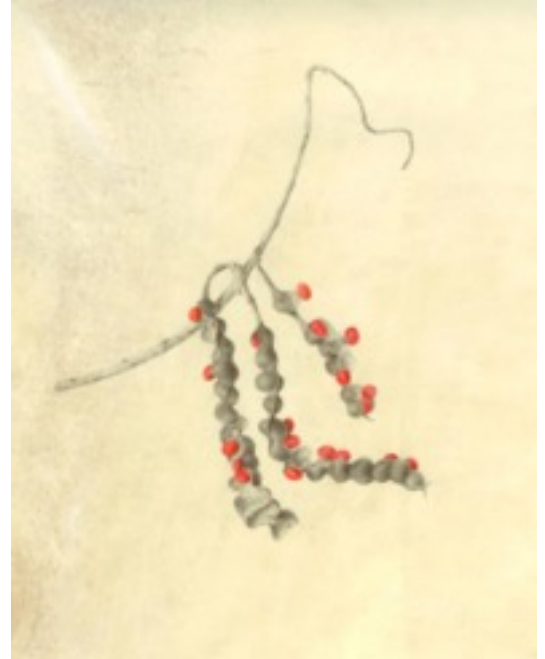


American Society of Botanical Artists
24th Annual Meeting and Conference
St. Louis 2018

**Drawing the Connectors: Attachments,
Joints, Junctions, and the Knobby Bits**
Deborah Shaw

Friday, October 12, 2018
9:00 am – 4:00 pm (one-hour lunch break)
Room: Ambassador 4

Rendering the connections between leaf and twig, fruit and stem, branch and trunk can make or break a botanical artwork. This one-day workshop will explore all kinds of plant connectors, including a little botany and explanation about our subjects. Participants will create lots of reference drawings, and take home additional resource materials. A fun, fast-paced workshop for all levels, beginning to advanced, requiring only graphite and paper. (Although bring along any other materials you would like to use.)



Supply List

This will be a fun, fast-paced workshop, with the goal of having a body of resource drawings by the end of the day.

Please purchase only professional materials, not “student-grade”. If you have something that is roughly equivalent to the supplies below, feel free to bring them instead of running out and purchasing new supplies. Also feel free to bring “best-beloved” supplies. I’ll have additional supplies with me if you would like to try out something new. Better to buy fewer materials of quality than a lot of a cheaper quality.

Where to buy: I like to frequent our local brick-and-mortar art supply shops, so they don’t all disappear. If you shop online, and would like to support ASBA while shopping, go to <https://www.asba-art.org/shop/our-sponsors> and click on the “Click Here” words. This will take you directly to Blick Art Supplies online site. By clicking from the ASBA site to get there, Blick will donate a portion of your purchase price to ASBA.

REQUIRED MATERIALS:

All you really need is a great pencil and some paper. Personally, I always carry a sketchbook with high quality paper and an Orenz mechanical pencil with 0.2mm HB leads wherever I go (see below). If that’s all you bring, you’ll still be well set for the day.

Graphite:

Bring your favorite graphite: wood; mechanical; woodless; drawing leads and holders; or, water soluble. Please bring at least one soft (4B, or 6B), and one harder (2H). If you would like, you

may bring a full range of graphite pencils. In the studio, I use everything, from 9B (the softest) all the way through to 9H (the hardest).

Sketchbook or multiple loose sheets of drawing or hot press watercolor paper:

Bring a sketchbook with high quality paper or sheets of drawing paper, or other papers (watercolor hot press, Bristol, or other favorite surfaces).

I highly recommend, if possible, going to an art store and looking at and feeling the different papers. If you're like me, you probably already have a bunch of pristine, un-used, intimidating sketchbooks sitting on the shelf. You certainly can bring what you already have. For this class, you will probably want at least a 6 x 8 or larger.

Here are my thoughts on sketchbooks: A sketchbook should be a size you will carry all the time —something that will fit in your bag, backpack or briefcase. If it's too small, it will be difficult to hold and will limit your drawing. If it's too big or heavy, it will stay at home and never get used. I have a 3.5 x 5.5 and a 6 x 8 that go everywhere with me. I also have large ones, square shaped ones, books with hot-press watercolor paper and those with sketching paper. Moleskine, Quattro, Hand-book, Fabriano and Stillman & Birn make high-quality sketchbooks. If you plan to use watercolors or water-soluble pencils at some point in your sketchbook's life, you may want to get a book with watercolor paper or heavier stock if wrinkly paper will bug you.

Thoughts on other papers: You may choose to bring a pad of drawing paper or bristol vellum. Minimum size of 6 x 8, or larger. OR bring two or more quarter or half sheets of the hot press paper you usually paint on, including Arches, Winsor-Newton, Fabriano, etc. OR bring hot-press painting paper that you tried to paint on but decided you hate for watercolor. Smooth-surfaced (hot press) discarded watercolor painting papers are usually perfect for drawing. It's a great way to use up those stacks of paper sitting in the drawer.

Any paper should be professional grade. If you're using Strathmore pads, this means 500 series paper, not 400 or 300. Check carefully; it's frequently confusing to determine which is student-grade and which is professional.

Drawing board (small) or piece of foam core to use as backing for drawing (not necessary if you're bringing a sketchbook or pad of drawing paper or watercolor paper)

Ruler or divider

Magnifying glass (Don't worry if you don't have one. I'll bring a few.)

OPTIONAL MATERIALS:

- Small task light: Ott light or other portable, battery powered light. Many conference workshop spaces have less than ideal lighting. A good light source isn't an imperative requirement for this workshop, but if you would like to have one, please bring it. We may not have accessible electrical outlets, so battery powered is best.
- Erasers, white plastic or kneaded. Note that this is in the optional category. Personally, if you don't bring an eraser and choose to spend the day drawing without one, I will be the first to give you a big 'thumbs up!' (To be explained further in the workshop.)

- Pencil sharpener, or lead pointer if you're using a lead holder. I will be bringing at least one pencil sharpener. Hand powered or battery powered is best.
- Tracing paper
- Tape
- Clips, or other useful devices to hold specimens
- Charcoal pencils
- Colored pencils
- Watercolors
- Ink pens (Coptic, Pelikan, Sakura Pigment Micron, or equivalent)

MY PERSONAL PREFERENCES:

I'm always asked about my personal preferences, so here they are. I will be bringing extras, so if you would like to "try before buying" feel free to do so.

Graphite: Pencils can either be encased in wood, or leads used with a lead holder. I use them all, depending on the drawing at hand. Some of my favorite brands are (in no particular order): Derwent, Palomino Blackwing, Caran d'Ache, Faber-Castell, Staedtler-Mars, Tombow. When using pencils encased in wood, I like to have two or three of each hardness sharpened and ready to go so I don't have to keep stopping to sharpen them. If you choose to use a lead holder, it's easiest if you have one holder for each of the lead hardnesses.

Blick Art Supplies has all the sizes you would ever need, but if you would like Palomino Blackwing (Motto is: "half the pressure, twice the speed), you'll need to go to <http://pencils.com>

Mechanical pencil: Either the 0.3 mm and/or the 0.5 mm you can get in office supply stores and art stores, HB lead. OR an Orenz 0.2 mm mechanical pencil with HB lead. As far as I know, they only are available through <http://www.jetpens.com/Pentel-Orenz-Mechanical-Pencils/ct/2137>

Erasers: I usually have a variety, including: Pentel Clic Eraser, Staedtler Mars Plastic, Papermate Tuff Stuff, Mono Zero Fine Point, and Pentel Hi-Polymer Erasers. I don't use them very often. I am addicted to using Blu Tack from the UK (the original blue variety, not the white) instead of a kneaded eraser. In the US, we have a similar product by UHU that's white. Alas, it is not the same as my favorite Blu Tack.

Instructor's Bio

Deborah Shaw has a degree in fine art as well as studying botany, native California flora and scientific illustration. Ms. Shaw is a member of ASBA, two ASBA chapters, and the Guild of Natural Science Illustrators. She teaches botanical art, and taught illustration, design and information design at UC Irvine Extension, where she was recipient of the "Distinguished Instructor" award. Deborah's work is in the permanent collection at the Hunt and in private collections. Her preferred media include graphite, watercolor, colored pencil, scratchboard, Illustrator and Photoshop.