, #3 or #4. I use **Raphael Designer's Kolinsky Series 8408 (Not 8404!) size #4** or **Da Vinci Maestro Series 35 size #4** exclusively. Winsor Newton Series 7 and Isabey Kolinsky Sable, etc. are also good. These must be new and be able to keep a sharp point.



- **Your normal watercolor supplies:** Paints*, palette*, water jar, paper towels, pencils (4H, 2H, HB), artists tape, new kneaded eraser, a Magic Rub eraser, a few pieces of drawing paper and tracing paper for drawings or to make a mask with. A few watercolor paper scraps for testing paint.
- **Small synthetic or bristle brushes for lifting:** (Size #1 Rounds or smaller) I don't recommend a specific brand, as I have yet to find the perfect lifting brush. Da Vinci Series 7782 TOP ACRYL Round Size #1 is not too bad.
- **Magnifier or head loupe:** We are going to be working in very tiny areas.
- **A white backing piece for your vellum:** White foamcore or matboard a little bit bigger than 5 x 7.
- **Optional Supplies:** A small scalpel knife for erasing. A microfiber cleaning cloth to remove sanding dust. A small portable lamp (battery operated only).
- * **Palette:** *In order to lay out "skins" of color, a butcher tray palette or white china plate works well with this technique.*
- * **Watercolor paints:** *Winsor Newton, Dan Smith, Holbein work better than honey-based watercolors like M. Graham or Sennelier.*

Instructor's Bio

An avid gardener, Jean Emmons has 2 gold medals and "Best Painting of Show" (London, 2011) from the Royal Horticultural Society and the 2005 ASBA Diane Bouchier Artist Award for Excellence in Botanical Art.