



Two Suns in the Cosmos, watercolor on paper, 15 x 11 by Carolyn Lord.

On painting a garden: Even though it was the week after Veterans Day, the California weather had been so glorious that the flowering annuals were still vibrant. On Monday I did a horizontal painting on a quarter sheet of Fabriano 140-lb., rough paper, painting *en plein air*. On Tuesday I returned to the site and painted on a vertical quarter sheet. I was pleased with these paintings, but I also remembered what this garden had been like the year before when there were sunflowers hovering over the cosmos and zinnias. Because the surface of Fabriano rough paper doesn't lend itself to details, I felt free to recreate the image with the imagined sunflowers in my studio. For the painting shown here, I mixed my greens by using the sedimentary blues of manganese, cerulean and cobalt.

The colors for the flowers included permanent rose, cadmium scarlet and cobalt violet. As I had painted *en plein air*, I painted in the studio: on dry paper from puddle to puddle—hopping around and avoiding wet edges. I gave my painting the title, *Two Suns in the Cosmos* (watercolor on paper, 15 x 11). In addition to being the name of the free-flowering annual, “cosmos” means “harmonious universe” in Greek. ♦

A graduate of Principia College, Illinois, Carolyn Lord lives in Livermore, California. Her work is represented by Stary-Sheets Fine Art Galleries in Laguna Beach, California; Nancy Dodds Gallery in Carmel, California; Thompson Gallery in Livermore, California and Bingham Gallery in Salt Lake City.

news: 'The monkeys came down from the trees and stole your brush.' I'd been working with a favorite sable and it was gone! Fortunately, I'd packed extra (nylon) brushes, but the lesson was this: you can't get emotionally attached to equipment. Everything—except a sketchbook—is replaceable."

Nonetheless, Lord has one brush she is solicitous of: "The only brush I have that means some-

thing to me is an old Winsor & Newton Series 7 #2 that was my mother's, probably left over from her days studying art and design at Pratt. It doesn't travel with me; I keep it in my studio at home, and I just take it out when I need to sign and date the front of a painting." ♦

Maureen Bloomfield is Senior Editor of Watercolor Magic.

Using the Tip and the Sides

Artists who paint in oils are accustomed to modeling brushstrokes, but Carolyn Lord, working with watercolor (and only a little water), models her brushstrokes with the Goliath #36 round (manufactured by Robert Simmons). Lord worked the tip and sides of this nylon brush to blend colors wet-in-wet, stroking between the areas in the direction lilies grow. She used the versatile Goliath, too, to lay in the original wash of color, as well as to imply the waffle weave of the fabric in *Copa de Leite* (watercolor on paper, 22 x 15).

