

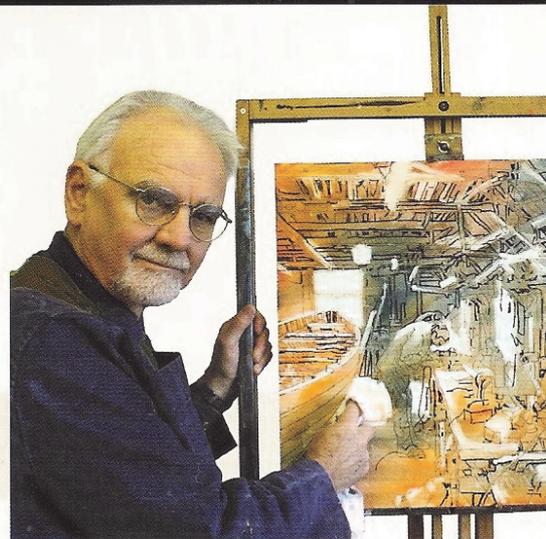


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Bob Brandt shares how scumbling can unify all elements of a complex oil painting



## EVAN WILSON EXPLAINS HIS "SIGHT-SIZE" PAINTING PROCESS



### CAPTURING THE PATTERNS AND RHYTHMS OF ANIMALS

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## Laurence Saunois Midi-Pyrénées, France, *Good Morning!*, oil, 30 x 30 cm (12 x 12")

Finalist

### *My Inspiration*

In late fall, early morning, I went out in my garden drinking tea. The air was still warm. A specific light at this time of the year bathed the atmosphere. It was slightly bluish. I walked in my garden. I saw the last roses perfumed the air and began to lose their petals, elderberry fruits that attracted birds and also blackberries still bright in the morning dew. It was at this time that the idea of this painting germinated in my mind. I wanted to create a still life painting with a happy note and was "alive" and reminded me of this morning in my little piece of heaven in the southwest France. It's somewhat as if my garden told me "good morning."

### *My Design Strategy*

I started thinking about the elements positioning. I wanted it all to fit into a

square. I also wanted to see the inside of the bowl. Slightly plunging view allowed. For some petals to be at the bowl foot, the roses were required to be positioned on the bowl. Seven blackberries arranged on each side of the elderberries balanced the composition. To give depth to the composition, elderberries had to be in the foreground whereas the leaves had to go behind. I also paid attention to the color harmonies. Blue going toward the white in the foreground symbolized the light of the autumn morning. It echoed the bowl white. The bowl pattern's gradient color harmonized with the petals on the ground and the roses petals on the bowl. Blackberries, elderberry fruits and leaves made a darker note in the composition.

### *My Working Process*

After carefully choosing the exact location

of each element, I took a photograph. Then I chose the painting size—a small one to give an intimate side—and support—wood medium for its smooth side. I drew the outline slightly on the prepared wood. Then I worked in layers of oil until the desired rendering. The bowl received more paint layers than the petals, for example. I hope to recreate the effects of matter. The process takes time because each layer has to completely dry before receiving a new one. When the painting is almost finished, I leave it out some time. Then, without the reference photo and with a new look, I reworked the contrasts and details to achieve the desired sensation.

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