

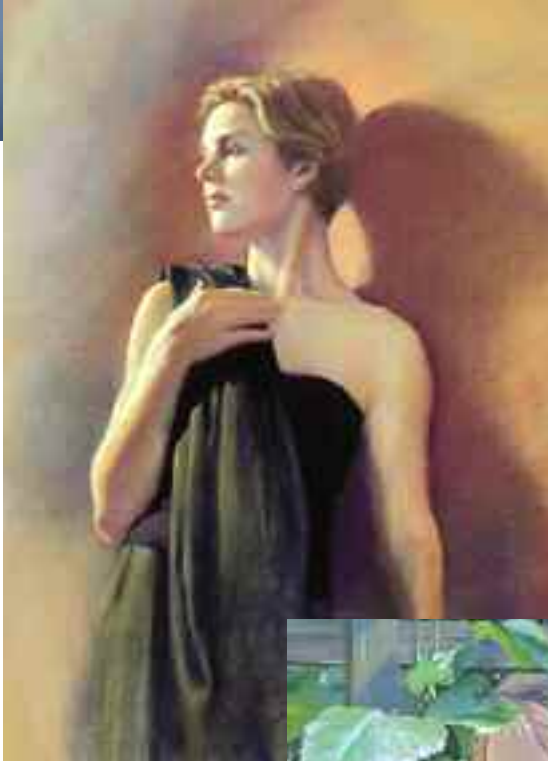


Island Arts Magazine

Winter 2009 Vol. II - Issue IV

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Island Arts Magazine



"Innocence"
Watercolour by Susan Schaefer

ISSN 1918-252X Island Arts Magazine

Published By:



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From the Editor

As we head towards the end of another year, all I can say is, "Whew, what a busy year!"

January - started off with a bang as usual, as I always plan out my whole year, production, deadlines, art shows etc. This gives me a blue print for the year. No winter vacation this month!

February - hard into production for the spring issue which featured Nana Cook. A visit to Nana's studio at Nanoose and a few cups of coffee later, the interview was complete.

March - we celebrated our One Year Anniversary for the magazine. The spring also brought together the concept of the Island Arts Expo. A wonderful visit from my brother had us playing tour guide and also brought about a renewed sense of the beauty of the island.

April - brought a one person show at the Rollin' Art Centre in Port Alberni. With 38 original acrylic paintings, it was a good thing that I hadn't gone away in January, as it left much time to create.

May - was a very busy month for art as we attended the Cumberland Market Day, the Kitty Coleman Woodland Garden Show and also Ken Kirkby's Paint by Numbers.

June - started with the Summer Island Art Magazine featuring Norma Jackson of Duncan and Elias Wakan of Gabriola Island. It was also the issue that announced the Island Arts Expo with a call for artists. June was a month for travel as we drove through the mountains out to Saskatchewan for a family reunion, which was way too much fun. While there I hosted a one day Exhibition of some of my new work, a great success, depleting my inventory of art.

July - was a fabulous month on the Island. Many art shows and events to attend starting with the Visions Studio Tour in Cowichan Bay and Duncan. Remember that glorious heat wave?

August - brought another deadline for the fall issue, plus by August 2nd we were already filled up for the Island Arts Expo! Wow, that happened quickly, a sign that the community was ready for such an event. August also took us out to the Pacific Rim to interview Mark Hobson, feature artist for the Fall Issue.

September - was spent traveling around the Island delivering Island Arts Magazines and Island Art Calendars. We also did a small camping trip up North to Port Hardy and Port McNeil in search of some North Island Artists. We found many!

October - came quickly with many deadlines, plus a quick trip out to Saskatchewan for Thanksgiving. Brrr it was cold!

November - marks the First Annual Island Arts Expo, which we have been gearing up since early March.

December - deliveries and Yes a trip to some warm exotic land, other then Qualicum Beach, or Saskatchewan! Another year in the planning!

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- Erica Jong



All Dressed Up

**Next Issue Deadline:
January 21st • Spring 2010**

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Recession Series:

Due to the economic times and also "To Give Herself a Kick in the Butt", West Coast Artist Cindy Mawle has given herself a real challenge. She is determined to paint 100 paintings in 100 days. Every few days Cindy posts her new paintings on her blog. To watch Cindy's progress and to cheer her on, please go to her website and follow her daily blog:

<http://www.cindymawle.com>

We'll check back with Cindy in January!

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Fifteen Years Strong

by Sharon Taylor

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We have had people from Saskatchewan and Mani-

toba take advantage of our facility when they come to spend a few winter months in Parksville. A California potter, visiting for a month, was thrilled to be able to use our facility, have people with similar interests to talk to and be able to share experiences.

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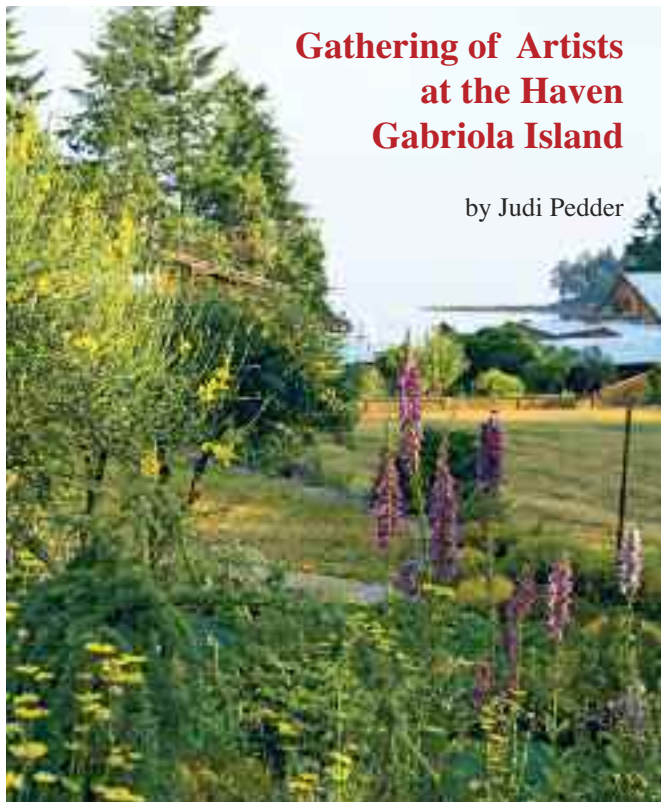
Words to paint by

by Irwin Greenberg

1. Paint every day.
2. Paint until you feel physical strain- take a break and then paint some more.
3. When at an impasse, look at the work of masters.
4. Buy the best materials you can afford.
5. Let your enthusiasm show.
6. Find the way to support yourself.
7. Develop a sense of humor about yourself.
8. Don't settle for yourself at your mediocre level.
9. Don't allow yourself to be crushed by failure.
Rembrandt had failures.
Success grows from failure.
10. Be a brother (or sister) to all struggling artists.
11. Keep it simple.
12. Know your art equipment and take care of it.
13. Have a set of materials ready wherever you go.
14. Always be on time for work, class and appointments.
15. Meet deadlines. Be better than your word.
16. Don't be envious of anyone who is more talented than you. Be the best you can be.
17. Prizes are nice, but the real competition is with your performance yesterday.
18. Go to sleep thinking about what you're going to do first thing tomorrow.
19. Analyze the work of great painters. Study how they emphasize and subordinate.
20. Throw yourself into each painting heart and soul.

Gathering of Artists at the Haven Gabriola Island

by Judi Pedder



My anticipation started in November, 2008 when I registered for the inaugural Federation of Canadian Artists workshop on Gabriola Island September 14-19, 2009 at The Haven. I knew I would never get to meet Stephen Quiller if I didn't take this opportunity, and as it turned out, I also met Alan Wylie, Kiff Holland and Brent Heighton.

On our first evening, we were given the locations we would visit. The next day, we drove to Drumbeg Provincial Park with Brian Attyeo (www.harbourgallery.com/atyeo_art.htm) as our instructor. Back in the 90's I took a 5-day workshop with Brian at Haliburton School of Fine Art in Ontario, where he 'blew me away' with wet-in-wet, tipping his full sheet to make the watercolour move. But now, using acrylics in a landscape-collage manner, he added bits of pre-painted torn paper here and there, later pulling it off to reveal 'surprises'.

On day 2, our location was a lovely private home with beautiful grounds high on a cliff. Brent Heighton painted a stunning depiction of the garden with groups of violet, yellow and red flowers clustered between huge sandstone rocks. I watched, fascinated by this master, as he took a tube of paint and squeezed it directly onto the canvas to create red flowers!

David Langevin (www.davidlangevin.com) shared many things about 'old masters' he'd learnt from conservation staff when he worked at a museum in Montreal. Never under-painting the whole canvas, they used only flesh-tints to paint the faces and hands, which is likely why the skin tones in these centuries-old works still have a glowing luminosity.

After a delicious lunch at The Haven, David showed us how he created his paintings of trees, using acrylic modelling paste for texture. He starts this 16-18 step process with a pencil drawing, darkening it with India ink and then the modelling paste, which

becomes transparent when it dries. He layers yellow, orange, dark purple (which goes into all the crevasses and is mostly wiped off) and continues with greens until he is satisfied. I found this process fascinating and my mind is juggling ideas for adapting it...

The third day, we were off to the other end of Gabriola to a private older home with an expanse of meadow and apple trees. Stephen Quiller as our instructor (www.quillergallery.com) quickly picked out one tree with a wide spreading shape. He



proceeded to layer colour over colour, painting with acrylics in watercolour fashion. He loves adding sheep to his paintings, and although there were none at this location, he included three under the tree. He explained that when he gets back to Colorado nobody will know that the sheep were not there!

Robert Genn arrived in his newly-acquired "van go" and that evening he demonstrated his intriguing technique. He painted all his darks first, waited until they dried, then added glazes until all blended in.

Day 4 found us out on the windy sandstone rocks of Berry Point. Susanne Northcott started off with a small ink and watercolour sketch. She circulated constantly and was great fun, but the wind took charge of some easels while the sun deepened shadows.

Day 5 started out with a critique by our first-day instructor. Very enlightening. The rest of the day was spent at The Haven with all instructors painting and circulating. That evening many paintings were on display for viewing and purchase by all the groups and the public.

Final thoughts? I'm glad I went; I learnt some interesting things but was disappointed that not one instructor used watercolours. I will in future only attend workshops where I can spend longer with fewer instructors. My efforts? Not even close to my current work, and will remain hidden. I'll be staying with the medium I love, and no, I won't be switching to acrylics.

Judi Pedder www.judipedder.com





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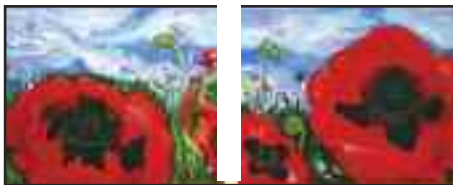
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- Some people are semi-sweet; others are just plain nutty.
- Don't cry over spilt milk, unless it's chocolate milk.
- There is a fine line between vice and addiction.
- When life presents you a rocky road, just eat your way out of it.
- Flowers and champagne may set the stage, but it's chocolate that steals the show.
- The best things in life are not fat free.
- When all else fails, fudge it!

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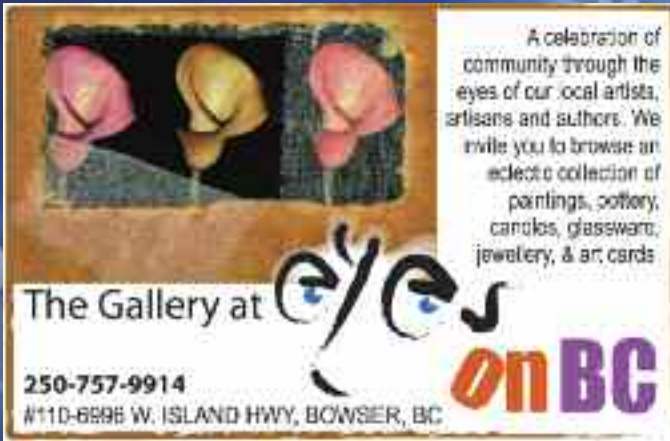
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- 1/4 cup water
- 3 tablespoons butter (room temp.)
- 1 1/2 cup coarsely chopped raw cashews or peanuts
- 2 teaspoon vanilla
- 1 teaspoon baking soda

The key to perfect brittle is adding baking soda. It reacts with the caramelized sugar to make the candy porous and not too hard-so it's easy to eat.

Butter a large baking sheet; set aside. In a large heavy saucepan, combine the sugar, corn syrup, water, and butter. Bring to a boil over moderately high heat, stirring constantly with a wooden spoon to dissolve sugar. Boil for 3 minutes.

Cook over moderate heat, stirring occasionally, to 240°F on candy thermometer, soft-ball stage (10-12 mins). (Or, use this cold water test. Using a spoon, drop small amount of hot mixture into very cold water. Dip your fingers into water and form mixture into a ball. Remove ball from water; it should immediately flatten and run between your fingers.)

Stir in nuts. Cook over moderate heat, stirring constantly, to 300° on candy thermometer, hard-crack stage (10 to 15 minutes). Watch carefully so mixture does not burn.



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With 2 forks, lift and pull candy into 14 x 12-inch rectangle. Pull gently to avoid tearing. Cool completely on wire rack. Break candy into pieces. Enjoy!



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Road Trip - Good for the Artistic Soul

by Yvonne Maximchuk

In September, my husband Al and I took a road trip across Canada, visiting a number of places and people of interest. I was excited by the idea of seeing the real Canada. I deeply desired to visit the sites of paintings by two artists, Tom Thomson (1877-1917) and W.J. Phillips (1884-1963), whose work I have admired my whole life. Their art, like mine, is characterized by an intense love of and immersion in nature. So, I packed my paint kit and embarked on a pilgrimage to visit and sketch in some of the places celebrated in their work.

I came to know of Canadian born Tom Thomson at a young age. His tragic death while not yet 40, after 4 or 5 years of intense painting, did not prevent him from becoming a Canadian icon. He was just beginning to take hold of his own style and lifestyle as a painter of the rugged Canadian landscape, canoeing, working, camping and painting in the Algonquin Park area of northern Ontario when Phillips arrived in Canada.

I first encountered W.J. Phillips on a quick visit to a gallery in Kelowna where I saw a small watercolor painting. I fell in love with the sheer beauty of the piece and set about finding out more about the artist.

W.J. Phillips emigrated from England with his family around 1913, in his late twenties. He traveled to the BC coast in 1927, directly to Alert Bay. I discovered his paintings and woodcuts of the area in which I live, long before I moved here...a foreshadowing of where my own life as a painter would begin to mature.

In the BC Rockies, W.J. packed into remote spots by foot and horseback to paint the wilderness. One of the places he painted repeatedly was Johnson's Canyon in Banff National Park. When we arrived there, I was astonished to find hundreds of tourists, strolling easily on a walkway constructed of large iron rods bolted to the side of the stony gorge, alongside the waterfalls. As we walked up the trail I wondered how W.J. had got in there with his paint kit intact. It could not have been easy. On the Prairies I looked for and found a few of the grain elevators featured in his central Canada paintings.

In Ontario we finally began to see "Tom Thomson" trees, and the rugged terrain of Algonquin Park and the Canadian Shield. His celebrated painting "Northern River" was rich, and rough with densely applied oil pigment was greatly admired by W.J. Although his own style was rooted in the dual traditions of the British pastoral watercolor and the clean design of the Japanese woodcut, he, like Tom, transcended the traditions from which their art sprang. They created paintings that expressed how the Canadian wilderness made them feel and put Canada on the "map" with our own authentically Canadian art.



Thanks to the work of many great Canadian painters, we contemporary artists enjoy unlimited freedom in our choice of subject matter and how to express it. As I sketched the distinctive places they had worked, I felt a strong sense of artistic continuity and gratitude towards Tom and W.J. Phillips. Next trip there will be a lot less driving and a lot more painting...

Artist Yvonne Maximchuk lives near Echo Bay on Gilford Island. She runs SeaRose Art Retreat. Contact her by: Phone **250-974-8134**
View the website at: www.searosestudio.net



"Heather with Peonies" oil, 14"x14"

Karen Martin Sampson is an award winning Canadian artist (with dual citizenship as a naturalized American) living in Sayward, BC on Vancouver Island. Her oils and pastels have been described as "dreamlike", "flowing", and "quiet, yet powerful".

We recently had a chance to visit and spend some time in Karen's studio. Let's enter her world!

When did you become interested in art?

I was quite ill as a child and sometimes spent months in bed. My Dad would bring me paper and pencils so I could draw, and entertained and inspired me by painting a mural on my wall. I never seriously considered doing anything else as a vocation.

What attracted you to Vancouver Island?

I came out to the island in 2002 for the first time to visit my husband-to-be, Bob Sampson, as he was living in Courtenay. The forest, mountains, and ocean were so incredibly beautiful that I was instantly in



"Woman in a Kimono" oil, 36"x36"

love with the place. I had long wanted to get away from the cities of the East and the hot, humid summers and bitter cold winters. Vancouver Island looked like paradise to me. I was also thrilled to learn that there was a thriving art community to become a part of.

Why have you chosen portraiture as your main interest?

I have always been very interested in the human face and form as a subject, more so than landscapes or still life. In my first oil painting class in art school I was surprised to learn that I had an innate ability to paint the model's portrait, finding the right colours, values, and proportions almost immediately. This led to a bit of a reputation as a "portrait" artist and it grew from there. My art history instructor commissioned me to paint her four teenage children in my senior year, another instructor promoted me to a radio station in Cleveland and I became the prize in a "Get the Picture" contest. I never really chose portraiture - it chose me.

How do you start a painting?

To begin a portrait commission I get to know the subject by visiting and talking with them. I find out what they have in mind, if they want to be formal or casual in the picture, what props they might want included, and any other information they can provide. I take many photos generally, although on occasion a client is interested in having a portrait from life done, but that isn't usual as most people don't have the patience for long sittings. I choose the best parts of the photos and work up a few fairly detailed compositions to show the client. Once the right one is decided on I make a more comprehensive drawing and enlarge that to fit the canvas, which is also a subject of discussion regarding size and proportion. I try to correct any loose ends in the preliminary drawing sketched onto the canvas. I was taught the paint-over-all method, whereby you work on the entire painting, not just a little bit at a time. The underpainting consists of establishing the values and then layers of colour are added gradually until the completion point is achieved.

What medium do you prefer to work with and why?

Karen Martin Sampson

I never really chose portraiture - it chose me.

Oil paint is by far my favorite medium. I have worked in watercolour and acrylic but they lack the luminescence and blending application that can be achieved with oil. I also very much like pastels. They are almost pure pigment and the colours are lusciously rich. It is possible to do fine detail and soft smudging, large painterly textures and delicate washes with both of these mediums. The only drawback to these mediums is that they are messy and time consuming to clean up. It is important to think of safe handling practices since pigments and solvents and pastel dust in the air can be toxic.

... more about Karen on page 18 ...

"Jessica in the Caledon Hills" oil, 36" x 72"



OLIVIA MENNIE



Born in England, Olivia had a passion for art from an early age. At the age of 15 she won a scholarship to the Sheffield College of Art, Yorkshire, studying full-time for 5 years.

After moving to Canada in 1965 she attended the Museum of Fine Arts, Montreal continuing her art studies with her mentor Arthur Lismer, a former alumni of the Sheffield College of Art.

Over the last 38 years, Olivia has exhibited and entered many shows, winning numerous awards. Even though she is talented in most subject matters, portraiture remains her passion.

Olivia's love of art and zest for life is contagious. A visit to her studio has your head spinning in all sorts of creative ways.

Let's get to know Olivia.

When did you become interested in art?

My earliest memory was as a small child in England. My grandmother would draw stick figures looking remarkably like her; in large hats, fox head, fur collars, high heels and a shopping bag. I was hooked.

By middle school I would draw detailed portraits of the movie star fan club photos I had sent away for - large toothy smiles and all. These drawings together with my school drawings won me a scholarship into the Sheffield College of Art.

Why have your chosen portraiture as your main interest?

Early on in art school I found drawing from a life model both what I loved and what I was best at. I have been drawing the human face and figure for over 55 years. It is still my enduring passion.

How do you start a painting?

When drawing from life, I run my hands over my paper, visualizing the figures, shape and form before committing drawing to paper. Using vine charcoal or pastel pencil, I make my preliminary drawing. Then I work on a series of diminishing corrections to the overall original statement (or map) of the head and features.

When the position of the head is decided you must work out the exact shape and proportion on paper to be altered during the course of the painting. Photos are also



"Reflections" soft pastel

useful at this stage to give your model a break and finish your painting in more detail. This is like creating a sculpture, only I do it in pastels.

What medium do you prefer to work with and why?

Pastels express my sheer delight in the mediums possibilities. It can be applied instantly and lends itself to lively, lustrous and velvety colours. It is especially wonderful with flowers creating spontaneous, fresh and fast results.



"I Remember When", soft pastel

Do you have any other passions?

I love to walk my dog on the beach. I read voraciously; novels, historical biographies, philosophy and art books. I love to garden (like Monet) ... it inspires my art. I like to listen to music when in my studio, all kinds, classical, jazz and my most favourite is any kind of guitar.

What advise would you give other artists?

Draw with an open mind. Art should never be boring or predictable. Explore new ideas and directions.

Having taught art for over 45 years, I have learned as much from my pupils as they have from me. Helping them problem solve, I have journeyed in new directions and challenged myself in ways I would never have known. Try new things and never limit yourself. HAVE FUN!!

Olivia continues to work out of her own "Olivia's Back Door studio".

She teaches classes locally in life drawing, pastels & mask making. She can be reached at **(250) 954-3432 in Parksville.**

"Paddock Buddies", soft pastel



I met Perrin Sparks a few years ago at the Gran Prix d'Art in Qualicum Beach. Shortly after that she and a couple of other Quadra Island artists had a showing at TOSH in Qualicum Beach. It didn't take me long to realize that the name Perrin Sparks and portraiture always go together.

When did you become interested in art?

I have been sketching as far back as I can remember. My Mom has drawings I did of family member and our pets when I was 10 or 11. But the art projects weren't confined to drawing. I loved craft and sewing projects and our garage was always full of my works in progress: from elaborate egg decorations to fabric appliqués.



"Teddy Bear"

What attracted you to Quadra Island?

Moving West from Texas, Larry, my husband, loved Alaska and I wanted to return to Northern California where much of my family still lives. To compromise, he started looking up and down the Coast and found a place on Vancouver Island, but it sold before we could get there, so we took a week and started in Sooke and worked our way north to Port McNeil. Someone suggested we take a hop over to one of the islands, so we decided to have lunch on Quadra. That turned into dinner and then we spent the night. The next morning we awoke to an eagle fishing outside our bedroom window. It was then we started looking for a place on the water. Our home on Village Bay Lake came up on the internet several months later and we were hooked!

Why have your chosen portraiture as your main interest?

The very first drawings I ever did were portraits. I've always been fascinated by people. My dad flew a lot and our reward for behaving was getting to go to the Los Angeles airport to pick him up. Mom would

set my two younger sisters and myself in chairs in the lobby and come back about 20 minutes later and we hadn't moved. We were mesmerized. It wasn't until recently that I began painting scenery.

How do you start a painting?

I try not to have a pre-conceived concept in place. I set up the model or place myself in a comfortable, shady spot outside and am as interested in seeing what happens as the next guy! I like to work on a toned surface (for example, Canson Miti-enties Steel Grey paper for pastel, or a thin orange wash for oil) usually the compliment of the predominant color of my image (blue-green for portraits, red-orange for landscapes). Once I've started I do take careful measurements to make sure I have my proportions correct. When working in pastel, I often start with 10 or 15 minutes in soft charcoal, much of which I dust off. In oil, I'll do a very thinned set of marks with a small round bristle brush. Then I block in the big dark and light shapes. I don't get into any sort of detail until the very end of the painting. For example, in a portrait, lips, nostrils, eyes, eyebrows, none of these are added until the last 1/3 of my total painting time. I need to see if the story is going to work as a whole before I throw some 40 or 50 hours into the details.

What medium do you prefer to work with and why?

I guess I'd have to say pastel, but oil paint is so versatile and I love, when it's working, the paint coming off the brush with two or three colors streaking across the canvas. The pastel is so much like drawing and I feel much more in control. I'm still learning how to master oil paint. Give me another mile or so of canvas and I ought to have it figured out. Lately I've been playing with gouache and then there's the intaglio etching which I've always had a deep passion about since I first took a printmaking class back in my 20's. I immediately bought a small press and dreamed of the day I could work in a bigger format. I've been lugging a larger, crated press around for almost 30 years.

How has your work changed over the years?

That's a hard question to answer. My earliest art training was focused entirely on



drawing and I didn't begin painting until the late 1990's. I watched my medical illustrations mature and my sense of design improve markedly during my career. But my medium was primarily black and white or very limited color (red for the arteries, blue for the veins). The moment I started using pastels my color pallet went berserk: blue faces, green hair, etc. I think

continued page 14 ...



Perrin Sparks

continued from page 13

it was a rebellion to all the control required in my day job. Now I'm seeing a more muted color pallet take over. I'm enchanted with the misty landscapes that surround our home.

Do you have any other passions?

My family says I was born with webs between my toes. Find a body of water and I was in it: from swimming, to canoeing and windsurfing, any excuse to get wet! Today, as I'm strictly a warm water fan, I still swim regularly, but that's about as athletic as I get. I'm addicted to beautiful fabrics and if I weren't so involved in the painting and printmaking, I'd probably join the army of quilters on the island. Then there's the cooking... but I digress.

What advise would you give to other artists?


First, if you're interested in representational painting, learn how to draw. It's a skill that can be taught and all that's needed is a will to stick with it! It isn't something that you acquire after a couple of months of 20-minute sketches. That won't hack it! Find some artist whose work you admire and copy several of their works, stroke for stroke. Take a workshop from 4 or 5 different artists. Then go home and paint the equivalent of a mile of canvas. That's all there is to it! You'll be an artist to be proud of, I promise.

That's Great Advise. Thank you!



P.S.

Prismacolor has come out with a new line of soft pastels, available in sets of 12, 24, and 48. They are using Perrin's painting "Almost Asleep" (the one depicted in her ad above) for the packaging and promotional art for the product which started shipping in July of this year.



This gallery has featured exhibitions and sales by established and emerging local artists since 1977. It is a registered non-profit Society composed and operated entirely by volunteers.

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Why do people constantly return to the refrigerator with hopes that something new to eat will have materialized?

Life management begins with mind management. The quality of your life is influenced by the quality of your thoughts. Your thoughts do form your world. Scarce thoughts create a life of scarcity. Thoughts of abundance lead to abundant circumstances.

Robin S. Sharma

TIP: When someone says, I love this painting. DON'T point out areas you struggled with. Don't destroy the magic for collectors. Instead just say "thank you, I'm glad you like it", and tell them the inspiration behind the painting, or if there is a good story on how you found that location, or special item, or that you paint the flowers from your own gardens, that type of information.

For the Birds - Winter Suet

- 1 cup crunchy peanut butter
- 2 cups quick oatmeal
- 1 cup white flour
- 1 cup lard
- 2 cups corn meal
- 1/3 cup sugar

Melt the lard and peanut butter.
Stir in the remaining ingredients.

Pour suet mixture into an 8 x 8" pan. Let harden. Cut into pieces. Hang in a meshed bag. Store remaining suet in the freezer. You'll make lots of new feathered friends this winter.



Plein Air in Public *by Bill Kerr*

After such a glorious sunny summer those of us who paint outdoors are truly grateful. As I write near mid October the reliable fall rains still have not come. They must be in the mail. We continue to work outdoors.

Plein air enthusiasts in these parts work in two environments. We usually work in small groups, more or less alone and unobserved. In the Comox Valley, Marilyn Timms organizes Saturday morning groups and I gather folks for Tuesday evening sessions. We head for beaches, rivers, marinas, heritage homes and the like.

But several artists who are active in these groups also go to the North Island's larger organized paint-outs every summer. This summer my friends and I attended the Qualicum Gran Prix d'Art, Comox Valley Musicfest, Comox Valley Local Colours Festival and the Quadra Island Paint-Out.

Brent Lynch
at Rebecca Spit



These events are public, in the extreme. Those new to the idea of painting in public will, as Grant Fuller says, find the back of their neck getting a little warm and it isn't the sun. However the public is encouraging for the most part. That is good, as it arms one to deflect and disregard the few who are critics. While painting in Local Colours I was informed that "the pavement in the coffee garden doesn't look at all like that.' It is dull grey". I had painted a multi-hued mix of soft tones. As politely as I could I replied "I could paint it grey but I am not likely to. What do you think of the tables and chairs"? In a decade of public painting that is about as critical as anyone has been. When I think of the critical comments I drew playing hockey it is a very small price to pay for the joy of painting outdoors where people are. That is where the action and the fun is!



The price of public painting is a little bit higher in France. You are observed very closely and sometimes a touch more critically. A lady painting with me in a group in a busy small town centre had her painting closely observed by an older fellow. He hmmm'd a bit, scratched his chin and then looked right at her and offered this strange praise, "My, but you are brave".

It takes a while to gain the confidence to paint in public. However if you show your work in public places there is no logical reason not to show it being done. The editor of this publication, Susan, related to me "I started painting at TOSH to overcome my fear of painting in front of people. Now, I have no problem with it at all."

We are humans and social animals so not surprisingly painting in public can be a very rewarding experience. You will overcome your hesitance as easily as you overcame being a little shy when you were a child. The fear of public painting is really a matter of being a bit shy. You will quickly discover a large part of the enjoyment is the interaction with other artists and interested people.

Try it, you'll like it. You will soon be another ambassador for art.

Photos compliment of Terry Shepherd • www.billkerrart.com

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A K Photos and Digimagiclée

by Grant Kernan

A K Photos and Digimagiclée Part 2 – The Process

In the last installment, I discussed the background of “Giclée” prints. Today I wish to discuss the process of making high quality Fine Art Reproductions.

I carefully light art with HID North-lights. These units produce almost NO UV and VERY LITTLE HEAT. Polarizing material and UV filters are placed in the light path. This combination is used to light shiny originals and to either emphasize or to minimize the texture from brush strokes and thicker paint. I can reproduce the texture from rough watercolor paper or eliminate its texture entirely. The lamps in North-lights have been carefully matched to the tri-linear CCD in the Betterlight scanning back. The pure data from this technology produces the cleanest, most accurate color and the smoothest gradations in the industry. I use a precision Swiss made Sinar camera to avoid the expansion - contraction issue associated with wood and humidity. I carefully align the camera to itself and then I align the best German optics to a custom made Copyboard to produce the sharpest images possible. I am not restricted to imaging small paintings and I can work on location, in a gallery or in my studio.

Not all “Giclée” is made equal. Most papers and canvases employ Chemical Optical Brighteners. These will fail over time. Prints will yellow. I offer a few products without Optical Brighteners. Some printers laminate their canvas prints with a cheap plastic adhesive coating. This process is quick and easy but it results in an inferior product. The image loses its depth and the adhesive will react with the ink and will yellow over time. Since the adhesive is basically taped to the surface it can peel the ink coating from the canvas. Let me ask you this. Would you laminate an original water colour painting? This screams in the face of museum standards and is not up to conservation quality. Adhesive laminated canvas prints should not be referred to as Giclée. They should be called “Art Décor”.

Instead, I use a crystal clear polymer acrylic medium, which is a thermal plastic. This application soaks into the micro pores of the aqueous receptor coat, bonding with it and making the canvas flexible, highly stretchable and waterproof. Sharper edged stretchers can be used without cracking the canvas. A water soaked cloth may be used to clean the front surface. Artists can paint upon this preparation with most fine art materials, as the polymer is essentially an isolation coat. This combination of archival materials may be considered an under painting, allowing artists an exciting new approach to making images. If an artist paints over the canvas then another isolation coat should be applied and then a polymer varnish with an embedded UV filter. The beauty here is that this final varnish is fully removable allowing cleaning and or conservation in the event of graffiti. The canvas is fully protected.

In a similar way that offset lithographic art reproduction has been misrepresented as “Fine Art Prints”, the misappropriation

of the term Giclée has led to confusion in the buying public. Indeed, hand pulled screen prints, intaglio, woodcut and stone lithographs are Fine Art Original Prints but Fine Art Reproductions need to be labeled as such. Therefore, I call my process Giclée Fine Art Reproduction. Original Photographs may use the very same materials and printing techniques but to label them as Giclée is simply generating more confusion. Therefore I label my photographs as Original Digital Photographs or Digigraphs.



Grant Kernan
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Trust in yourself. Your perceptions are often far more accurate than you are willing to believe.

Claudia Black

Mom's Poppycock

What would the holidays be with out some gooey chewy poppycock? It is so good you better make two batches. Warning: This is very addictive. You can not eat just a little.

8 cups popped corn
3 cups peanuts - roasted in the oven till brown

Syrup:

1/2 corn syrup
1 1/3 cup brown sugar
1/2 teaspoon cream of tartar
1/2 cup butter

Melt the above in a sauce pan and bring to a boil, until it reaches a hard ball stage. (to test place a few drops of syrup into a cup of cold water, if it hardens, then the syrup is ready)

Remove from heat and add:
1 teaspoon vanilla
1/2 teaspoon baking soda

Quickly pour this over the popcorn and peanut mixture. Working fast spread it onto a greased cookie sheet. Let cool and break into pieces. ENJOY!

Artists Gone Raven Mad at the Crow Show

by Jeff Shields



by artist John Beder, Comox

On October 22, we attended the opening of the Crow Show at the Magnolia Gallery in Cumberland. "Artists Gone Raven Mad" had painted, sculpted, welded, soldered and molded images of crows and ravens for the theme of this exhibit. And I must say, I was impressed with the diversity.

Twenty-six artists submitted their work of pottery, jewellery, sculpture and sixty-three paintings. Sold stickers appeared on many pieces during the opening which always signifies a successful event.



Teresa Wild of Cumberland stands next to her 'Hoodoos' painting

Some of the artists in attendance were Brian Buckrell, Susan Schaefer, April Lacheur, Leslie Dunsmore, Teresa Wild, Kira Newmann and Lucy Schappy. Carey Anderson had returned from Calgary the day before and managed to get his submission ready in time and made it to the opening. It was fun to mingle and chat with those we knew and meet those we didn't.

Kate Jones did a superb job putting this excellent show together and we hope that many of you also had a chance to see it.

photos by Dwayne Rourke



by artist Bentley Le Baron of Denman Island



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Karen Martin Sampson

... continued from page 11

How has your work changed over the years?

Over the years I have become more adept at total picture composition than I used to be. For a while I was influenced by the painter Wayne Theibaud and just painted the subject on a totally white background, using lots of bright colour within the figure and around the edges. Later I was using darker backgrounds but still concentrating on only the figure for any kind of image detail. I began to use more "props" in time and experimented with landscape backgrounds and lots of sky and clouds. Now I seem to be returning to the use of a plainer background and focusing on the subject, but I don't expect to revert to the all white I once used. I am using textiles more in some of my images and am planning a series of figures with lots of fabric draped around.

Do you have any other passions?

My other passions include nature & learning to keep my personal ecological footprint to a minimum, and spreading the word about the health of the planet, animal & human rights, being vegetarian, and, of course, my family. My other artistic passion is fibre arts. I love any form of weaving & needleart; sewing, embroi-

dery, quilting, knitting, crocheting, tating, beading, and needlepoint. In addition I love silk painting which is totally different from canvas painting and much more like play for me. The last big textile project I undertook was the design and making of my silk wedding gown seven years ago which involved farthingale- like boning, rusching, and embroidery. I also am an AVID reader.

What advise would you give to other artists?

Keep honing your skills. I will never be as accomplished as I would like to be and that is a good thing because it keeps me free of complacency. If being a professional is important to you then learning about the business side is very important. Get your work out there as much as possible and keep up with technology. The system is changing, galleries are becoming less important for success, but being a great self promoter and learning to use the internet wisely seem to be the new direction.

More important than anything, feel the passion of what you are doing. If you aren't enjoying the process perhaps you need to be doing something else!

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DeCosmos Fine Arts Society Fall Art Show

The Gallery @ Qualicum Art Supply, Qualicum Beach

October 23rd was the grand opening of the DeCosmos Fall Show at The Gallery @ Qualicum Art Supply in Qualicum Beach. With 96 pieces of art, the guests had much to look at and talk about. The diversity of art in the society is astounding. The vast mix of paintings, baskets and pottery all worked well together.



Bill and Bonnie Luchtmeijer did a great job in organizing this exhibit. Visit The Gallery @ Qualicum Art Supply often as the shows change monthly.

For more information on the DeCosmos Fine Arts Society please refer to their website:
www.members.shaw.ca/decosmosoceanside



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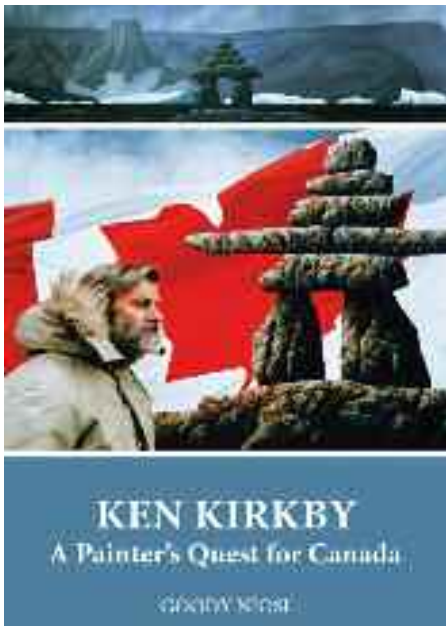
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“Drag your thoughts away from our troubles - by the ears,
by the heels, or any other way you can manage.
It's the healthiest thing a body can do.”
Mark Twain

About Books:



ISBN 978-0-9810735-7-6
Publisher: Libros Publishing Ltd.
www.libroslibertad.ca

Ken Kirkby's biography, *A Painter's Quest for Canada* by Goody Niosi, takes the reader through a wide range of emotions: love, despair, anger and joy. You'll be touched by the hardship and heartache that Ken went through from an early age throughout his life.

It tells the story of his youth in Portugal where the headmaster of the school whipped him 138 times. His education at the feet of three men; an old fisherman, an architect and his father encouraged an independent spirit and strong mind. It instilled a thirst for the Canadian Arctic..

Ken arrived in Canada at the age of 18. He eventually made his way north to the Peace River district where he fell in love. It tells of his experiences and his despair when his fiancée was tragically killed. Overwhelmed by his loss, he finally headed to the arctic where he met and travelled with an Inuit community.

After five years, he returned to Vancouver and later moved to Toronto where he fought for the creation of Nunavut. His love/hate relationship with the media and public and how he communicated his message is truly remarkable.

This book is inspirational and a fantastic read; the vastness of the arctic, the oneness with nature, the simplicity of life and survival in extreme conditions will stir your soul. Niosi captured it all.

This is a book that every artist, every adventurer, every person who has ever wanted to change the world should read. The reader will be inspired by Ken's diligence and his perseverance.

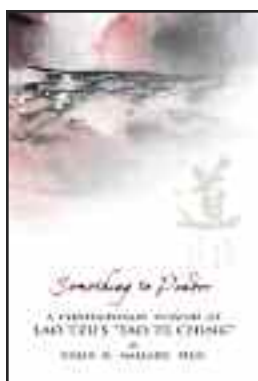
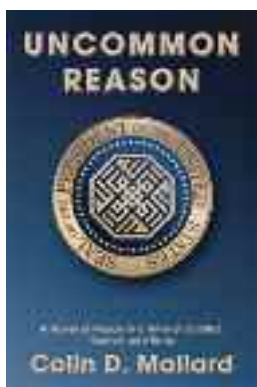
Ken Kirkby is currently the President of the Nile Creek Enhancement Society and lives in Bowser.

www.nilecreek.org

Comox Valley, author and photographer Colin Mallard, won awards from the National "Best Books 2009 Awards in Los Angeles.

Something To Ponder, reflections from Lao Tzu's Tao Te Ching, was the winner in the category, "Eastern Religions." The spacious layout, use of the authors photographs, and beautiful contemporary poetry reveal the wisdom and simplicity of Lao Tzu's profound observations on life.

The novel, *Uncommon Reason*, was honored as a finalist in the "Visionary Fiction category." A political spiritual thriller, it's an examination of contemporary society, particularly the rise of terrorism and counter-terrorism. It explores the nature of conflict and peace and points to the alternatives. The book is rooted in the wisdom of Lao Tzu.



To purchase these or any other books or to view Colin's photographs go to: www.colinmallard.com



"Waiting for Summer", by Colin Mallard

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Teresa Knight and Sofie Skapski. Art Show and Sale. March 3 - March 15 2010.
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www.teresaknight.com
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SAYWARD:
Sampson, Karen Martin

GABRIOLA ISLAND:
Jupiter Ranch
The Haven

TOFINO:
Elements Pottery Studio
Reflecting Spirit Gallery

LADYSMITH
NorthStar Studio

UCLUELET:
Reflecting Spirit Gallery



Thank You for helping to make this show possible.

Thanks to all our exhibitors:

Ken Kirkby • Arthur Underhill • Sharon A Stone • Grant Kernan
Karin Valeri • Marie Olsson • Debbie Goodman • Lilia Riabets
Yolande Fournier • Linda Tenney • Bill & Bonnie Basaraba
Elspeth Armstrong • Nanci Cook • Elissa Anthony • Bill Helin
Brenda Chalifoux-Luscombe • Arlene McLeod • Horst Loewel
Doris Schrekel • Colin Mallard • Carey Anderson • Teresa Knight
Olivia Mennie • Margaret Burns • Cecile van Woensel
Norma Jackson • Jill Adamson • Susan Schaefer • Sofie Skapski
Cindy Mawle • Joanne Shaw • Dan Gray

A special thanks to our presenters:

Dan F. Gray • Arthur Underhill • Bill Helin • Norma Jackson
Brad Grigor • Jeff Shields • Ken Kirkby • Ruth Payne
• Elissa Anthony

Thanks to our judges, **Ken Kirkby** and **Olivia Mennie** and all those who entered the Juried Student Art Show.

Our volunteers were too many to mention, but a Huge thanks to the Volunteer Coordinators: Lynda Reid & Candace Cowan

Special thanks to Helen Hallett and her staff from the Sandbar Cafe for keeping us nourished all weekend.

Thanks to our musicians for keeping the rhythm:

3 Unplugged • David Somers and Chris Manuel
Peter Thomas Mason • Bob Hiebert • The students of SD69

And an extra special thank-you to **Jim Powell** of School District 69 for his invaluable assistance.

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For photos, news on the event and to see the winners of the Student Art Show, please go to our website:

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Thank you and See you Next Year!



Seasons Greetings
from the Island
Arts Magazine

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