

# A Week in the Clayoquot Sound Region

A Series of Visual Art Pieces by Keltie Craig  
© Keltie Craig 2003

## Paintings

### *Growth and Rebirth* (May 2003)

Inspired by the rainforests of Clayoquot Sound, this acrylic painting combines photo, text, and paint in an attempt to show the interconnectedness between organisms. This idea is seen in the Nuu-chah-nulth principle of *Hishuk ish ts'awalk*, meaning “everything is one” or “everything is connected.”

While walking in the rainforest, I was consistently awed by the colours following a rainfall. Particularly on false lily of the valley and deer fern, the two species I focus on in this painting, the raindrops seemed to intensify the plants' green hue. I always find that the more there is to take in with my eyes, the less my mouth has to say—I have to rely on writing and drawing to record my impressions. This was the case during my walks in the rainforest.



*Waiting* (June 2003)

While looking out from the shoreline at the Tofino Botanical Gardens, I was struck by the idea that the landscape appeared to be waiting for something. The tide was out, and rocks stuck out, uncovered and naked. Without the ocean, everything seemed paused, to be resumed with the resurgence of the tide. This same idea was present at the Tofino Mudflats: the repeating fish scale texture of the wind-swept beach at low tide seemed like the unclothed skin of the earth, waiting to be dressed in the folds of the sea. These vistas spoke of simplicity and tranquility, feelings I tried to convey with a neutral and pale palette.



© 2003 Keltie Craig

*Textures and Mussels (June 2003)*

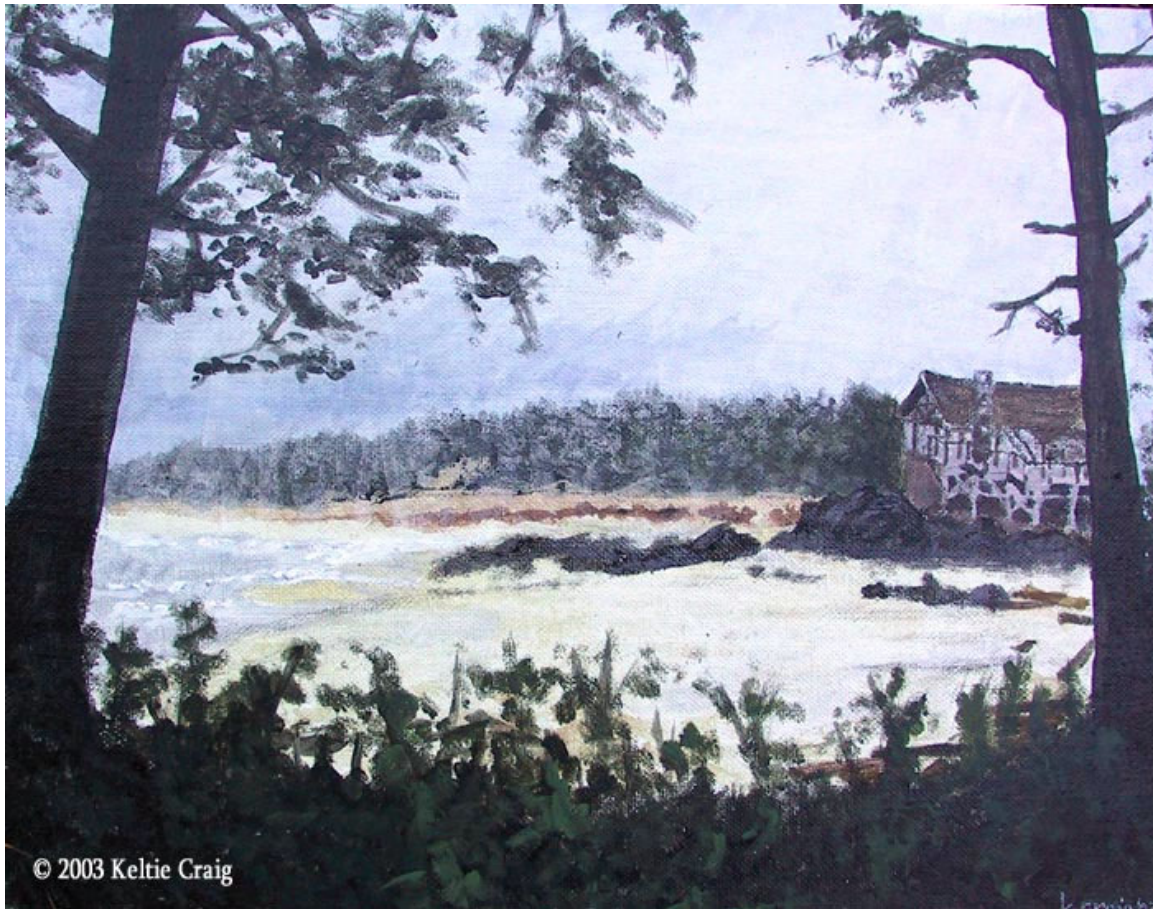
The leftovers of the Pacific impressed me to no end. While walking along the shoreline on beaches throughout the Clayoquot Region, I always kept an eye out for flotsam and natural debris. Among my favourites were the iridescent purple mussel shells, and I would pick these up, fascinated by the interplay between chocolate brown, mother of pearl, and dark purple. This painting is an attempt to show both the textures found on the beach as well as the product of the lowering tide: mussel shells, in pieces and whole, scattered along the sand.



*View of the Wickanninish (June 2003)*

We were either cursed or blessed (depending on your viewpoint) with rainy weather for most of our time in Clayoquot. While it wasn't always pleasant to have soggy clothes, I truly felt that the scenery of both the rainforest and the ocean were best seen with a light mist. Walking along the Pacific Rim National Park Interpretive Trail beside Long Beach, a break in the trees provided a view of the beach and the Wickanninish. A fog was hovering above the water, and the sky was grey.

It seemed to be the epitome of the rough, wild landscape of the west coast: the interface between ocean and forest, with the forces of nature delivering a layer of moisture over the both. Having the building there served as a reminder of human's role in altering the natural environment. As tourism increases in the region, we must proceed with caution to ensure that this natural beauty survives for future generations.



## Sketches

My sketches serve as a guidebook to images and ideas that affected me during my time in the Clayoquot Sound region. Some are rough, done to record a single species or concept for possible further exploration. Others are finished sketches, and are a quick rendering of images done in the field. Since I also carried a journal, most of my writing as well as more sketches are found in this other book.

