

## American Society of Botanical Artists

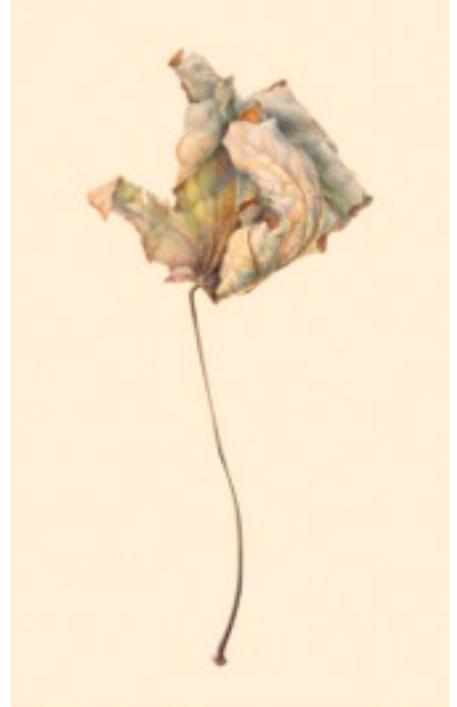
22nd Annual Meeting and Conference  
Pittsburgh 2016

### Extreme Detail on Kelmscott Vellum

Jean Emmons

Tuesday and Wednesday, October 11 and 12, 2016  
9:00 am – 4:00 pm (full-day classes have a 1-hour lunch break)  
Wyndham - Carnegie I and II (**note room change**)

*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](mailto: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 Carnegie Mellon campus when you get to Pittsburgh. 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](http://talasonline.com) and type sku# TLP024018 in the search box. 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: Curve-bladed scalpel knife for erasing/Portable lamp (battery operated only)/A microfiber cleaning cloth to remove sanding dust/Pounce pad for degreasing

*\*Watercolor paints: Winsor Newton, Dan Smith, Holbein work better than honey-based watercolors like M. Graham or Sennelier.*

*\*\*Palette: In order to lay out "skins" of color, a butcher tray palette or white china plate works well with this technique.*

## **Bio**

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