

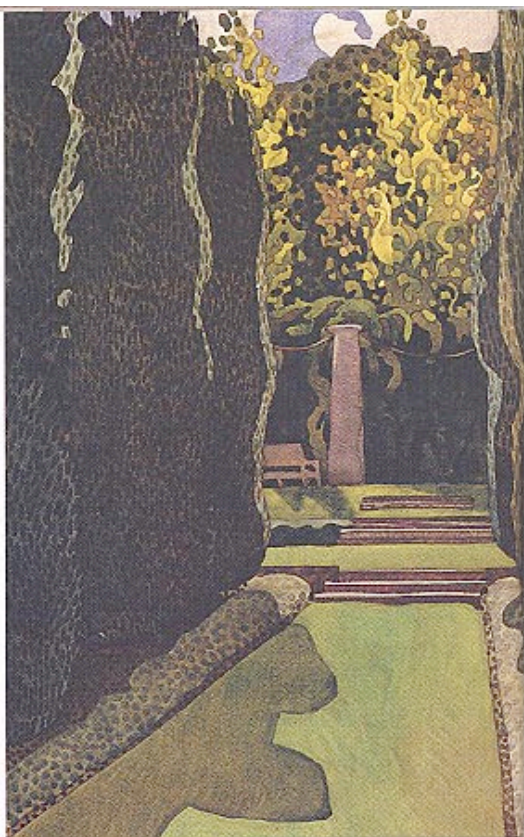
The Stiffness of Nylon Bristles

The setting is a formal garden in California, designed to resemble those of manor houses in Great Britain. In *Filoli Allee* (watercolor on paper, 22 x 15) Carolyn Lord exploits the contrast between the architecturally defined spaces and the plants whose abundance threatens that order. Many watercolorists create shadows by repeatedly glazing color, but Lord prefers to build up her darks by working with thick watercolor pigments—a process that the stiff, nylon bristles of the Goliath #36 are well-suited for.

comb (the large-pronged ones hairdressers use) or a matboard scrap. “I just take a matboard to my paper cutter and whack off some pieces. I then use the scrap as a brayer to push paint around and reveal underlying layers of color.”

The Versatile Goliath: Carolyn Lord

Overturning conventional wisdom, Carolyn Lord eschews the expensive brush, hand-tooled of exotic animal hair. Her favorite, all-purpose brush is a big round, composed of humble nylon fibers: Robert Simmons, Goliath #36 (RS789-36). “I use it for all my *plein air* and most of my studio work.



I can load it up with water and pigment and do a wash. The stiffness (as opposed to the softness of sable) is good because I often, especially when I'm doing a dark area, work with such thick pigment that I need to be able to push the paint around. Even though it's big I can use the Goliath #36 for making smaller shapes, because it comes to a nice point. It's so versatile I don't have to suspend the flow and think: 'Should I switch to a small brush now?'

Rather than prize and cosset her brushes, Lord buys them in bulk, the same way she buys paints or paper. “I just get a handful of them and stick them in a drawer. My advice is not to worship at the altar of expensive art materials. Right after college, I was showing and selling my work and I thought ‘at last I can afford a really good brush.’ I bought a Winsor & Newton Series 7 kolinsky sable #8, spending what in 1979 was a fortune, \$40 on a brush. But I was painting with the tip and I wore the tip out in a couple of months; so I switched to inexpensive brushes. If I wear out the tip of a nylon brush I can use it to paint window sashes.” Lately, Lord passes on all her old brushes to her 6-year-old son, Devin.

While teaching, Lord has noticed artists who, having spent a fortune on equipment, are overly anxious about their tools. This anxiety may seep into their painting. “When I work, the less emotional attachment I have to my materials, the better. Here's a story. When I was painting in Brazil, my hosts' garden veranda was my studio. Well, I went into Rio for the day and left my supplies there. When I came back, my friends had bad

The Sinewy Synthetic

An even-newer addition to the lines of watercolor brushes hasn't a hair of kolinsky sable, but is, instead, entirely synthetic. Pro Arte has just launched a line that, according to its spokesman, the artist Jack Hines, will “revolutionize the watercolor industry.” Golden Prolene Plus, originating in England, “incorporates Prolene's incredible longevity along with indestructible needle-points and full-bellied liquid-carrying capability,” says Hines. Royal Brush Company, a division of Langnickel, has introduced a Royal Aqualon line of synthetics that combine three thicknesses of Golden Taklon filaments to “create a highly absorbent, durable and versatile brush.” Another synthetic that Betsy Dillard Stroud and Carolyn Lord extol is Robert Simmons's Goliath round (from Daler-Rowney). The Goliath comes in three sizes (RS789-26, RS789-30 and RS789-36).

Brush pictured below by: Pro Arte P.O. Box 1043, Big Timber MT 59011, tel: 800/736-5234; Brush pictured at right is “Goliath” by: Daler-Rowney (distributing the Robert Simmons line), 2 Corporate Dr., Cranbury NJ 08512, tel: 609/655-5252). Also mentioned: Royal/Langnickel Brush, 6707 Broadway, Merrillville IN 46410, tel: 800-247-2211.



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).

