

63



Le magazine par des artistes pour les artistes • Das Magazin für Künstler zusammengestellt von Künstlern  
La revista por artistas, para artistas • La rivista degli artisti per gli artisti • 杂志为艺术家由艺术家世界各地  
世界中からの芸術家による芸術家のためのマガジン • 예술가에 의한 예술가를 위해 세계적으로의 잡지

October /  
November 2008

the magazine for artists by artists from around the world

Our NEW Painting Workshop Vacations for 2009 page 88

# international artist.com

**PART 6**  
Pursuing  
an Artist's  
Life behind  
the Easel



**Capturing the elephants of Africa in paint**



**Creating Woodblock prints  
of the Asian Zodiac**



USA \$6.95  
CAN \$6.95  
UK £4.50

## Finalists (continued)



**FINALIST LAURIN McCracken, Texas, USA,**  
*Pure Sapphire, Watercolor, 26 x 18" (66 x 45cm)*

### MY INSPIRATION

I had the opportunity to visit the gardens of a plant hybridizer where he had been working on a fabulous Iris. This majestic one particularly caught my eye. It was the combination of the multiple blooms combined with the bud and the withered blossom as well as the way the sun was striking across the blooms that got my attention. Here was the whole life cycle of the flower in one setting.

### MY DESIGN STRATEGY

My goal was to capture the pyramid of color and shape against the dark background. I felt that the painting would only be successful if I could get the complexity of the many ruffles and folds right. I purposefully blurred the background to enhance the detail in the flowers themselves and to keep the eye focused on the center of the painting. The only storytelling goal in the background was to indicate the density of the rest of the garden.

### MY WORKING PROCESS

I am a firm believer that the more detailed the drawing the better the painting. In this case there was a lot of detail. I spend several hours getting the details right. I projected the image to get the outlines of the flowers in correct proportion to the overall painting. Then I spent hours getting the multiple folds of the petals exactly right. I did a lot of masking. I used the Masquepen .5 mm supernib to pick out the myriad number of specks of light. I felt that being able to see just how the petals reflected the light would be one of the defining elements of the painting.

I paint with Kolinsky rounds. Much of this painting was done with #2, #3 and #5 rounds.

I started with very light overall washes and then built them up layer by layer increasing the density of color with each wash. I saved the background to almost last. After painting it, I adjusted the dark areas of the flowers to enhance the three dimensional quality of the flowers.

### CONTACT DETAILS

Email: [Laurinmc@aol.com](mailto:Laurinmc@aol.com)  
[www.lauringallery.com](http://www.lauringallery.com)