

# ISLANDARTS



Winter 2010  
Vol. III - Issue IV

## MAGAZINE

[www.islandartsmag.ca](http://www.islandartsmag.ca)

Showcasing West Coast Artists



Feature Artist

# Linda Skalenda

"Lakeside Birch"



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Recycled Paper

\$2.95

Artful Gift Giving - pg. 11

Gabriola Island Studio Tour - December 18th

# ISLAND ARTS EXPO

Highlights from  
the 2nd Annual  
Island Arts Expo  
<http://expo.islandartsmag.ca>



transformation of the hall begins

artist Sue Coleman



opening ceremonies with Quaiquim  
First Nation elder Jessie Demerse



Comox artist Brian Buckrell



artists  
Lee  
Mackenzie  
& Joyce  
Furness  
from  
Powell  
River



art  
lovers  
enjoy  
the  
show



Santa drops by for a quick portrait by  
Karen Martin Sampson



Betty Boyle with her lovely  
paintings



Dan Gray takes  
his class outside



Mark Hobson gives a demo / workshop



Sofie Skapski  
displays her  
beautiful art



Helen Hallett of the Sandbar Cafe  
was the grand prize winner of a  
Mark Hobson original



Kerri Campbell was the grand prize  
winner of a Dan Gray original

**Next Year's Event  
is scheduled for  
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# ISLANDARTS

## MAGAZINE

[www.islandartsmag.ca](http://www.islandartsmag.ca)

Showcasing West Coast Artists



**Spring issue: Deadline January 15th**

Note: If you are going to be away during this period and would like to be included in the spring issue, make sure to get your ads in before you head south to warmer climates.

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*Be sure to make it one of your main stops this winter for all your Christmas Shopping.*



Opening night of the Banner Event brought many folks out to the Smashin' Glass Gallery. The event was a preview exhibition of new Parksville downtown street banners designed by nine local artists.

*A journey of a thousand miles begins with a cash advance.*



# ISLANDARTS

MAGAZINE

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## About Marketing:

We recently received a subscription for the magazine along with a beautiful artists card and a lovely note.

I flipped the card over and saw the words "Artwork by ... (artists name)". That was it. There was no contact information, website, phone number etc. I thought, what if I wanted to order some cards or get a hold of this artist? It would be nearly impossible.


Always remember to include your contact information on everything you do, even if it is just your name and website!



## Heather Brown

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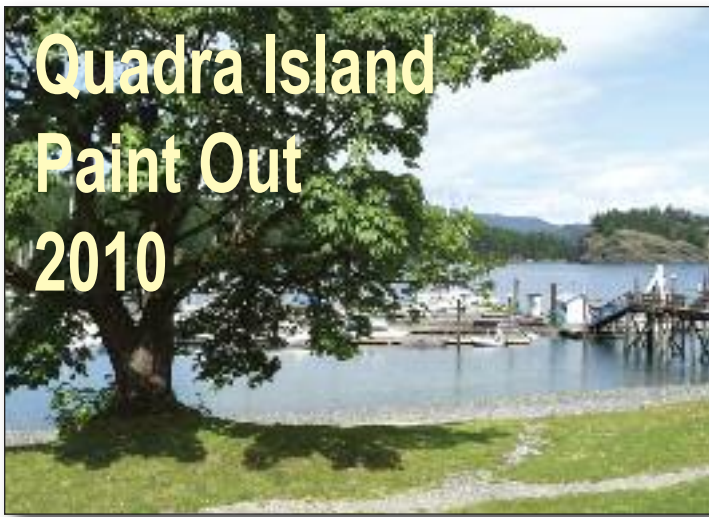
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Many have noticed Susan wearing this beautiful piece of jewelry. It is a commissioned piece designed by Heather Hamilton of Finely Found Designs as a momentum to the spirit of our beloved Cheyenne.

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*submitted by Sofie Skapski*

**“Rain out, more like it,”** I thought as I looked at the heavy sky from the ferry deck. Quadra Island itself was partially shrouded in soft mist. I hoped it wouldn't have dissipated by the time I joined up with the other artists on Rebecca Spit and set up my easel.

The Quadra Island Paint Out is organised by Nanci Cook of Firesign Art and Design Studio and B&B, in conjunction with the world wide plein air painting event. The weekend of September 11th and 12th, 2010, was the fifth of such events Nanci has tirelessly organised. The forecast of rain for the entire weekend kept away many of the usual participants, but the seven die-hard painters that came were determined to enjoy the event. They did.

The Great World Wide Paint Out is the brainchild of the International Plein Air Painters. This organisation is devoted to the promotion of plein air painting, their philosophy being that ...

..landscape artists have an obligation to emphasise the importance of saving all the green space in our world.

The international paint out is about artists all over the world getting outdoors and painting at the same time, celebrating the beauty and wonder of the natural world. Taking part in the event is an exciting prospect, knowing that you are one of thousands of other artists, all painting together in different parts of the globe. Our little group on Quadra Island was committed to doing just that despite the uncooperative weather.



Nanci Cook, organizer of the event

On Saturday, all the artists set up on Rebecca Spit, starting at about 9:30 am. The rain had still not begun to fall, and the mist was just

lifting, giving the land and water moodiness and a sense of mystery. Everyone painted furiously to catch the light which was rapidly changing. Raincoats and umbrellas came out as the drops began falling, until finally we broke down and set up our canopy over a picnic table. Grant Fuller, painting in watercolour, really appreciated this, but Nanci Cook and Marjorie Turnbull braved the rain longer than the rest of us as the water beaded up off their alkylid oils. We painted until 3:00 pm, by which time we all decided that we'd met our quota of paintings for the day. The idea of hot coffee, dry clothes, and warm surroundings may have had a lot to do with our decision.



Grant Fuller

On Sunday, after a delicious breakfast of home-made blueberry pancakes and bacon at Nanci's B&B, we headed for the Heriot Bay Inn. Light rain was falling but we were able to set up under the deep eaves on the inn porch. We still had a great view of the bay and the boats, and the stately maples at the water's edge, so there was no lack of inspiration for our paintings. At 3:00 pm we displayed the results of our two days of painting in the lounge of the inn. The Heriot Bay Inn supplied tasty snacks for the reception which we and our guests enjoyed, sitting around the fire. Good company, good food, and all the new creations displayed upon easels – a great way to end the paint out!

As I drove back to Courtenay along the highway, I contemplated the weekend. The joy of painting and the camaraderie of my companions more than made up for the glitch in the weather. Next year I'll be there, come rain or come shine, and I hope I'll see a lot more of my fellow artists at the 2011 Quadra Paint Out as well.



Marjorie Turnbull

For more information about the World Wide Paint Out visit:  
Nanci Cook's website: [www.firesignartanddesign.com](http://www.firesignartanddesign.com)  
The International Plein Air Painters website: [www.i-p-a-p.com](http://www.i-p-a-p.com)

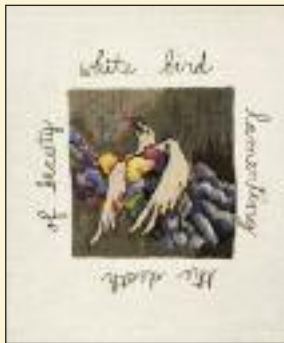


Sofie Skapski  
[www.sofieskapskiart.com](http://www.sofieskapskiart.com)

## The American Tapestry Alliance

is pleased to announce that Linda Wallace from Nanoose Bay and Elaine Duncan from Errington have had tapestries accepted into the American Tapestry Biennial 8. The juror, Rebecca A.T. Stevens, is the Consulting Curator for Contemporary Textiles at The Textile Museum in Washington, DC. Stevens selected sixty-four tapestries from 176 entries from 105 artists representing the US, Canada, UK, Denmark, France, Norway, Belgium, Mexico, Sweden, Czech Republic, Romania, Hungary, Brazil, Germany, Australia and Peru. Stevens says in her juror's statement: "Each work in this exhibition is a successful combination of concept and craft that makes the artists' intangible aesthetic idea concrete." The exhibition was showing at the Elder Gallery, Wesleyan Nebraska University, Lincoln, Nebraska until November 15, 2010. After that it will travel to The American Textile History Museum in Lowell, MA for showing from January 22-May 1, 2011.

Linda Wallace had two pieces accepted: "Hanging by a Thread" and "Threadbare". She says of her work, "After years of weaving carefully researched symbolic narrative work, speaking to infertility, feminism, ethics and biotechnology, this new series took me by surprise. The first prophetic bird appeared without planning, landing on my warp as I explored new techniques on a sample loom. Since then, a growing flock of avian tapestries have been emerging from my studio while small slightly odd looking birds appear in my sketch book. Perhaps they're a manifestation of a Jungian synchronicity. Perhaps they're nothing more than the tangible evidence of a playful subconscious."



Elaine Duncan's tapestry is titled: "Nature Designed: Acacia Bark". She says of her work, "I live in a small cottage situated in a forest on Vancouver Island. I am surrounded by gentle giants which are homes to birds, squirrels and insects. As I look around it appears chaotic. There are no manicured lawns, no perfectly planned floral borders, no trimmed hedges. But what looks like a mess to one person, another might see a perfect pattern emerging. There is a kind of disorganized rhythm---a repetition in pattern, composition and colour. When I walk through the forest I become more observant. In order to become better acquainted with nature, I have chosen to interpret her designs in a series of tapestries. The images are pictorial but there are many levels of abstraction as well. We must preserve nature in all its forms to keep the Earth alive and healthy." Duncan loves to teach tapestry, weave and travel. She was raised on Vancouver Island, but studied textiles at Oregon State University where she earned B.Sc and M.Sc degrees. [www.americantapestryalliance.org](http://www.americantapestryalliance.org)

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"Thanks for dropping off the extra copies of the magazine. I left them out on the coffee table during the Studio Tour and I wanted to pass on some of the rave commentary they elicited. In fact, I had to grab the last two of the portrait issue before they were scooped up. I hadn't realized folks were taking them. I kept hearing again, and again, how much people really like the magazine and look forward to the each issue. It is a lovely, well designed publication and all your hard work and talent pay off."

Perri



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## "Here to There"

### The Babushka Series by Fay St. Marie

Two years ago Parksville artist, Fay St. Marie, went on a mission trip to the Ukraine. She was with a team of ten woman volunteering with *Hungry for Life International* to help widows and orphans in villages by providing them with the basic necessities of life. Some of these staples were as basic as flour and sugar.

She was saddened by the harsh living conditions but also drawn to the spirit and determination of these brave women.

"When I returned to Canada I felt compelled to paint the babushka widows as they walked away with their precious bags of food and clothing. I want these paintings to communicate the way of life for these Ukrainian widows. Many of the widows struggle to get by every month. Also, it meant so much for me to be in Ukraine as my mother's parents immigrated from the western part of Ukraine to Saskatchewan."

Fay has 37 pieces in total in the exhibition; 28 of them depict life in the Ukraine, 5 are from her travels to France and 4 are of the west coast. Rich in texture and history many of the pieces adorn Ukrainian symbols which all have meaning.



Raised and educated in Saskatchewan, the exhibition is currently on display until January 31st, 2011, at the **Ukrainian Museum of Canada**, 910 Spadina Crescent E. Saskatoon, Saskatchewan

We look forward to Fay's exhibition coming to Vancouver Island some day soon.



*Fay* st. marie RFA

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## Colours on the Web *by Jeff Shields*

We work with a number of artists who like to design their own website and pick their own colours. This really simplifies things for us but occasionally we encounter a bit of a problem. Artists work in a medium where colours are reflective in nature while a computer monitor uses projected light with only red, green and blue components. Not all monitors will display the same colour the same way. Also there is the need to consider text/background contrast for easy readability.

There are number of websites that provide valuable information and tools to help with colour selection. One of my favourites is [www.colorsontheweb.com](http://www.colorsontheweb.com) which provides articles on colour theory, colour physics and the use of colour in design. The two tools I tend to use the most are the Colour Wizard and the Colour Contrast Analyzer.

The Colour Wizard allows you to choose a base colour and then provides a combination of colours with hue, saturation and tint & shade variations. Complimentary colours using a variety of techniques are also presented. Since a typical website will use 4 to 6 colours, it is important to use colours that go well together.

The Colour Contrast Analyzer allows you to enter background and text colours and calculates the visibility contrast ratio based on the accessibility guidelines as specified by the World Wide Web Consortium (W3C). It calculates a score for both large and small text and shows whether it passes or fails the guideline.


All colours used in these tools are expressed in RGB values as hex numbers which look something like #6B81AF, a light blue colour. The first 2 characters represent the amount of red, the next 2 the amount of green and the last 2 the amount of blue. Many graphics programs will provide the hex value for a colour. It is this value that is used to specify a colour for a website.

Colour theory for the web is a complex topic and tools such as these can assist the web designer in selecting the proper colour palette.

For more information on website colour selection you may contact Jeff Shields at 250-757-8003 or [jeff@yaadev.com](mailto:jeff@yaadev.com).

*Whether you need help designing your website from scratch or tweaking an existing site .... Give us a Call!*

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## Habits for Success

by Robert Genn

Not long ago the popular business coach John Di Lemme broadcast a simple idea that applies to anyone wishing to succeed. It goes like this:

"I am your constant companion. I am your greatest helper or heaviest burden. I will push you onward or drag you down to failure. I am completely at your command. Half the things you do you might just as well turn over to me and I will be able to do them quickly and correctly. I am easily managed--you must merely be firm with me. Show me exactly how you want something done and after a few lessons I will do it automatically. I am the servant of all great men, and, alas, of all failures as well. Those who are great, I have made great. Those who are failures, I have made failures. I am not a machine, though I work with all the precision of a machine plus the intelligence of a man. You may run me for a profit or run me for ruin--it makes no difference to me. Take me, train me, be firm with me, and I will place the world at your feet. Be easy with me and I will destroy you. Who am I? I am a habit!"

Favourable habits reap favourable results. It seems that simple habits contribute more to success than luck, happenstance, or even a favouring economy. Further, recent studies on the nature of genius indicate that self-generated habits are mighty muscles indeed. While all of us who wish to master specific skills need to tailor our habits accordingly, here are a few for starters:

Squeeze out paint in the morning before your coffee is cold.

Program creative work balanced with rest, exercise and study.

Train yourself to be regular, punctual and workmanlike.

Shoot down your lazy tendencies before they shoot you.

Do whatever it takes to honour your personal perception of quality. This may mean slowing down, speeding up, multi-tasking, single-tracking, going back to basics, being risky, being cautious, dreaming, concentrating, winging it or even reading the instructions. Apparently, one of the most common bad habits these days is not reading the instructions. This can apply to artists. We need to regularly refresh the habit of truly looking, truly seeing and truly understanding. No big deal. It's just a habit.

*Best regards, Robert*

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## Fudge

- 6 tablespoons butter
- 1/2 cup cocoa
- 1 pound box powdered sugar
- 4 tablespoons milk
- 1 tablespoon vanilla extract
- 1 cup salted mixed nuts, leave in whole pieces



Line a loaf pan with aluminum foil. Grease with butter. Melt butter in top of double boiler over simmering water. Add cocoa, stir until mixed. Add the rest of the ingredients, except the nuts. Stir until smooth and sugar has melted. Stir in the nuts. Quickly spread in loaf pan. Cool and cut into squares.

## Nutty Bars

- 1 egg
- 1 tsp. vanilla
- 1/4 tsp. salt
- 1 cup chopped walnuts
- 1 cup brown sugar
- 1/2 cup all purpose flour
- 1/4 tsp. baking soda

Beat egg slightly in bowl. Add sugar and vanilla. Stir. Mix in flour, salt, soda and nuts. Spread in greased 8 x 8" pan. Bake in 350 degree oven for about 20 minutes. Cool and cut into squares.

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What do you call a bunch of grandmasters of chess bragging about their games in a hotel lobby?

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The popular Christmas song "Jingle Bells" was actually written for Thanksgiving. The song was composed in 1857 by James Pierpont, and was originally called "One Horse Open Sleigh".

Why was Santa's little helper depressed?

Because he had low elf esteem.

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I first came across Linda Skalenda's artwork when she was a resident artist at TOSH (The Old School House) in Qualicum Beach. Linda's work is colourful and cheery, just like her personality.

Since leaving TOSH Linda's has expanded her horizons as I see more and more of her work throughout Vancouver Island.

We are pleased to feature Linda in this issue.

[www.lindaskalenda.com](http://www.lindaskalenda.com)

*You started career in interior decorating. How do you think it has influenced your paintings?*

I had so much fun helping clients choose colour and wall coverings to create a mood or perfect environment to make them feel happy living in the space. I try to capture the joy of those feelings when I create a scene on Canvas.

*How do you start a painting?*

I start by being in nature since I am primarily a landscape painter. I could be walking through the dark west coast forest and the sunlight lights up a golden maple from overhead. That will create a level of excitement a bit like falling in love each time and in that moment I just know I have to record those feelings I have experienced. Sometimes I sketch or use my camera but most of my paintings come to me from my memories of just being there

*What is your medium of choice and why?*

When I started painting I used watercolors and enjoyed the way the pigments intermingle with water and then create magical colours! Searching for more I then moved on to pastels - pure pigment in a stick! I experienced them for several years and enjoyed what they had to offer. In fact, I entered my first juried art show and won an Award of Excellence with a pastel painting. But after several years of working with the luscious pastels it was time to get back to brushes. I cannot describe the pleasure of the brush bouncing across the canvas. Whether it is oils or

acrylics, I have found what I need to do! I go back and forth between the two mediums. Oils are heavenly - they blend like nothing else and they are the easiest to work with although a little messy!

I also alternate between working with brushes and then I will switch it up and do a painting with palette knives only. It keeps me on my toes and constantly pushing myself to try something new.

*I know that you are constantly marketing and advertising your artwork. How important has that been to your success?*

It has been extremely important to connect with and share knowledge with other wonderful artists and to reach out to potential clients and Galleries. I have marketed myself by having a studio gallery in Nanaimo for two years and at the Old School House Art Centre for three. Now that I paint at my home studio I miss the interaction with fellow artists and clients. Before they could drop by any time to have a chat about the exciting world of



Now I do outdoor shows to reconnect, mostly in Victoria mainly because it is my home town and will be moving back in the near future. Getting out there is a lot of hard work but no matter what your goals are you have to do the leg work if you need or want to be recognized.

*What would you consider one of your pivotal points in your art career?*

Being juried in and accepted in “The Moss street Paint-In” organized by the Greater Victoria Art gallery was huge. It was there I took my first art lessons in that lovely old mansion as a youth. I felt I came full circle back in the neighborhood of Fairfield where I grew up.



It was a honor and a compliment to be invited and commissioned by The Lions Society “Spirit Bears in the City” program in 2006.

I painted a seven foot fiberglass bear in my studio for all to watch the progress. It was on display in a public space for six months in Victoria, and then auctioned off to raise money for children in need.

*When you are not painting, what do you enjoy doing?*

Thinking about my next painting. I know I’m obsessed but I can’t help it!



*What advise would you give aspiring artists?*

You’ve heard it before, paint, paint and then paint some more... each painting teaches you something new for the next. Of course paint what YOU Love.

Thanks Linda



|  |   |   |  |
|--|---|---|--|
|  | <p><b>SHOWCASING</b><br/><b>LOCAL ARTISTS</b></p> | <p>See our <b>2010 SHOW SCHEDULE</b> by visiting<br/><a href="http://www.pearlellisgallery.com">www.pearlellisgallery.com</a><br/>Located in downtown Comox,<br/>this is a non-profit society<br/>&amp; volunteer operated gallery.</p> | <p><b>OPEN DAILY</b><br/><b>1:00pm - 4:00pm</b><br/>Downtown Comox<br/><b>250-339-2822</b><br/>1729 Comox Ave. (lower level)</p> |
|--|---|---|--|

## Making a Difference - Bringing Art to Life for Children submitted by Lee Mackenzie

**It seems a rainbow is a popular choice.** "I'm going to paint a rainbow because I like all the colours," says Ella. Ella and five other children aged 5 to 7 crowd around a table in David Perun's Skylight Studio in Powell River. A rainbow needs a sky, so that's where they'll be starting today.

Guiding these kids through their earliest art projects is a form of art for David himself. And he doesn't need to reach far for his inspiration and memories of how loving and creating art grew in him.

As a boy, David lived in Toronto near Markham Village where character houses had been purchased, painted different colours, and the street turned into a boutique shopping area.



*"I guess I could say that was my first big hit of colour. The old Victorian houses, their bricks painted all different colours," he says. The comic book store in the Village was like a magnet for David and his older brother. "I just fell in love with the colours and the drawings." David smiles. "My brother and I would copy images from the books. Make them bigger or smaller and colour them. My favourite was Spiderman. Also the Fantastic Four. All those Marvel classics." His brother gave him his collection. "There were about 400," says David. "I grew it to about 5,000."*

But now a different form of art had captured David's attention, and he sold the comics and used the money for travel. *"I wanted to check out unusual architecture around the world. Monasteries, underground cities, the promenade in Barcelona.*

*I loved non-linear streets, shops tucked away, walking spaces to explore. That's what I hungered for."*

David's first experience of an art class was a course called Line and Form. He was at the Glendon campus of York University. *"I thought it was about the history of line and form." He smiles. "In fact it was an introductory course to drawing. I was totally afraid. Oh my gosh, what am I doing?" The professor taught drawing in a classic way, right from how to sharpen the pencil. "I enjoyed it so much I would sleep overnight in the art room rather than go home. I slept on a table." David laughs. "I startled the janitor more than once."*

The drawing course was just the start. David tried sculpture. *"I got such a strong response for my work the art department basically said to me, you must go on." David completed a fine arts degree in Montreal and toyed with the idea of setting up his own studio. "But really, I felt I wasn't ready. I didn't have a special thing I wanted to say. I also thought it would be lonely working alone."*

While still in Montreal he had a little mask-making business. One day a small group came by and was interested in the masks. *"They said they were in the first year of a little circus opening up," he says, smiling. "They said it was called Cirque de Soleil."*

He headed for New Mexico and Hawaii and got involved in non-traditional art in public spaces. *"But after a couple of years I decided I had to find a way to make a living." He got into the film industry, working with props and sets. "All my sculpting, painting and colour sense came in handy."*

After fifteen years in the film business, David and his wife Audrey decided the city wasn't the place they wanted to bring up their daughter Sophie. They'd been visiting the lower Sunshine Coast on weekends, but one day decided to venture farther north and moved to Powell River in 2005. *"For the next couple of years I was back and forth to Vancouver to the film industry. But I started to play around with ideas of how to work with all the potential to be explored in Powell River." One day Sophie looked up at a painting on the wall and said "Papa, what's this?" "Canvas" I said. "Could I paint on it too?" she asked.*

That Christmas Santa brought art supplies for Sophie. *"Three canvases and some acrylic paint," she says. "I still remember the smell of the paint. It smelled so good."*



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The idea of Sophie painting sparked a plan. David and Audrey set up a tent with tables and small easels at community events. *"It was such a beautiful thing to see children painting. And having their work treated as art."* David pauses for a moment, thinking back. *"I never felt I was an artist as a child because it never looked good. But I realize it didn't look good because I wasn't using good materials. We had faith that if we just gave the kids good materials and encouraged them to paint they would come up with their own composition. And if it was fun they would continue. Fun first, and then technique."*

Is teaching crowding out David's time to do his own creations? *"When I ask now what is my art? My art is this studio"* he says.

Rainbows will be emerging in Skylight Studio over the next few weeks. Today the children paint a pale blue sky, swishing the brushes over the canvas, sometimes carefully, sometimes with an energy that flips a spray of paint with every sweep. Carefree, and yet determined.



*"I'm always amazed at the intensity, the focus of the kids as they paint. It's a reminder to myself how when you're a kid everything has such an impact. I'm humbled by that intensity. Just support them. I feel I'm just there to support them. They smell the paint, feel the texture, and nothing in the world matters except that brushstroke."*

Lee Mackenzie is an artist living and working in Powell River. She paints and displays at Studio 3, 4710 Marine Avenue, in Powell River. [www.monkeytreestudio.com](http://www.monkeytreestudio.com)

Information on Skylight Studio and classes in painting and drawing, clay and stop animation and arrangements for birthday parties is available at [www.skylightart.ca](http://www.skylightart.ca), or by phoning 604-413-1452.

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## Reworking in Acrylics - by Bill Kerr

The thoughtful correction of deserving acrylic works is not merely over painting. Over painting should be used for minor adjustment or as part of the painting process much like the oil painter's blending. We are addressing the type of corrections and revisions made after looking at the painting for a few weeks or months even. This correction might involve the addition of a significant element, some re-composition or what you might term a renovation were it a dwelling.

To prepare for a correction you might have to watch out for the possibilities of "ickies", the previously beautiful brush marks which are now horribly out of place. I have seen a series of paintings of ladies whose over painted shoulders and necks looked like the "Clear-i-sil" patches of my youth, because they were painted over other work, hence my appellation of "ickies". If you are going to paint over a significant area prepare a proper surface, remove the "ickies". Canvasses must be sanded with a hand held block behind the offending lumps and bumps to support the area being sanded while panels need no such support.

**Plan your correction carefully.** The element requiring attention will likely need careful re-drawing. Had it been simple it would have been perfect the first time. If it is a straight forward issue like re-positioning a major element, I chalk it in with simple white chalk. The application of acrylic paint is not much affected by chalk dust. Elements requiring more detailed drawing can be carefully drawn in with wetted water colour pencil or "Caran d'Aches" water soluble crayons. Charcoal, soft lead pencils and non water-



We all decided it needed more people... but Where?

proof ink markers or "felts" tend to contaminate the new paint. Waterproof markers like "Sharpies" require a generous layer of paint to hide them and that may not be what the corrected element calls for.

**A good correction medium is gouache.** Not only does gouache handle well it is easily removed. I have used white gouache tinted with watercolour paint for temporary modification of a painting.

**The ultimate correction medium is water soluble oil paint.** For simply working with a soft brush nothing beats oil paint. The oil paint drawbacks that acrylic painters loath, the muddying and the drying time are no problem when simply correcting. The correction is the the penultimate layer over solid dried acrylic paint, it

can't get muddy. It is slow to dry which is great. Next morning if that Mona Lisa smile isn't quite right after several tries, eliminate the bitch again with a wet rag! When she is faultless, you can remove the work and replicate it in acrylic or get out the hair dryer and in no time this little section of oil work in the painting will be firm enough for transport. The oil paint bonds well to acrylic paint.



Added an extra done in wet Caran d'Aches water soluble crayons.

Standard corrections like cropping paintings on panels with a table saw, re stretching canvas onto smaller stretcher bars are often a good idea for those of us who put ten pounds of content in a five pound painting. It is rather difficult to eliminate content by re-working and seldom worth the effort although reducing the impact of content by graying out can often work. A rag loaded with a pleasant grays and some retarder, applied so that warm and cool grays blend nicely is a practical idea. The retarder will allow you to remove the graying effect from subject matter that you wish to highlight.

**When there is no hope... learn from the mistakes.** Some paintings simply were not a great idea, there is no hit in the composition or pitiful colour combinations and not much hope, but you can learn if you push it to the limits. You don't learn anything by simply tossing it. Glaze it, play with liquid acrylics, fool around with heavy bodied medium, try that brush that looks like a squeegee, use those tools and materials you bought on an impulse and that have been dormant since the day you first tried them. Experiment beyond your comfort zone, way beyond it. We can learn a lot if we push. You will likely end up with a rather gross painting so simply sign it "Adolph H." and giggle as you leave it where it might be found.



Here is the final revision with the star front and center.

[www.billkerrart.com](http://www.billkerrart.com)

"I have seen your magazine in some collectors hands this summer. Great job .. you really make a big difference to the art community."

MONK



## 2010 Gabriola Winter Art Affair

Saturday, December 18  
11 a.m. - 5 p.m.



We are pleased to announce the inaugural launch of the 2010 Gabriola Winter Art Affair (GWAA). This year we will be hosting over 30 local artists working in a variety of mediums such as glass, ceramics, jewelry, woodworking, painting, sculpture and textiles. In addition, some of our studios will be featuring accessories such as homemade soaps and apothecaries. Be it an item big or small we assure you that each is made with the utmost care and craftsmanship making each purchase the perfect gift for the ones you love the most.

Located just 20 minutes by ferry from Downtown Nanaimo, you can pick up a Gabriola Art Affair map at Artworks in the Folk-life Village or Slice of Life Gallery in the Madrona's Shopping Centre. An Igloo poster will indicate all studio locations!

*Enjoy a getaway to the "Isle of the Arts" this holiday season  
... we hope you enjoy!*

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I found I could say things with color and shapes that I couldn't say any other way - things I had no words for.  
*Georgia O'Keefe*



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## The Garrioch Notes

submitted by Diane McCarten

Ian Garrioch, BFA, MFA taught for 27 years in the art faculty of VIU. He also spent about 5 years as director of the Nanaimo Art Gallery and has taught summer school at Emily Carr. His art work is in the Canadian Art Bank, the BC provincial collection as well as in private collections in Canada, US and Europe.

I wanted to find out what such a talented and experienced artist would have to say about art so asked him several questions.

*When did you first become interested in Painting?*

Approximately 64 years ago my mother asked if I would be interested in taking lessons from a woman that lived several blocks over from our house in North Battleford, Sask. I suspect this was done since I seemed to draw a lot and sort of lived vicariously through those actions complete with sound effects, as I vaguely remember. Maybe she thought it would be a good idea to put some training behind a rather wild behaviour.

*What did you learn with that exposure?*

The woman helped me paint a snow scene (which I still have). My contribution to the snow scene at that point would be less but more hers however it did open my eyes to the possibilities of painting and to colour. I wouldn't call that painting, or a fair number that followed art by any sense but it was a beginning in the process of making imagery copied from nature.

*When did you first become interested in art?*

Many years later I moved to the United States and had to serve time in the US military. During that stint I shared quarters with Robert Graham (1938- 2008). Robert was actually born in Mexico and he was the first person I had ever met that had decided to commit himself to being a full time artist. When he got out of the military he attended San Francisco Art Institute eventually moving to Los Angeles and then finally opening a foundry in Venice Beach fabricating bronze sculptures. Originally he wanted to be a painter but found out he was colour blind. Meeting Robert came to influence my decision to study art and eventually I received a B.F.A. and an M.F.A. degree from the University of Washington in Seattle. (1970)

*At this point you have mentioned painting copies of nature when you were young and then your awakening to art later on. Can you discuss this difference?*

In simple terms I think the elements that begin the difference between copying and art are composition and content. Using landscape as image we can say that with one click of the camera (or paint) you can make a copy of that landscape but once an artist begins to arrange things (compose) then the elementary stage of statement begins because the image becomes reconstructed.

Photographers may go a step further to use filters, special lighting, chemical techniques, enlarging, blocking out etc. to enhance the result thus statement (content) becomes more complex. If one uses landscape as metaphor then it is not just about its appearance but something more. The driver behind content can become even more complex indeed even to the point of making fun of art itself for example. Most often there is a reason that gives birth to image so it is not derived only by observance. The viewer may not know or understand the basis of thought that began the painting and it isn't really necessary that they do to enjoy it. Paintings, in my opinion, are like a mirror upon which the viewer brings forth their experiences/ thoughts to play off of what the artist has contributed. This is the beauty of art. I think content begins with image (not to exclude non objective image) which is energized by a broad array of design and media elements that have their effect upon the presence of the work.

*Is a good forged painting art?*

Many such paintings are almost perfect copies of a particular artists work since they have fooled many an art expert thus allowing the fraud to be purchased and placed into renowned art collections. The motivation of the forger is not about art but to develop his skills in copying to make money. They are really handmade reproductions which trade upon the original artists authentic voice and reputation. Today we have digital processes to provide affordable reproductions/posters to the public but they are unlikely to be mistaken for anything of economic value in the same way that an original work would be. The value of reproduction processes (giclée prints etc.) is in allowing the experience of an original work to be enjoyed without the cost. Original works of art however are unique and have visual power no copy can entail.



" Beneath The Canopy"

*It is often said that you can't teach art so why would attending University be of value in understanding art if it can't be taught?*

This is a common notion but unfortunately it is largely a naive understanding of the processes involved. I taught art for 29 years at the university level. The notion does not explain why one sees such dramatic changes in students thinking and skill development after a number of courses have been passed under instruction. You can't teach a person to have the interest, the drive and the sensibility to become an artist but such is the case for all endeavors that tend to be complicated and catch peoples interest. Who will make themselves into a Civil Engineer or a Doctor of Medicine of all those that want it and start? The reality is that once we are past the wanting for any discipline, there is a lot to be learned that makes one who one is and whom one will eventually become. Having a knack for Engineering or Art is but a start (often referred to as talent). The process requires time and trial and in that our awareness of a discipline is enriched and broadened. Education does make us aware of all those that have struggled with our interest before us which in itself is a great awakening.

*Stay tuned for part 2 in the Spring Issue*

An advertisement for Karen Martin Sampson Art Studio. On the left is a painting of a woman with long dark hair, wearing a light green dress, sitting in a chair and reading a book. To the right of the painting is the text: "KAREN MARTIN SAMPSON", "Mt. M'Kusam ART STUDIO", "Supernova Valley", "1-250-282-0134", "by appointment", "commissions portraits accepted", "private lessons:", "Drawing", "Painting oil and pastel", "www.karenmartinarts.ca", and "karen@karenmartinarts.ca".

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## 'Twas the Night After Christmas

'Twas the night after Christmas and all through the trailer,  
the beer had gone flat and the pizza was staler.  
The tube socks hung empty, no candies or toys  
and I was camped out on my old Lay-Z-Boy.

The kids they weren't talking to me or my wife,  
the worst Christmas they said they had in their lives.  
My wife couldn't argue and neither could I,  
so I watched TV and my wife, she just cried.

When out in the yard the dog started barkin',  
I stood up and looked and I saw Sheriff Larkin. He yelled,  
"Roy I am sworn to uphold the laws and I got a complaint  
here from a feller named Claus."

I said, "Claus, I don't know nobody named Claus,  
and you ain't taking me in without probable cause."  
Then the Sheriff he said, "The man was shot at last night."  
I said, "That might have been me, just what's he look like."

The Sheriff replied, "Well he's a jolly old feller, with a big beer  
gut belly, that shakes when he laughs like a bowl full of jelly.  
He sports a long beard, and a nose like a cherry."  
I said, "Sheriff that sounds like my wife's sister Sherri."

It's no time for jokes Roy" the Sheriff he said.  
"The man I'm describing in dressed all in red.

I'm here for the truth now, it's time to come clean.  
Tell me what you've done, tell me what you've seen."

Well I started to lie then I thought what the heck,  
it wouldn't have been the first time that I've spent  
New Years in jail. I said, "Sheriff it happened last night  
about ten, and I thought that my wife had been drinking again."

When she walked in from work she was as white as a ghost.  
I thought maybe she had seen one of them UFO's.  
But she said that a bunch of deer had just flown over her head,  
and stopped on the roof of our good neighbour Red.

Well I ran outside to look and the sight made me shudder,  
a freezer full of venison standing right on Red's gutter.  
Well my hands were a shakin' as I grabbed my gun,  
when outta Red's chimney this feller did run.

And slung on his back was this bag over flowin'.  
I thought he stolen Red's stuff while old Red was out bowling'.  
So I yelled, "Drop fat boy, hands in the air!"  
But he went about his business like he hadn't a care.

So I popped a warning shot over his head.  
Well he dropped that bag and he jumped in that sled.  
And as he flew off I heard him extort,  
"That's assault with intent Roy, I'll see ya in court."

written by Jeff Foxworthy

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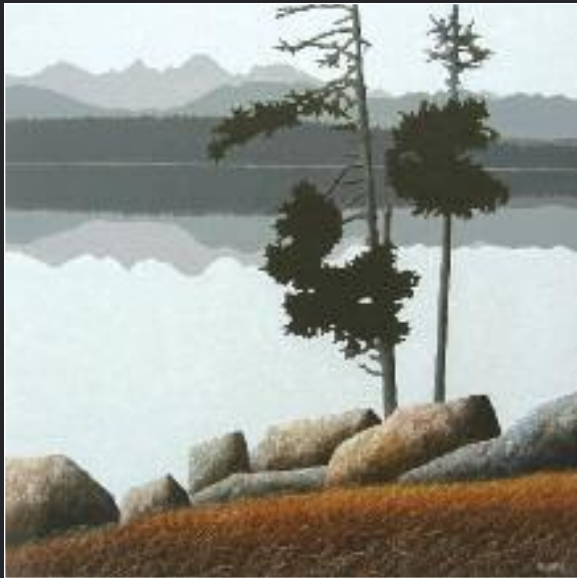


*Life is a succession of  
moments.  
To live each one  
is to succeed.*

*Corita Kent*

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**The fall Federation of Canadian Artists Art Show** was held at the Gallery @ Qualicum Art Supply, in Qualicum Beach.

The Arrowsmith FCA put on a strong show with over 40 paintings being exhibited.



**Mosaic 200**  
at The Old School House  
Qualicum Beach

An exhibition of 200 - 5 x 7" paintings adorned the walls of the Old School House. Thanks to Opus for donating the canvases and all the artists who participated. A successful show as 77 pieces were sold opening night.

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