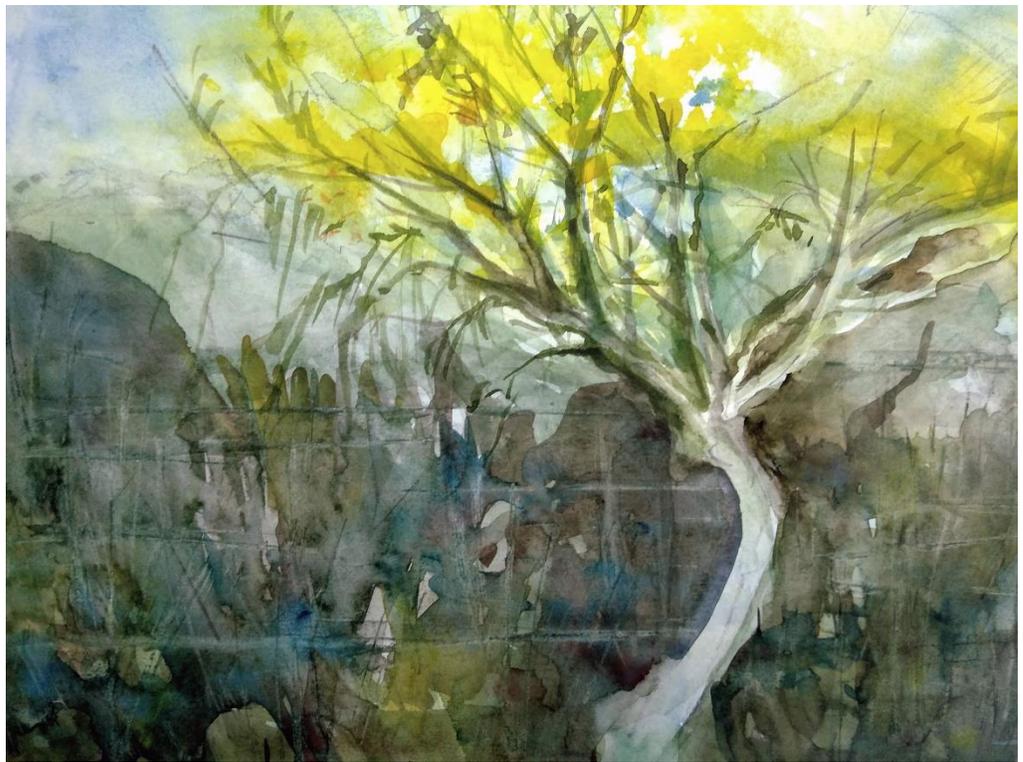


TIFFT GRANT FINAL REPORT



June 2021

TERRI GAY

Documentation of final work related to the 2020-2021 Janet Tift Grant.

Above: Dancing Palo Verde, Tucson

INTRODUCTION

The Tiff Grant seeks to “provide commentary on Janet’s approaches to art and benefits resulting from the grant.” It also looks to “generate a creative response to Janet’s approaches.”

I can best respond with some narrative and with watercolors and sketches to demonstrate Janet’s concepts and techniques as I sense them.

“The artwork that appears on my website can be interpreted as a form of my biography,” said Janet. Every artist, whether or not they intend to, leaves a biography through their art. Not all are aware of that, but Janet certainly was. I am aware that my art, created not only for this project but any and all of it will be a map of my life. I’m glad this project will be part of that.

SKETCHBOOKS

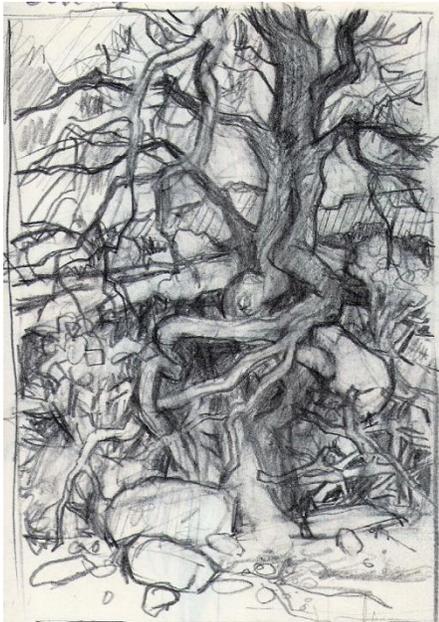
To carry a sketchbook means it is there to record moments of inspirations or ideas for paintings, but often they’re just for fun. They help capture some exemplary architecture or an amazing assortment of people at a train station or just some memories. Sketches in airports are some of my favorites. Others record moments in a way that a photo never could.

Janet seems to have always had a sketchbook with her, stockpiling an enormous amount of inspiration!

“Sketches limit the amount of visual data chosen from real observations.” Janet is correct that visual data needs to be limited in order to develop full-fledged paintings.

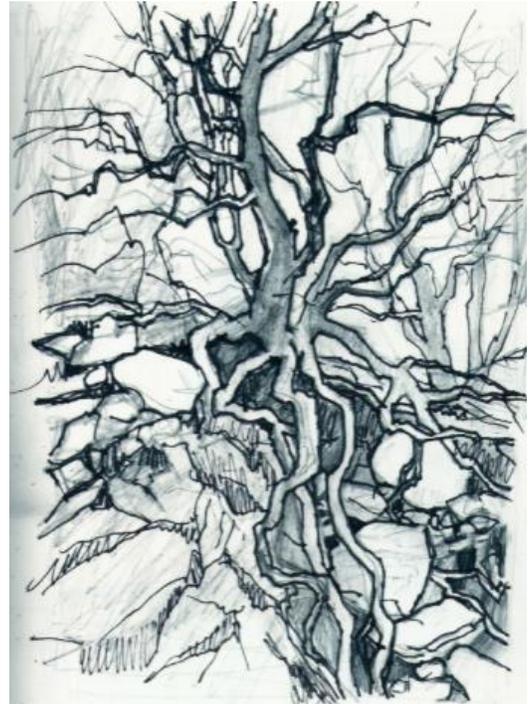
Here is a page from my sketchbook of a recent trip. Fully developed paintings may evolve from these.





Thumbnails are usually small organizational drawings to set the stage for larger paintings. They're necessary to plan a full sized, finished painting, she says. I have finally begun using thumbnails regularly.

Janet's linework is one of my favorite aspects of her work. Her tree sketches are awesome! Negative space is important to her work. It's evident in much of her art but most strongly in pieces such as "Palo Verde on a Bank" and "Mesquite on a Bank."



Janet draws very well, and delves into the emotion of color and shape. It was informative to see how Janet did so. I am still separated from emotion in my paintings with occasional

exceptions. I think I may grow into that eventually.



Beyond her linework is an understanding of value. Value and thumbnail sketches provided the structure for strong compositions.

Two value sketches.



The following pages document art created in the last six months as I explored Janet's type of subjects and styles.

PALO VERDES, SERIES



Janet made excellent use of negative space. I've attempted that here.



Her trees are so accurately drawn there is no doubt if one is a mesquite or palo verde.



BOTANICAL STUDIES, SERIES

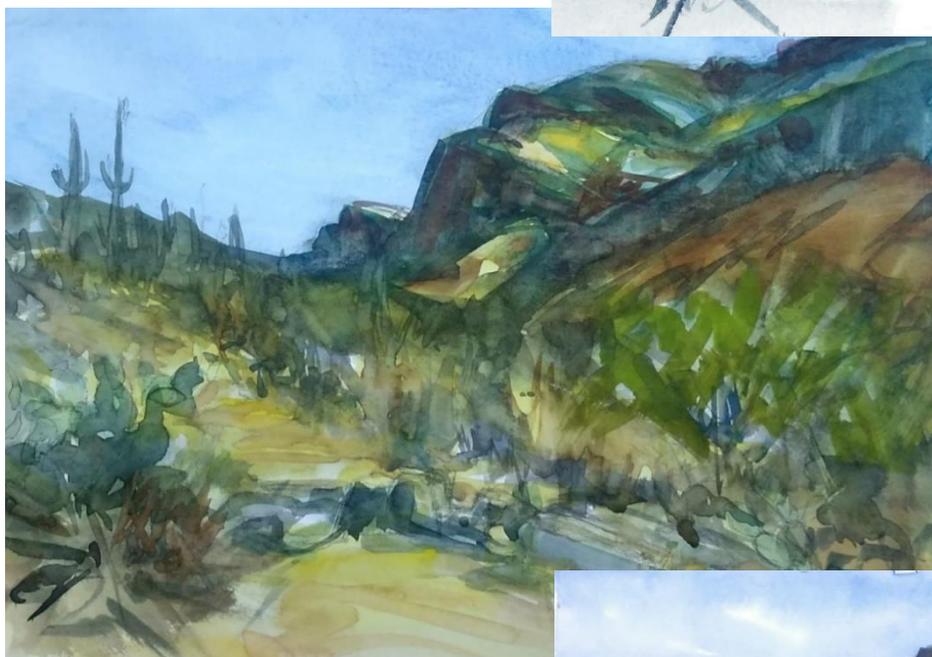
These studies proved challenging because of the complexity of the foliage and the colors.

I have now learned to like purple, green and yellow together...Janet seemed to have an affinity for those colors.



LINDA VISTA TRAIL –SEQUENCE

Value study, color study, final composition





CHARD—SEQUENCE

Value study, then the beginning with color washes, and final painting. This was challenging because I used illustration board with watercolor ground. It gave the board texture, but it didn't absorb paint like watercolor paper. Lifting color was easy but it was difficult to get washes to blend. Could be a useful substrate in the correct circumstance, though.

As this project comes to a close, I find it exciting to review the work I produced. Although the Covid-19 forced me to change my proposed plan, I still experienced and learned much. Janet's work is inspiring and eclectic. The grant is such a great way to keep her work alive.

I am grateful to the Arts and Science Heritage Fund for their support. Many thanks to the Tifft Grant for elevating my education in art in general and watercolor specifically!

--Terri Gay

