

## American Society of Botanical Artists

21<sup>st</sup> Annual Meeting and Conference  
Miami, 2015

### Roots & Twigs in Graphite

Kelly Leahy Radding

Friday, October 16

1 pm – 4:30 pm

Marriott – Sapphire B

Explore the labyrinthine and textural world of roots and twigs in graphite. Learn how to observe the patterns and values that make up root structures and branches and create them in detail with graphite using techniques that includes different types of shading and line quality.



### Supply List

- Drawing Pencils in the following hardness degrees: 4H, 2H, F or H, HB, B, 2B, 4B

Manufacturer is your choice, however I have recently started using Tombow Mono Professional Drawing Pencils. They offer a really nice set that includes a great eraser with a very fine point! If you get this set, please be sure to also order a 4H and an F or H

Note: Tombow Mono Professional Drawing Pencil Set, 6 Pencils and Mono Zero Eraser, 2H, HB/B/2B/4B/6B Degrees

- Sharpener: either small handheld or tabletop battery operated
- White plastic eraser
- Clean kneaded eraser
- Several (3 at least) about 11 X 14 pieces of paper – either Arches hot press 140 lb, Fabriano hot press 140 lb, or Strathmore Bristol vellum finish (500 series is the best), or Canson Bristol vellum finish.
- Some samples of all the papers will be available.
- Recommended: Battery operated table light such as OttLite or Daylight. Lighting is usually not the best in the meeting rooms and not all seats will have access to an outlet.
- Optional: Technical Pencil such as Staedtler Mars Technico Lead Holder with various hardness Staedtler leads to use with the lead holder. Important – you will need to also have the Staedtler Lead Pointer to sharpen the pencil. Pros – I feel I get the sharpest point with this combination for tight details. Cons – lead pointer is very hard to transport as lead shavings easily fall out of pointer. I wrap mine in paper towel and close up in a zip loc bag.

### Bio:

Kelly Leahy Radding is a Contemporary Artist-Naturalist specializing in botanical and wildlife art. She paints with watercolors on calfskin vellum and paper, graphite and gouache; developing her style with field observation on location, then translating her natural experiences to paintings in the studio.