

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

**The Drama of Dark and Light - Painting  
Pale Flowers on Dyed Parchment**  
Kelly Leahy Radding

Friday, October 13, 2017  
9:00 am – 4:00 pm  
(full-day classes include a one-hour lunch break)  
Marriott - Connect 4



*Contrast is dramatic! Working on dyed goatskin parchment, we will explore the compositional effects of light against dark by painting pale botanical subjects on a dark background. In addition to working on vellum, learn the technique of adding white paint to your pigments to create opacity and how to use layers for a luminous look. We will take a short field trip to the Pergamena table for a Q&A session and for you to pick and purchase your own piece of dyed goatskin parchment.*

**Supply List**

- **Vellum** - I will provide scraps of vellum to practice on and then we will take a short “field trip” to Pergamena to talk about the different dyed vellums with Jesse and for you to purchase your piece or (pieces) to use in class. Vellum is like potato chips - hard to pick just one! Jesse will have on hand precut pieces in a few different sizes and colors for us to choose from.
- **Watercolor paints** - Please bring your preferred watercolors; any brand is fine. Make sure you have an assortment of colors that will be suitable for plant material. This is a great time to use your semi-transparent watercolors that we tend to shy away from on paper or regular vellum.
- **Required paint** - opaque and semi-opaque watercolors
  - 1) Titanium white - more opaque (M. Graham’s titanium white opaque is a great pigment, tints well without looking ‘chalky’ but other brands will work if you already have some. )
  - 2) Chinese white - translucent, more transparent than titanium white (Daniel Smith and M. Graham are good, but again, if you already have a tube, bring that.
  - 3) Daniel Smith Buff titanium watercolor - don’t worry if you can’t find this, I will have mine, but it is a nice addition to your tinting palette as it is opaque, but not quite white so you can get a warmer tint.
- **Palette** - You can work with any palette that you have, but a porcelain palette works best with the drybrush technique used on vellum. There are many types of porcelain palettes if you are going to purchase one, make sure it has a nice large mixing area

such as the Tom Lynch Porcelain palette. I use the S shape palette in the studio, found at this address:

<http://www.dickblick.com/products/porcelain-palettes/>

But there are smaller affordable palettes for trying out.

<http://www.dickblick.com/products/round-porcelain-palettes/>

For travel I have found the following palettes to be really nice - I fill the wells with my preferred colors and the lids are great for creating puddles/skins of color.

A nice bonus is that I am forced to use a limited palette. If you are filling wells instead of bringing tubes to save space, be sure to give your self warm and cool blues, reds and yellows and fill in the rest with the colors you like for adding to shadows and creating darks.

<http://www.fineartstore.com/p-4980-12-well-mini-porcelain-palette-with-cover.aspx>

<http://www.fineartstore.com/p-4982-22-well-mini-porcelain-palette-with-cover.aspx>

I also use porcelain plates that I found at Ikea; they are cheap and stack well.

- **Paintbrushes** - general note. The texture of the dyed goatskins is a little tougher than some of the other parchments and vellums. I still like to use kolinsky sables but I tend to not use brand new brushes so as not to ruin the point so quickly. If you have some older kolinsky sables that still have a fairly good point those would be best. I do use synthetic brushes on goatskin too. Here are some of the brands that I use.

I generally start my smaller paintings with size #2's and work down through smaller brushes to a double zero. I save the 000's and the 0000's for my final highlights and finishing edges.

#### **Kolinsky sable brushes**

Raphael 8404s

Winsor & Newton Series 7

#### **Synthetic brushes**

Escoda Prado Tame Synthetic Short Handle - #1462 Pointed Rounds - a nice painting edge, has 'snap' and a fairly decent color-carrying capacity.

[http://www.escoda.com/brushes/synthetic\\_brushes/prado/tame\\_synthetic/65](http://www.escoda.com/brushes/synthetic_brushes/prado/tame_synthetic/65)

Princeton Art & Brush Co. Mini-detailer #3050 Rounds and Liners - These come in very small sizes!

More different from Kolinsky sable brushes but they still have nice painting edge, less snap and less color-carrying capacity. They do have a nice thick silicon handle, good for handling for a long period of time.

<http://www.princetonbrush.com/product/3050-decorative-miniatures/>

Trekell Golden Taklon (both 6" and 10" handle)

[https://trekell.3dcartstores.com/Golden-Taklon--6-Inch-Handle\\_c\\_118.html](https://trekell.3dcartstores.com/Golden-Taklon--6-Inch-Handle_c_118.html)

Trekell also makes a nice red sable brush

[https://trekell.3dcartstores.com/Red-Sable\\_c\\_113.html](https://trekell.3dcartstores.com/Red-Sable_c_113.html)

#### **Extras**

- Foam core - to tape your vellum to while working. Size dependent on vellum size but an 11" x 14" piece should be fine.
- water container

- Pencil assortment –Bring a relatively soft lead such as HB and a harder lead such as 2H.
- Erasers - soft white and a kneaded eraser. A Pentel “Clic” or Staedtler Mars ‘click’ white eraser is good.

My new favorite eraser is the round Tombow Mono Zero refillable eraser. If you have not used one of these yet, do yourself a favor and get one!

- Artist Tape or painters tape to tape vellum to foam core.
- Tracing Paper Pad - 11 x 14 or any that you already have

If you have a dry cleaning bag (<http://www.dickblick.com/archival/drycleaningpads/>) please bring it otherwise I will have mine in class. It does very well to take ‘down’ the saral transfer paper marks of your drawing as well as cleaning off any greasy marks on your vellum.

### **Instructor’s Bio**

*Kelly Leahy Radding is a contemporary Artist-Naturalist who specializes in botanical and wildlife art. She works with watercolors on calfskin vellum and paper, casein, graphite & silverpoint. Her ideas begin with field observations that she translates to finished paintings in the studio.*