

# THE INSIDE VIEW

A SERIES OF ARTICLES  
LOOKING INTO PROFESSIONAL  
ARTIST STUDIOS



## JAN CRAWFORD, AFCA

I have had a moving studio for the past fifteen years, dividing my time between my home in North Vancouver, and our house in Penticton: one studio in the city, the other one in an orchard setting.

My first studio was not much more than an easel that I would fit in a vacant corner of my living space. From there, it grew into a larger bedroom with a south-facing window. Over the years my studio space further changed and was adapted to the media I worked with and my overall art practice. Before I turned to acrylics in 2005, I was a printmaker at Malaspina Printmakers Studio for almost twenty years. In this shared studio space, I produced 150 large watercolour monotypes and enjoyed the company of fellow printmakers, realizing how valuable it was to have other artists near by to exchange ideas and offer critiques.

Since 2010 I have been mainly painting large preserve jars, filled with home-made jelly or peaches and cherries from my own orchard. I once mentioned to a gallery owner that carries my work. "My work could not get more authentic—I pick our sour cherries, make jelly, take photos, then paint my still-life." If studio space is a place where one develops unique artistic expression, then our orchard has been a studio for me as well. On a typical hot July evening, I would walk out to the end of our long driveway, set up my still life and take shots as the evening sun is setting.

From Osoyoos to Kelowna, this stretch of orchards, lakes and rolling hills has influenced what and why I paint for many years. It is this agricultural land that has defined my artistic path. When I look at our many canning jars, it is no wonder I value "Mason, made in Canada".

Whether I am in the North Shore or Penticton, my studio has always had a calm atmosphere. The CBC plays in the background while I paint; usually for four hours a sitting. I do not listen to music as I find it emotionally distracting. My studio is the place where I plan a body of work, write in my



journal and sketch out ideas as I look at the many photos scattered on the floor. After I prep and draw on my canvas, I spend considerable time mixing colour while looking at a specific still life shot. This style of painting is slow but for me it is meditative and peaceful.

The studio is very personal for most artists and it is our ongoing relationship with that space, inside or out, that in part defines us as artists. [www.jancrawford.com](http://www.jancrawford.com)



Join Jan Crawford, AFCA for her 2-day FCA workshop "Introduction to Glazing" at the Federation Gallery on Granville Island on March 7 & 21, 2016. For more information on this course and to register now, visit [www.artists.ca/education](http://www.artists.ca/education)