



Elaine Searle, Plums

ASBA *Online* IN OCTOBER!

28TH ANNUAL MEETING & CONFERENCE

“Space – The Final Frontier”

Elaine Searle

Thursday, October 20, Online Showcase Techniques Block, 9am – 12 noon

Understanding how to develop an ‘appropriate’ composition is a must have skill for the botanical artist working in any medium. I will guide you through my approach to handling space to focus the viewer’s attention, create gallery impact and tell the unique story of your specimen. Gain confidence with composition and take your work to the next level.

Materials List

Bienfang Tracing Paper In rolls 18” wide

<https://www.dickblick.com/products/bienfang-tracing-paper-in-rolls/>

For more information on Elaine Searle please go to www.paintbotanical.com



Sarah Morrish, *Calendula Seed*

ASBA *Online* IN OCTOBER!

28TH ANNUAL MEETING & CONFERENCE

Magnified Seeds in Pen and Ink **Sarah Morrish**

Thursday, October 20, Online Showcase Techniques Block 9am-12noon

Sarah has taken the depiction of seeds in botanical art to a whole new level, creating magnified illustrations revealing a hidden world of intricate structure, form and texture. Join her as she shares with you the techniques she uses to gather reference material and to illustrate these subjects in pen and ink.

Materials List

The following is a list of materials and equipment that I recommend when attending workshops where pen and ink is the main media. This may be online or in-person.

Pens

Fine line pens: Pigma Micron (black and / or sepia) 003, 005 and 01 nib sizes. These are also available in Light gray and Cool light gray in 005 and 01 nib sizes.

Technical Drawing Pens: This refers to pens such as the Rotring Isograph and Rapidograph. These pens require some financial investment to purchase, and also maintenance to ensure that they run smoothly,

if they are not to be used regularly. They are fantastic pens to use for detailed pen and ink work, but I only recommend these when you have gained more experience when working in pen and ink. If you do use these and are travelling by air to a workshop, please make sure you transport your pens without cartridges and ink in them, preferably sealed in plastic bags within your hold luggage. This is because they can be effected by air pressure. Suitable nib sizes are: 0.10, 0.18, 0.25, 0.35.

Dip pens: There are a huge number of dip pen nibs available to use for illustration and I have spent a long time sourcing nibs that suit the way I work. So my choice of nibs may not suit everybody. My favoured nibs are: Leonardt ballpoint nib DP300 – a general writing nib but good for drawing and sketching. Leonardt general drawing nib – great for sketching. Leonardt Copperplate 2 III EF – good for finer marks and line-making. These nibs fit within a standard dip pen holder.

Other nibs I use include: Zebra Maru mapping nib – you can achieve extremely fine lines with this nib. Nikko G nib or Zebra G nib. These nibs fit in the Tachikawa T-40 Rubber grip nib holder.

Ink: I use good quality archival ink such as Indian ink that is highly pigmented. Acrylic inks can also be suitable to use. Fountain pen ink is not suitable for using with dip pen nibs as it is too thin in consistency.

Paper: Bristol board/paper is best for pen and ink drawing, particularly with dip pens. I recommend Strathmore 400 series Bristol in Vellum or Smooth surface. The Strathmore 500 series Bristol in plate surface (ultra smooth) is my favoured paper due to its archival properties. Alternatively hot press watercolour paper can be used. Tracing or layout paper can also be useful at the planning stage of a composition.

Other materials: 2H or H graphite pencil, plastic eraser, kneadable eraser, ruler, dividers to use for measuring. Smooth surface drawing board. Round-bladed scalpel.

Tuition website: www.illustratingnaturesdetails.com

Email: info@illustratingnaturesdetails.com



Maple, Martin Allen

ASBA *Online* IN OCTOBER!

28TH ANNUAL MEETING & CONFERENCE

“Finishing Touches”

Martin Allen

Thursday, October 20, Online Showcase Techniques Block 9am-12noon

Tips on how to assess objectively the image you have created, to improve your work at the very end of your painting process, and then decide when the painting is finished

Materials List

Brushes: da Vinci series 10. numbers 2, 3, 4, 6

Paints: Winsor and Newton Artists' watercolour – mainly Cerulean Blue, Cobalt Blue, French Ultramarine, Winsor Violet, Permanent Rose, Permanent Alizarin Crimson and their old formulation New Gamboge (I have used Daniel Smith Hansa Yellow Deep as an alternative and also the new formulation of New Gamboge from Winsor and Newton, but they are not the same and so I grumble about it – often at length). Mars Black used for black and white works.

Paper: there is no paper I prefer over others that is currently still being made and so I usually try to fit the image to the papers I have available, adapt the way I paint, and again try to make the best of it.