

American Society of Botanical Artists

21st Annual Meeting and Conference
Miami, 2015

Fungi Gills, Pores and Teeth in Watercolor

Margaret Saylor

Thursday, October 15

1 pm – 4:30 pm

Marriott – Sapphire A

A key trait in identifying and subsequently painting mushrooms is observing their method of spore dispersal. Painting gills, pores, or teeth can challenge the most intrepid fungi artist. Learn to understand the anatomy of the fungi, and to successfully render these distinguishing characteristics.



Supply List

I'm a firm believer in using whatever materials you are comfortable with. To that point, this is what I use (the only thing I won't budge on is the insistence of professional grade paint and paper...chuck that student stuff OUT):

- Canson tracing paper pad
- Graphite mechanical pencils, 2B- 2H range, with sharpener
- Tuffstuff eraser stick and a kneaded eraser
- Magnifying lens
- Transfer method of your choice (Saral is fine by me)
- Ott light/battery powered (to use to light work surface)
- A handheld light, like a tiny flashlight, so we can explore effect of light on gills, etc.
- Viva paper towels (a few...very absorbent)
- 2 water vessels (one for working water, one for clean)
- Fabriano Artístico Traditional White 140# hot press watercolor paper cut into a workable size, 11 x 14 (traditional white is less harsh on the eyes for these types of painterly vignettes)
- DaVinci Maestro Kolinsky Brushes: #4, #6 (Kolinsky Sable Brush shortage is noted on the Dick Blick website. Please find a like brush if you can. The reason I love these, especially the #4, is the super-sharp needle-like point that has great spring and tension. They clean easily and last a long time.)

Paint:

- We all have our favorite palettes and paint. I build my own 'earth and fungi' color set by using an empty travel palette box with removable pans. See Daniel Smith Full Pan, or Half Pan Watercolor Travel Box, Empty. Item no: 285 240 001
- I have no allegiance to any particular brand of paint. I use Winsor & Newton, M. Graham, and Daniel Smith. Fill an empty palette with a fairly limited range of warm and cool yellows, reds and blues. You shouldn't need much more than that.
- For a workshop I took with Russian mushroom maestro Alexander Viazmensky, he asked us to bring his favorite paints, Yarka St. Petersburg Professional Watercolor Pan Sets. Dick Blick offers a Master Set of 12, Item #00335-0129. I was pleasantly surprised by

the color selection and mixing capabilities. Alexander had us use a scrap piece of poster board, shiny side, as a palette. Cheap and effective.

Optional but handy:

- *National Audubon Society Field Guide to North American Mushroom* (or any field guide you are comfortable using)
- Camera, iPhone or iPad
- Wax paper or wax paper bags and a container to transport specimens home
- Piece of foam core or oasis, toothpicks or small pieces of wood to prop up specimens
- Ruler
- Tape, white graphic
- Small drawing board or hard surface to use as a portable easel (would be great to be able to prop it up at a slight angle..white foam core works well)
- Notebook/sketchbook for preliminary drawings and general research, notes

Bio:

Margaret Saylor loves to paint fungi: the stranger, the better. She earned her BFA from Kutztown University, and a certificate in Botanical Art & Illustration from NYBG in June 2013. She is the editor/designer of ASBA's *The Botanical Artist* journal. Her painting on vellum, *Dryad's Saddle*, was accepted into the 17th Annual International at The Hort.