



Bespoke Art
custom made for a discerning clientele

veronicafoster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Creative Process

Art is a mixture of creativity, chemistry, imagination, skill and confidence. Being creative, curious and playful goes hand in hand with structure, and process. There are many ways of to express an idea and it is time well spent gathering images, sharing and discussing the options. After all, the term bespoke is used to describe something personalized and tailored to ones specific needs.

Creating art on commission is dependent on good communication, collaboration and trust. To keep it simple, the following is an outline of the process of commissioning artwork. It is organized into six phases so that the various aspects of creating and installing the art or decorative finish can be discussed independently.

1) Initial Consultation: Listening, envisioning, creating... This phase is the key to establishing good communication. Creative ideas, design specifications, budget parameters and site information are discussed in this meeting. No charge for the initial consultation.

2) Follow-up Ballpark Estimate:

The scope of work and the budget parameters are estimated for each area or item. All custom work is project specific and this estimate is used as a guideline designing and producing the design and samples.

3) Design and Sample Development Phase:

The design process is a collaborative and subjective process until samples and/or sketches are designed, approved and signed. This phase is initiated with a \$ 520.00 design fee per room or per item. This provides up to 3 custom samples or a combination of sketch and samples, to illustrate the basic concept, motif and techniques for each room. Signed samples and sketches provide a visual blueprint for the final work. If Additional sketches and samples are required, the design labor will be invoiced at a rate of \$65 /hr. The cost of design development depends on how efficiently we communicate to determine the motif, color palette and design placement.

4) Proposal Phase:

Once the concepts, motifs or techniques are specified, the cost of producing the work can be clarified and specified in a signed agreement. A 50% deposit based on this new proposal will initiate the art production phase.

5) Art Production/ Finish Application Phase:

This phase is the follow through of all the previous decisions. Any changes to the scope of work and/or site conditions that are beyond my control after the receipt of the production deposit will be considered additions to the contract. These changes will be itemized and invoiced at \$65.00 /hr. per person, plus materials. Balance of the proposal amount is due on completion of the art on site or if it is studio work, the balance is due before delivery or installation.

6) Installation Phase:

Framing, crating, shipping, and installations costs are priced separately.

veronicafoster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Inspiration Catalog

This catalog contains a brief glimpse of the range of materials and techniques drawn from various creative disciplines, such as fine art painting, architectural decorative arts, graphic design and sculpture. These techniques can be skillfully combined to create refined bespoke artwork, decorative elements and finishes to suit a wide range of project specifications.

Glossary

Bespoke

• adj. 1. (of tailored goods) Made to order. 2. A British English term employed in a variety of contemporary applications for items custom made to the buyers specifications.

Mural

• n. An architectural term for a painting applied directly to an architectural wall or ceiling surface.

Chinoiserie

• n. A french term for a fanciful 17th century european style of decoration that imitates chinese motifs.

Fresco

• n. An ancient technique of painting on walls with raw pigments and lime water on damp lime plaster.

Grisaille

• n. A decorative style of painting in monotone (usually greys) to mimick the light and shadow of three dimensional relief.

Gilding

• v. The application thin sheets (leafs) of precious and semi precious metals (usu.gold, silver etc.) to a solid surface. A gilded object is described as "gilt".

Trompe l'oeil

• n. A still life painting designed to deceive the eye with the illusion of reality...

A link to a decorative art glossary is on the website, veronicafoster.com

veronicafoster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Gilding

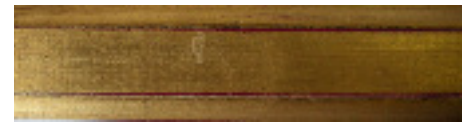
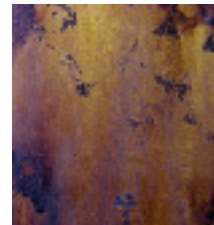
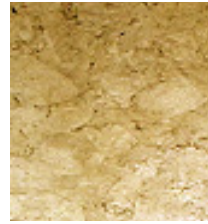


From subtle details to dramatic embellishments... silver and gold leaf gilding adds opulence to furniture, mill-work, wall panels, and recessed ceilings.

Photo above: The chandelier was gilded with precious silver leaf and antiqued to bring out the richness and detail of the ornamentation. The ceiling was gilded in a 'Notan' style technique that uses crushed and broken leaf on a contrasting base color to create a beautiful random pattern with 'veins' of color running through it.

Top Right: Variations of 'Notan' gilding and tinted and antiqued quilt gilding. The variations are endless and each finish is custom created for each client.

Lower Right: These molding examples feature gilded metal leaf combined with various alcohol dye and distress techniques. *Special thanks to Anne Montgomery for the use of her molding samples.*



veronica foster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Chinoiserie



Chinoiserie is a decorative art motif associated with European Rococo and Baroque styles. Exotic mountain landscapes, fanciful animals, pagodas, and Mandarin people were often surrounded by whimsical scrolling border designs. These painted surfaces were often embellished with gold leaf, and bronze powders. The details enhanced with brush and ink flourishes.



Inspired by Chinese decorative arts, chinoiserie was very popular in 17th century Europe for decorating furniture, screens and wall murals. Entire rooms, such as those at Château de Chantilly, were painted with Chinoiserie compositions.

veronica foster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Grisaille



Grisaille is a trompe l'oeil technique that refers to painting entirely in monochrome, usually in shades of grey or brown, to represent objects in bas-relief.

This technique can be used for any design or motif to create the illusion of carved detail.



veronica foster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

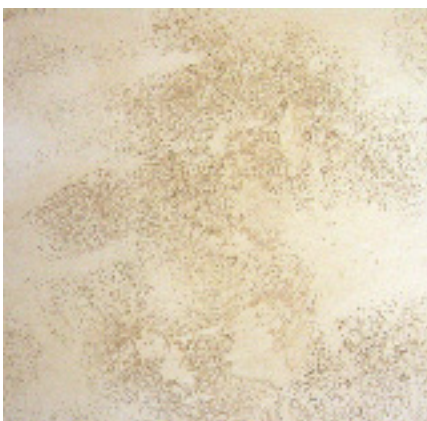
Plaster and Cracked Linen



impressed fresco concrete on canvas



casien on cracked linen



rusticated plaster

All of the examples on this page are created with concrete or plaster materials. These are examples of beautiful surfaces that can be incorporated into a unique custom designed work

All of the sample variations shown are created on canvas panels in the studio and then installed on site.

Each type of material in has its own unique properties and many intriguing textures can be achieved through creative experimentation.

The list of techniques that can be used with the plaster and concrete surfaces is extensive. This list would include :

- Impressing
- Carving
- Insizing
- Embedding
- Gilding
- Encaustic wax
- Staining
- Illustrative artwork
- Digital transfers etc

Many of these techniques are used in the Artists Collection which can be viewed at :
www.veronicafoster.com



objects embedded in a concrete surface



polished plaster artwork



cracked desert plaster

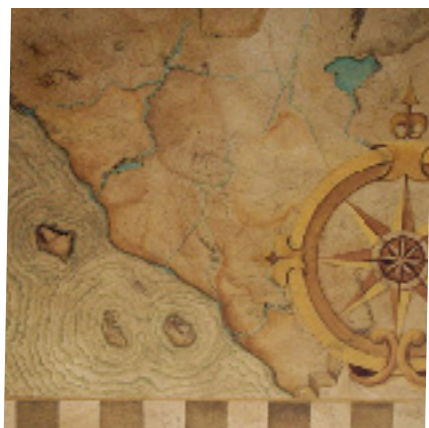
veronicafoster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Dyed Paper



A hand painted Illustrated map over a hand-dyed, torn paper

Dyed torn paper

This paper is dyed by hand to create a variegated patina. This technique makes an impressive surface for the application of an illustrative design.

The torn paper technique consists of a pattern of torn irregular shapes of paper adhered to a panel or wall surface.



Dyed paper is custom tinted for each project. These are some examples of the colour variation.



This is a fine example of reverse grisaille painting on paper.

A sheer white tint accented with gray shadows is painted over the blue-dyed India tea paper, creating the illusion of a raised design on the surface.

India teapaper

These square and rectangular panels of paper are overlapped at the edges to create a quilted effect over the entire wall surface.



This is an example of a gilded India tea paper technique. Silver leaf with a sheer tint of white stencilling creates a beautiful effect.

veronica foster | art studio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Murals on Canvas



From pastoral vistas to large abstract color fields, patterns and motifs, murals can create the illusion of open space, enhance a decorative theme and tie elements of a space together.

Art work can be painted in the studio on canvas panels up to 12'x 20' and shipped anywhere, for installation on site. One of the benefits of painting in the studio is that the artwork can be created while the site is under construction, saving time and money.



Commissioning artwork begins with the initial consultation to discuss the concept and create budget guidelines. From this meeting, the sketches are drawn, refined, and a colour rendering is created for approval before starting the artwork. These steps ensure that the artwork meets the design parameters before and during the painting process.

veronica foster | art studio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Decorative Glazes

Traditionally these types of decorative techniques are used on walls and mouldings. These techniques are used to create richness, depth and texture through layers of glazes on furniture, walls and millwork.

From compelling abstract color fields to illustrative compositions, the act of layering these effects on various surfaces such as stretched canvas, glass, concrete or wood panels transforms a decorative technique into a work of art.



Mica stone



Polished plaster /stencilled



Pearls



Metallic paints



Bronze powders



Dry brush

verónica foster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

About the Artist

Veronica Foster worked in graphic design and airbrush illustration for over 12 years. In the early 90's her focus shifted toward design and illustrative paint techniques for architectural decorative arts.

Over the years, Veronica has collaborated with many design professionals to create beautiful fine art, illustrative and decorative murals, gilded and specialty paint finishes for an international clientele.



Veronica Foster specializes in creating fine art and architectural decorative for a discerning residential and corporate clientele. **Veronica** skillfully designs the artwork and manages the process from start to completion, delivering high quality fine art to all her clients.

The creation of bespoke artwork is a collaborative process shared with the client, the designer, and often various construction trades. A successful project requires clear communication, creativity, vision, integrity and a commitment to excellence. It is because of this creative integrity, that you can be assured that your project will receive the special attention to the fine detail that ensures success.

"We will recommend you without hesitation to all our friends and we will do so knowing that your range and skills are so diverse we will never see our home repeated. Every job you do will, I know, be different, because you listen to you clients, you don't just paint the same thing every time."

Yours with more thanks than I can say,

Mark Galvin

For more information, please visit the website: veronicafoster.com
or email: v.foster.artestudio@gmail.com to set up a free consultation.

veronicafoster | artestudio

www.veronicafoster.com

604. 812 .9051

bespoke fine art & finishes

Testimonials

Dear Veronica,

Thank you so much for your stunning work, indeed because of you our home has the touches that we so much wanted but were sure we would have to live without.

Having been in Vancouver for about twenty years my wife and I were quite certain that anyone who had the talent to execute the concepts we had in mind would also have the determination to do it their way, leaving us with something that just didn't fit. Well, we were wrong. First and foremost you listened when we discussed any particular project and, if we were not clear, you asked good questions to ensure that what we had in mind became the lines that flowed from your paintbrush. In short your flexibility in dealing with various ideas and the perfection of your execution when it came to the actual painting made you a joy to work with. Our requests were not simple, in fact just writing down some of them force us to realize how diverse they were. We asked you to copy a stolen Modigliani on one wall, produce a faded fresco look on another and paint an ancient celestial map (upside down on a ceiling!), but you produced them all, each with their own style and look. I still don't know how you matched a new marble panel to its original and smoke stained twin on a 1790 Georgian fireplace, but you did and the result is so perfect that the mantle is, unbelievably, whole again.

Renovating a home isn't fun, by and large, but working with you really was. I suppose what helped to make it easy was the flexibility you showed in going along with our contractor so there was no timing conflict when it came to finishing any particular job. You came when you said you would come and you worked hard to mesh with the general plan to avoid a tumble of people laboring away in conflict, all in the same small corner of the house. If only everyone else had been so true to his or her word (think kitchen cabinets!) the whole job would have been done months earlier, actually your reliability showed how unreliable less talented folk were.

We will recommend you without hesitation to all our friends and we will do so knowing that your range and skills are so diverse we will never see our home repeated. Every job you do will, I know, be different, because you listen to you clients, you don't just paint the same thing every time.

Yours with more thanks than I can say,



Mark Galvin