

# ISLANDARTS

## MAGAZINE

Supporting Western  
Canadian Artists

May - June 2021 / Issue # 54

Feature Artist  
**SHEENA  
McCORQUODALE**



COWICHAN VALLEY

May 1-22, 2021

**FINE  
ARTS  
SHOW**



**Breaking  
Bread**  
with David Essig

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## Thank You John Warden

John has been a regular contributor to IAM for several years, kindly sharing his passion for photography and words.

"Pausing for a long, slow look, I feel the currents of nature coalesce into compositions of simplicity, subtlety, rhythm, and majesty – as-thenic values that colour my thoughts. I breathe out and with a click, my feelings flow, onto the canvas of my camera."

Photo credit - Debra Kelly

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**DEADLINE: JUNE 20th**

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## Note from your Editors

Susan Schaefer / Jeff Shields / Chace

**We are so excited about this issue!**

Artist Patt Scrivener talks about her 100 day painting challenge.  
Way to go Patt!

For the month of June, Richard Alm is having a showing at the McMillan Art Gallery in Parksville. Buy a painting knowing that 100% of the purchase price goes towards supporting the arts centre. Talk about a win - win situation!

Our feature artist Sheena McCorquodale is an absolute delight. You can read all about her wire sculptures and view her video.

We have a prairie artist James M. Clow who uses potash and precious metals in his artwork.

Our international artist in this edition is Melanie Watts from the UK.


Musician David Essig is baking up a storm, as he shares a rustic bread recipe with us.

In Tech Talk Jeff talks about Event Planning in the time of CoVid.

**Enjoy this issue! Enjoy the sunshine! Happy May and June!**



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## 100 DAYS - 100 PAINTINGS by Patt Scrivener

On January 1, 2021 I joined in the Ladysmith Waterfront Gallery Challenge to create a piece of artwork daily for 100 days. 100 days is a commitment!

I thought I would share the experience by answering some questions I had along the way.

### What parameters did I set?

- To work with supplies I had in stock
- To finish some previously started work
- To work small
- To experiment and explore techniques with cold wax medium and oil paint.

### What was my daily process?

I mainly painted from imagination (my normal approach). I used some previously finished paintings as a jumping off point. I tried different techniques and tools: palette knives, scrapers, textured grounds, solvent lifts, marble dust, alla prima, etc. I painted on several paintings at one time as this works well with the layering process I use with cold wax and oil paint. I selected one to finish daily. I photographed, titled, and posted

the painting to my ecommerce shop, sent out an email to my daily painting subscribers, and posted to social media.

### What pros & cons did I experience?

#### PROS

- Accountability to show up
- Practicing regularly
- Developed a rhythm
- Got faster at identifying problems

#### CONS

- I became bored with painting small.
- It took time away from doing larger work.

### How did you come up with titles?

Titles can be challenging and take as long as the painting! Some days the title would pop into my head, other days it was more of a challenge. I generated a list of words that I could pair together. I also stole like an artist by borrowing song titles from musicians!

continued on page 6...



## 100 DAYS - 100 PAINTINGS

by Patt Scrivener

### Why did my palette shift?

I find working with cold wax and oil paint I tend to work with a more mellow palette than in acrylic. Perhaps due to the matt quality of the medium. I was also feeling a need for calm and peace. I used yellow more than I normally do. Perhaps to evoke a feeling of light and hope. Pink tones showed up inspired by the spring blossoms.

### How long did it take?

I didn't track my hours but worked on it most days between 1 to 3 hours. I would estimate I spent around 150-175 hours in total.

### What would you do differently the next time?

Have one size - preferably square

Work larger - 12x12"

Stick to one genre or a colour palette to end up with a cohesive series

Work on cradled panels if budget and storage was not an issue.

### What will you do with the work?

I hope to sell them! They are listed for sale on my online shop.

Other ideas I am considering:

Design a catalogue

Use them for reproductions on product or as prints

Take ideas from them to scale up into larger work

Apply for some licensing contracts

### What advice would you give me if I wanted to do a challenge?

Go for it! Start with a smaller challenge. 10 days or 30 days. Find an accountability partner or form a small group. Post to social media

### Do you have any favourites?

When I got them all out it was like a treasure chest! I have several favourites! Some are duds!



### What's Next?

To paint large! I will be working on a series of paintings for an upcoming exhibition this summer. It is also time to get back to teaching some workshops - online and in person!

To see my all the daily paintings visit  
[pattscrivenerartist.com/collections/daily-paintworks](http://pattscrivenerartist.com/collections/daily-paintworks)

[instagram.com/pattscrivener\\_artist](https://www.instagram.com/pattscrivener_artist)  
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May 1-22, 2021

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**THE OLD SCHOOL HOUSE**  
**ARTSCENTRE**



The Old School House Arts Centre in Qualicum Beach BC is honoured to announce the installation of two new banner designs by Qualicum First Nations Band member, Mathew Andreatta.

The new designs adorn the entrances to both the gallery and the gift shop.

We are grateful to have artistic representation of the Qualicum First Nation on their traditional lands and in collaboration with the arts centre. Working together with Indigenous artists and specifically Qualicum artists is a way to acknowledge that the organization rests on ancestral unceded Indigenous lands, and Qualicum territory. It represents our intentions to carry on collaborating and acknowledging this important relationship. We feel that this is a beautiful reminder of the collaborative work that we can engage with at the heart of the arts center in Qualicum Beach.

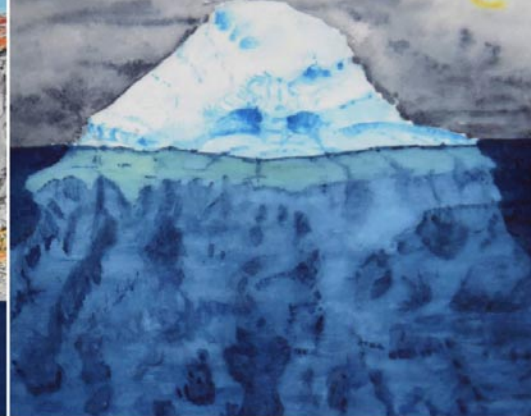


The banner in both the physical and symbolic sense to how we wish to move forward with our community arts programming of inclusively.

As a self-taught artist, Andreatta has a unique style informed by a legacy of artists and historical work

while adding his own interpretation and hand to the history, he often looks to the older Salish styles lesser represented by many museums and galleries.





## moments of silence west greenland

**Iris Steigemann** May 2nd – June 26th

Iris was born and raised in the Bavarian Alps, Germany. She was born into an artistic family and an artistic life.

In the Spring of 2013, surfing Google Earth, she came across the Arctic Circle Trail. She started to research one of the most northern long-distance hikes, (175km) of uninhabited wilderness and within three months she found herself in Kangerlussuaq, at the edge of the Ice Cap that covers over 80% of Greenland.

“The first night I spent in Greenland, I slept at Russells Glacier. I listened to the ice move all night long. I was charged up by the last days of the midnight sun, as I started out on *my liberation hike*.

I hike in solitude through this barren wilderness, there are no trees only low scrubs of northern willow, dwarf birch, blueberries and crowberries. You can see as far as the eye can see. I moved through the landscape that was shaped by the retreating ice and glaciers billions of years ago. After I completed the hike from Kangerlussuaq to Sisimiut and back, (close to 400km,) I thought I would never return to Greenland again, but Greenland had put a spell on me.

To fall in love with a landscape is a strange and exciting phenomenon. It has left a longing in me

for this vast and open land, old and wind-swept, battered by elements for Millennia. Disko Bay’s ragged coastlines, dotted with icebergs, has me spellbound. I have observed these giants drifting south and know what it means for climate change.”

### IRIS STEIGEMANN



**May 2nd - June 26**

the Old School House Arts Centre  
112 Fern Road West  
Qualicum Beach BC

**Opening Zoom Reception May 5 at 2 pm**

[www.theoldschoolhouse.org](http://www.theoldschoolhouse.org)  
[www.irissteigemann.weebly.com](http://www.irissteigemann.weebly.com)



## moments of silence

**Hannes Grosse** May 2nd – June 26th

*Volunteer & Brown Gallery | Zoom Opening Reception: May 5th at 2pm*



**Hannes Grosse & Iris Steigemann / Father and Daughter**

### Hannes Grosse

More than forty years ago, after the war, the painter Hannes Grosse was considered one of the protagonists of the young avant-garde in Germany. While critically acclaimed for his painting, it was his silk screen prints that were especially sought after by a large group of enthusiastic collectors.

Grosse's recent work, large acrylics on canvas, and small gouaches on paper, show a somewhat changed conceptual basis. Colour banding has been replaced by a field made up of thousands of short brushstrokes of the same intensity - a minimalist, almost pointillist technique. They are applied freehand and horizontal on a white or sometimes colour-primed surface. This process often lasts for weeks or even months.

When Hannes left Germany in 1980, he settled on a remote island in British Columbia Canada. The overwhelming natural world of the island, the world bounded on all sides by water, helped engender a new approach in his work.

### HANNES GROSSE



**May 2nd - June 26**

at the Old School House Arts Centre  
112 Fern Road West  
Qualicum Beach BC

**Opening Zoom Reception May 5 at 2 pm**

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## HEATHER BROWN artist & potter



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**ISLAND ARTS MAGAZINE**

## Sarah Boileau @ the MAC

**Oil Paintings By Sarah Boileau,  
on display and the McMillan Gallery  
in Parksville from May 4-30<sup>th</sup>**



This collection of realistic oil paintings by Sarah Boileau encapsulates some of the most amazing places she has had the privilege of experiencing on her many adventures. Much of the inspiration for this exhibit has come from a series of backcountry hikes that she and her mother did together over the last few years.

Her paintings range in subject matter from sweeping mountain vistas to the lush green forests of the west coast. They may differ in shape and vegetation, but they all share the same magic: the power of the wilderness. Come on a journey with her through the rugged backcountry trails of the Rocky Mountains to the forests and coastlines of Vancouver Island.

Sarah grew up in the small town of Fort St James, BC. As a child she was heavily influenced by her mom's passion for photography and many family camping trips in the mountains. Very creative from an early age, she was content as long as she was drawing or making something. After high school Sarah moved to Alberta and spent 12 years in the highway construction industry working as a surveyor. While the hours were long during the work season she had winters off to practice her painting skills. Sarah started painting with oils in 2004, largely self-taught she has also learned much over the years from other artists. Her style is realistic and she likes to paint landscapes that have strong sculptural shapes. In 2016 she decided to move back to BC to pursue a career in art. Sarah currently lives and paints full time in Nanaimo, BC and is an active member of the FCA. Her paintings have received many awards and honorable mentions over the years.

## Sarah Boileau



**780-910-3151**

[sarah.boileau.artwork@gmail.com](mailto:sarah.boileau.artwork@gmail.com)

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"I have always been inspired by the natural beauty of our planet, all of it, and all the more because of the differences and contrasts. It fills my heart with joy to behold a mountain shrouded in misty clouds, or the fresh green of new spring leaves. These visions evoke a powerful feeling of awe and gratitude and I open my heart to the landscape, letting it become a part of me." Sarah Boileau

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# SUSAN SCHAEFER - NEW WORK



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FEATURED ARTIST

# SHEENA MCCORQUODALE



To say that Sheena McCorquodale is a master of many trades, would be an understatement. She has worked as a graphic designer all her adult life in sign design, computer graphics, hand painted designs, tv set graphics, theatre set and prop design, and typography.

She has explored her own creativity with drawing, painting, and sculpture. She has recently discovered her favourite medium; sculpting with chicken wire.

*"I love having the ability to breathe life into this relatively industrial, unlikely material."*



# SHEENA MCCORQUODALE - Q & A

*How did this love of sculpting with chicken wire come about?*

Back in the 80s, I worked full time for a TV studio doing graphics and on off hours I worked for local community theatre companies doing set design and props. Papier mache over wire structures was the quick answer for a number of set props.

I started experimenting with papier mache for my home, sculpting full sized figures from chicken wire then covering them with fabric, plaster and paint. I've done a lot of life drawing from the figure which has given me a good sense of body proportions and translates to sculpting subjects.



**Watch YouTube Video**



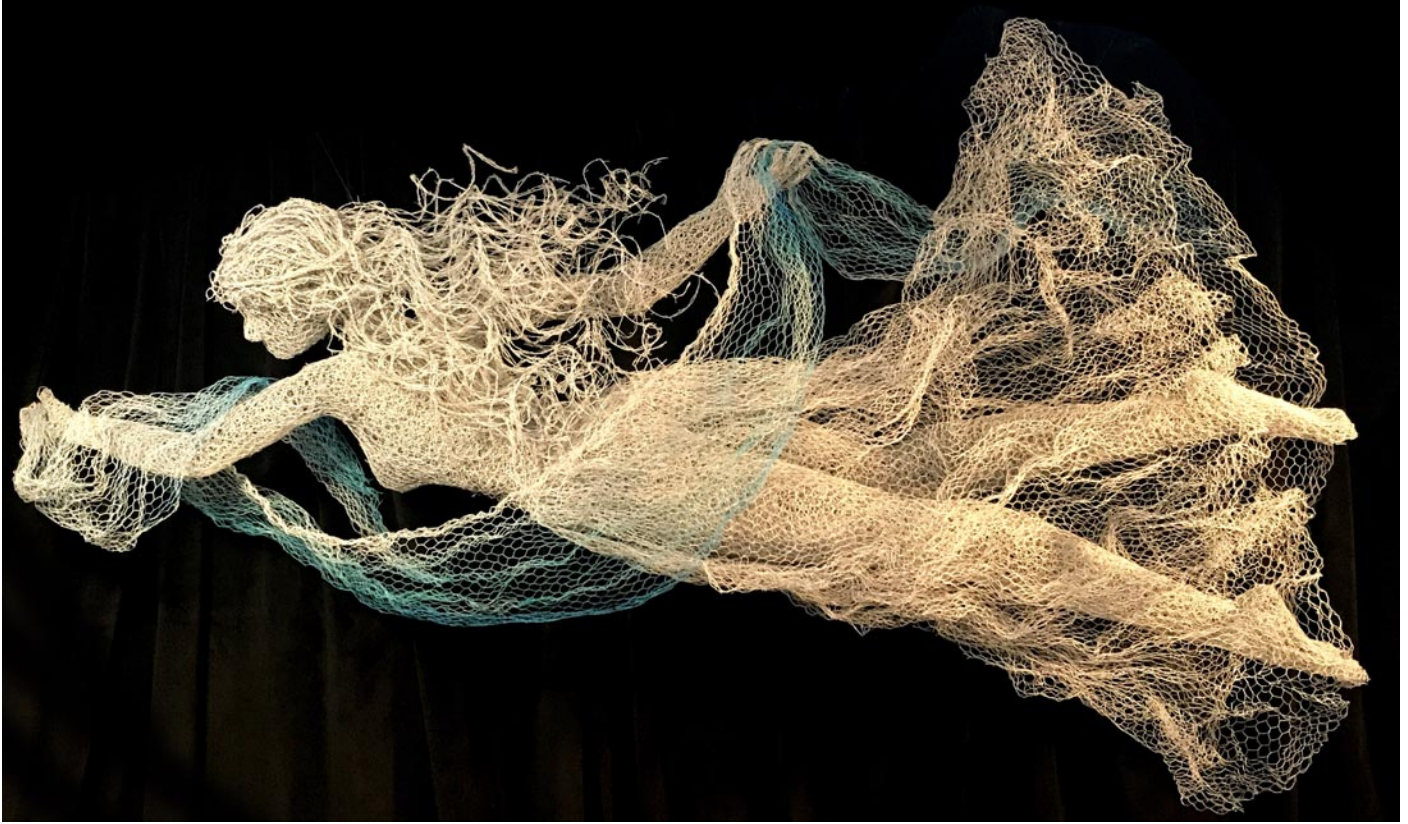
5 years ago when I opened my cat kennel, I found the sign bylaws to be restrictive. I was only allowed 1 small sign on the highway in front of my place but there wasn't a problem with putting 6' cats on my roof.

Requests for sculpture classes started coming in and I learned so much from teaching. With each new sculpture I learn a new method, or expand my abilities for refinement and developing my skill set.

I love the ethereal look of leaving the wire uncovered. There are a number of benefits using the wire in this method.

- The wire is galvanized so rust isn't an issue. I paint them to add contrast to them against the dark forest background.
- They are lightweight. A full sized female figure is around 45pounds
- The wind whistles through them. They don't act as a sail. The cats have been up for 5 years and have never blown over.
- The combination of light weight and lack of wind resistance makes installation really easy and placing them in precarious places like roof tops isn't an issue.





*During this time of CoVid you have been successful in getting commissions from all over the world. To what do you contribute this success?*

I have had surprising (to me) success with Etsy. I listed my little wire fairy and angel kits with them and then decided to add listings for some of my sculptures. With a low commission rate and 25 cent listing fee, I thought why not? I now have sculptures in Texas, Austria, England, N Carolina, and of course, Vancouver Island. I find England in particular has been good. They are possibly more familiar with wire sculpture due to several excellent wire sculptors working there and being commissioned for public spaces.

*You say that you often pair a good audio book to listen to while you are sculpting, and that it may influence the outcome of the artwork. Please explain.*

I love listening to audio books. They allow me to keep my hands busy and my eyes engaged while being transported into different worlds of the mind. Depending on the book, their subjects often influence what I'm working on and their characters can work their way into the sculpture I'm working on.

*Where does your inspiration come from?*

I am drawn to the female figure as subject matter. I was in ballet as a child and synchronized swimming as a teen and find dance in its various disciplines to be a wonderful vehicle for expression. My inspirations vary wildly from Greek Myths to iconic dance figures like Isadora Duncan to characters from books. I am also an animal lover and generally strive to show an inner dignity and character in the animals I sculpt.

*Do you have any big future plans that you'd like to share with our readers?*

I am on the road of discovery with wire sculpting with each new sculpture showing me new ways of using and refining the medium. I am hoping to explore adding water features and possibly adding coatings in the future.

~

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Legacy Art Galleries

## **On Beaded Ground - April 21 - September 28, 2021**

Legacy Downtown, 630 Yates St. Victoria BC

On Beaded Ground explores the essential role of Indigenous artists' creative practices in the reclamation and renewal of culture, identity, stories and teachings. The beaded artworks in the exhibition carry stories. The materials, methods of making, designs and functions of beaded objects are languages particularly devised to transmit memories, legacies and narratives between people across time and space.

This selection of works reflects the current proliferation of artists beading on the West Coast and explores practices past and present.

Image: Lynette La Fontaine, Two-Spirit Otipemisiwak Artist, Kokuminawak Sakihitowin Kayas Ochi (Grandmas' Love From Long Ago), (naming credit: Dianne Ludwig), wool, seed beads, dyed caribou hair, dyed whitefish scales, 2021.



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## Call for Curator: Spring Art Show 2022

We currently searching for a Guest Curator for the Spring Art Show 2022. The invited curator will work with the SAS Committee to direct all aspects of the visual exhibit. Preference may be given to Curators based in School District 64 boundaries. Deadline for Submissions: **June 30, 2021** Apply Online:

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## Art Boxes showing up on Vancouver Island

Using the idea of the public sharing libraries – those little book stands that are placed in areas throughout the community – Artsphere Comox Valley has started placing neighbourhood art galleries in public spaces, for people to view creations from Comox Valley artists.

The project was created by Artsphere Comox Valley member Kate Brown, and her husband, Piet Rutgers, who designed and built the first two boxes, located on the Royston Seaside Trail, and at Kye Bay.

Brown said the idea came after Rutgers saw an article about a similar project in Toronto Island Park.

“There is kind of a folksy community there, and through COVID, these art boxes were sprouting up,” said Brown. “Piet contacted the fellow who started the project on Toronto Island... then Piet made me one as a Christmas gift. That was the first one, on Royston Trail.”

The art displayed in the box is changed weekly – and Brown’s neighbours always ensure the Royston Trail box is regularly updated. **source: comox valley record**



**We are thrilled to announce the installation of the TOSH Miniature Gallery now on display at the front entrance of The Old School House Arts Centre.**

This gallery is dedicated to the wonderful TOSH volunteers, past and present, without whom this organization would not function - our deepest gratitude for their service.

All artists are welcome to submit to have their small-scale artworks displayed!

Many thanks to volunteers Lois and Richard Good-nough for creating this beautiful public art space for the community to enjoy.

To learn more and submit artwork to be displayed in the TOSH Miniature Gallery, please go online.



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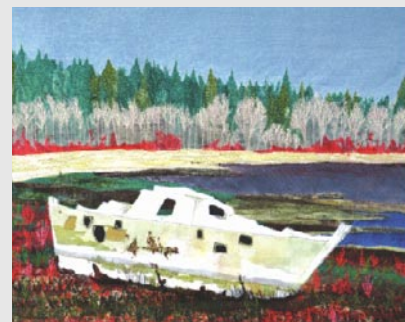
## Inland to Island in Stitches & Strokes @ The Pearl Ellis Gallery, Comox, May 27 to June 19

### Kate Bridger and Sue Parr together again!

Two former Kootenay artists who washed up on the east shore of Vancouver Island in 2019 share their first impressions of Island living as they explore their new neighbourhoods and communities.

Kate Bridger is a Fabric Artist and Sue Parr is a Painter. They worked together several times when they lived in Nelson but it was pure coincidence that they would both end up moving to Vancouver Island in the same year. Bridger now lives in Comox and Parr is in Parksville.

The show, comprising up to one dozen original works per artist, promises to be full of first impressions that will be appreciated by long time Islanders and newcomers alike.




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## James M Clow

### Uses Potash and Precious Metals

Born and raised in the Canadian city of Regina, Saskatchewan, James M. Clow received his Bachelor of Fine Arts from the University of Regina in 1988, followed by a classical animation diploma from Ontario's Sheridan College. After graduation, he spent over 20 years as a film animator living in Germany, England and the west coast of Canada. James animated for such companies as Universal pictures, Walt Disney and Dreamworks SKG, working for Steven Spielberg, Gary Larson and others.

James returned to the prairies in 2001 to be closer to his aging mother. After touring a potash mine, James was immediately inspired by the underground landscape. He became both an artist and a miner, working with an underground production crew to excavate potash from a mine near Colonsay, Saskatchewan. During this period he wanted to depict the landscape and experience of being a miner in his art. After three months of experimentation, he developed a way to incorporate the actual 385 million year old potash that he mined into both acrylic and oil paintings to create heavily textured sculptural paintings. He also began using precious metals such as copper, silver and gold in his pieces.

His need to experiment and alter mediums continued in his bird paintings with a nod to iconography paintings of the past. He credits his sculptor friend and fellow Saskatoon artist, Daryl Richardson for inspiration and sharing a few trade secrets along the way. With the bird paintings incorporating the precious metals things will alter through a random organic process, until the process is stopped by the artist. The other elements of the paintings are controlled by the detail in the artist's paint and brush work. James feels to be successful there must be a harmony in what can be controlled and what can't be controlled.

"My great love was and always has been animals. I began painting birds in acrylics and oils later. I eventually was laid off about 1.5 years ago and took an early retirement package. This allowed me to paint full time.

I've been in Birds In Art for the past three years and I'm hoping for a fourth year. In 2018, I met Robert Bateman at BIA. He was the reason I went to art school in the first place."



Yellowstone, 14 x 11"  
Oil and oxidized genuine silver gilding on cradled birch board panel  
Best of show - The Crow Show 2020,  
The Studio Door, San Diego, California.



Roadside Attraction, 24"x18"  
Oil on cradled Birch Board panel



Aztec Rex, 20"x16"  
Oil paint, oxidized genuine silver gilding on cradled birch board panel  
Selected for The Leigh Yawkey Woodson Art Museums Birds In Art 2020  
Multiple ribbon winner at Reflections of Nature Wildlife Art Exhibition, 2019

[www.jamesmclow.ca](http://www.jamesmclow.ca)



## Eyes in the Dark Photographic Magic by John Warden

The den was pretty obvious. A well-worn path in the grass, lead to a hole in the ground under the outside wall of an old log building. I watched from my car as three fox pups tumbled out of the den and began playing. One pup, though, was more wary. In the light at the very mouth of the den was a small fox face whose nose and eyes caught the sunshine. We made eye contact and for the pup, there was a conflict. The others were frolicking on the warm, sunlit grass, but... there was danger. I was an unknown, a possible threat.

This moment seemed to have all of the features of what Geographer Jay Appleton called prospect and refuge theory. I had a high view. From the vantage point of my car, I could look out, across the land to a fox den and the prospect of magical moments of wild life photography. For the fox pup too, safe in the protective refuge of its den, there is, just outside, the prospect of sunlight, warm grass and the joy of fox play. But there's a tension. Is it safe?

The tensions between prospect and refuge are part of the aesthetic appeal of landscapes, writes photographer Simon Warner. In the same way that the viewer or the artist can have an aesthetic response to the traditional ingredients of composition, Warner and Appleton both write that we also have evolved responses to the feelings generated by the elements of prospect and refuge.

My photograph is a powerful composition of this tension. It is a photograph that exudes the raw emotions of prospect and refuge. Appleton summarizes his aesthetic philosophy for landscape with the phrase 'seeing, without being seen', it's a memory trigger that, for me, will always conjure up those little fox eyes in the dark. ~

Bibliography: Appleton, J. (1975). The experience of landscape. New York: Wiley



## CEDAR BARK BRUSHES AND INK EXPLORATIONS

mariepaquette@shaw.ca

silencing the mind  
emptying it of any intention  
of any expectation

hand, arm and body  
moving the brush  
in harmony with the breath  
eye gazing on the white of the paper  
ahead of the stroke taking shape

putting the brush to rest  
welcoming a unique stroke  
complete and perfect



In 2010, I attended a fabulous workshop given by Lorne Loomer at MISSA: Brush Explorations. Knowing we were going to make our own brushes from cedar bark sparked my imagination! All week, Lorne gently invited us to empty our minds before dipping our newly made brushes in the darkness of the ink and letting it dance its “one stroke” on the white of the paper. A single stroke so perfectly “exquisite” that no changes were needed.

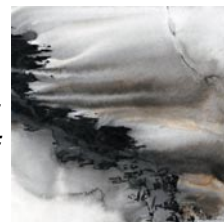


Ever since, the exploration continues. I keep collecting cedar bark, which efficiently holds the ink and happily stays wet for a long

time. I always make new brushes, each one unique. It is impossible to predict the stroke it will leave on the paper. It is also impossible to control such a brush and mostly, impossible to repeat a stroke. The secret of a harmonious partnership with a cedar bark brush is to let it lead the dance and when you do, surprising results, often deeply moving, come to life.

The practice is not as easy as it seems and is often a lesson in humility, as Jack Wise, Lorne

Loomer's teacher, said in a beautiful NFB documentary, “Language of the Brush”: *“If a composition has some really bad stuff in it, then I take responsibility for that but if something comes through that is creatively unique, then as the Japanese say: “Muga” / It’s not I who did this, it is a larger self of which we are all composed.”*

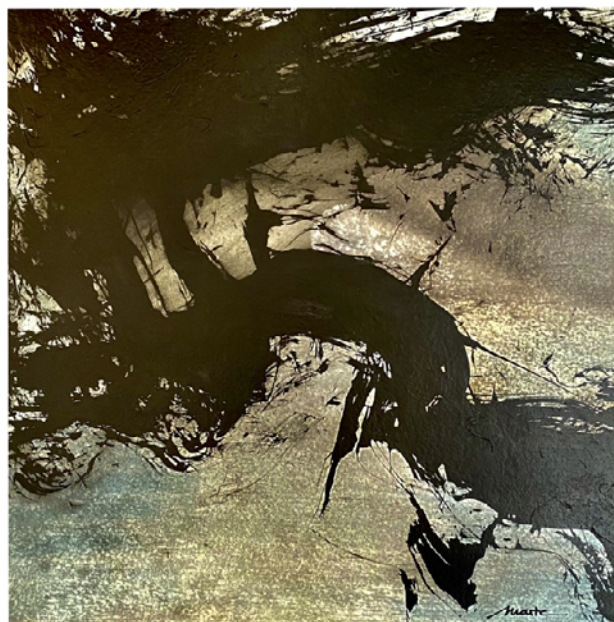


Over the years, I have kept exploring beyond one-stroke, which has led to more elaborate compositions. Also, by adding water media, pigments, ash into the wet ink, surprising interactions create unique patterns and textures. Variations are infinite and the exploration exciting!

“You don’t know what’s going to happen – it’s like flying.”

(Kazuaki Tanahashi, “Brush Mind”)

**View Video Here**



**BRUSH EXPLORATIONS AND CLAY OBJECTS**

<http://www.mariepaquette.blogspot.com>

## ARTWRX Studio Gallery Courtenay BC

January 1 2021 was a turning point for the artist at 362C 10<sup>th</sup> Street, in Courtenay. Helen Utsal became a home owner with the purchase of a condo and ground floor studio in Tin Town and with that, Art Alchemy Studio became ARTWRX Studio/Gallery Society.

The name has changed but the ARTWRX mission is the same: to facilitate emerging and established member artists by providing studio space, encouragement and shared knowledge.



Our first official project, as ARTWRX Studio/Gallery, is our show at the Comox Valley Airport, which opens on Monday, May 3<sup>rd</sup> and will continue until mid October. Viewing of this show is limited to people flying out of and arriving at the airport due to COVID-19 restriction but we hope there will be more opportunities to see the paintings in the Fall.

We will participate in the virtual Central Island Studio Tour, during the last weekend in May and will welcome guests, by appointment.



The Square Foot Show remains a tradition for ARTWRX Studio/Gallery. This community building event is unique, in the Comox Valley and an opportunity for us to celebrate the talented artists here a home and afar. Mark November 19<sup>th</sup> on your calendar and look for submission details in the next issue of Island Arts Magazine.

[www.artwrxstudio.ca](http://www.artwrxstudio.ca)



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# BLUE JEANS and Rubber boots

## An Artist's Musings

by Susan Schaefer

### Learning to Ride a Bike

I have many fond childhood memories of growing up on the farm. Climbing trees, playing hide and seek with the neighbours kids at dusk, and learning to ride a bike.

We've all been there. Our first attempt to try riding a two wheeler bike can be disheartening. Skinned knees, bruises and shakey starts; these all come to mind.

Trying to balance, while having the courage to let go and peddle as fast as you can be quite the feat and somewhat disheartening.

I very clearly remember learning to ride a bike on our family farm. Thinking back, the bike was way too big for me – almost the same height as I was. But we didn't have the luxury of having several bikes to choose from. You used what was there, an oversized rusty old bike.

One day I decided, this was the day. I dragged the wobbly bike out, threw my leg over the bar and tried to stretch my legs to the pedal. I could pedal for a few feet before gravity took over and I would find myself laying in the dust. I tried this several time before getting totally frustrated.

I poked my little head into the kitchen door, almost in tears and said to my dad "I can't do this." He was sitting at the kitchen table with his brother having a beer or 2. Dad told me that because of the huge wad of gum in my mouth, that I was having trouble balancing. Hmmm. I wonder? Wise words from your father figure.

Determined, I walked outside and spit the gum out of my mouth. I got on that damn bike, showed it who was boss and road across the yard! Wow – I was beyond excited!

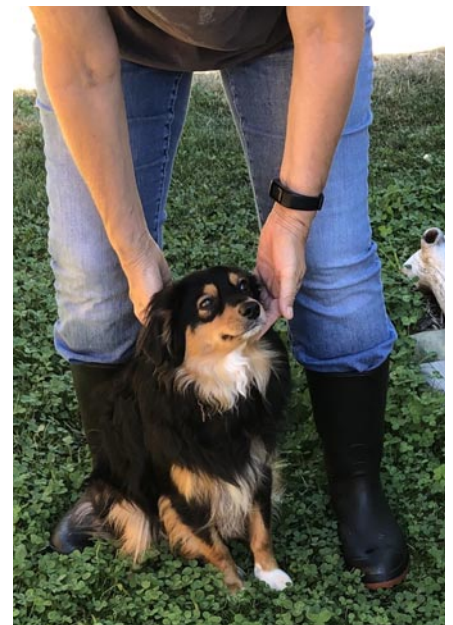
I ran into the house and told my dad what had happened. "See I told you." he said with a grin.



From that day on, I had a new found freedom. I would zoom all over the country side, often riding the 3.5 miles into town to visit my grampa Schaefer, or making the 2.5 miles trip to visit best friend. (5 miles round trip) Yes, back in those days we still thought in terms of miles not kilometres. I would ride my bike to the field delivering lunch to my dad.

Sometimes in life, you are held back from the notion that you can't do something. It's easy to give up and kick the dirt in frustration. All it takes is a little re-wiring of your thoughts, and to give it another try. You might surprise yourself.

~



[susanschaeferfineart.ca](http://susanschaeferfineart.ca)  
[gallery.susan-schaefer-fine-art.ca](http://gallery.susan-schaefer-fine-art.ca)

### 12 Steps to Simple Rustic Italian Bread

1. Put a cup or two of warm water in a bowl. Add sugar – about like a toonie in your palm. Dissolve. If you have lemon, add a few drops. If not, don't worry about it. Add dry yeast - about the size of a loonie in your palm. Let sit for 10 min.

2. Add white flour, stirring it around as you add, until it reaches consistency of yogurt. This is a pre-ferment, aka “poolish,” that will give your bread a good flavor.

3. Cover with lid or plastic wrap and leave overnight.

4. Next day, add some oil (just a splash) a tiny bit of salt. Add more flour until it's a sticky mass. Turn on to a floured surface and keep adding flour, kneading it in, until it's a smooth, elastic ball. A bench scraper or spatula may help to manage the dough into a ball.

5. Let the ball sit for 10 min; then knead some more, maybe 5-7 minutes, working in more flour if it's still sticky. When it feels nice – springy and elastic – firm but not too – return to a bowl. Grease the top of the ball with oil. Cover w/ damp cloth and let rise for 2 hours or more. It should just about double in size.

6. Punch down, turn onto floured surface. Let rest a few minutes. Shape into whatever shape you like. Let shaped pieces/loaves rise about 45 min, placed on a flat baking sheet or whatever pan you want to bake it in – loaves, rolls, whatever. Score tops with razor blade if you want – optional. Sprinkle salt/herbs, whatever you like on top.

7. While it's rising; preheat oven to 450 F.

8. If you have a spray bottle of plain water, spray inside the oven 5 min before putting bread in. If you don't, just spritz some in with your hand. Don't pour it in there – just spritz a little bit. You can also put a pan of boiling water in the bottom of the oven, but we find the spritzing is better. Ice cubes work but they lower the temperature too much.



9. Put the bread in the oven, spray/spritz right away; wait 5 min and repeat. Bake for 15 min, then turn oven down to 350. Turn pans around in oven.

10. Bake until done – tap and if it sounds hollow, it's done. For loaves, total time might be 40 min, buns/flat bread a lot less time.

11. Remove from pans as soon as cool enough to handle. Cool on rack for at least 30 min.

12. Cut with serrated knife if you have one – any sharp knife if you don't. The bread cuts better after about 3 hours – some bakers suggest not cutting until the following day, but it's almost impossible not to have some right away. Store the remainder in cloth or cut into slices and freeze for toast.

#### Notes:

a. At step 6, you can pinch off a piece of dough the size of a golf ball; put in plastic and keep in fridge for subsequent baking; this is the famous Italian “biga” that gives it a bit of a sourdough taste. Bigas can go on indefinitely and just taste better each time.

b. Experiment with different flours and combinations. Traditional Italian bread is often made with only white flour. But “pane integral” is made with a combination of white and up to 60% whole wheat. A small amount of rye flour gives a nice rustic colour. An combination that you like.

c. Flour quality matters. While you can get perfectly good results using only all-purpose white flour, it's worth experimenting with artisanal flours like Nunweiler's, Anita's and BC Organic Red Fife. They're relatively costly, but the results are remarkable.



## Black Bean Chicken Enchilada Lasagna

**Editor's Note:** I have made this twice now and it is so good. But I made a few changes to the recipe. We make our own enchilada sauce. I also add one cup of corn into the layers, as I think corn and beans are a great combo. Instead of canned chillies, I use a handful of pickled chillies, cut up and scattered about. Enjoy!

2 cans (10 ounces each) enchilada sauce  
12 corn tortillas (6 inches)  
2 cups coarsely shredded rotisserie chicken  
1 small onion, chopped  
1 can (15 ounces) black beans, rinsed and drained  
3 cans whole green chiles, coarsely chopped  
3 cups shredded Mexican cheese blend  
2 medium ripe avocados  
2 tablespoons sour cream  
2 tablespoons lime juice  
1/2 teaspoon salt  
Chopped fresh tomatoes and cilantro



Preheat oven to 350°. Spread 1/2 cup enchilada sauce into a greased 13x9-in. baking dish; top with 4 tortillas, 1 cup chicken, 1/4 cup onion, 1/4 cup beans, 1/3 cup green chiles and 1 cup cheese. Repeat layers. Drizzle with 1/2

cup enchilada sauce; top with the remaining tortillas, onion, beans, chiles, sauce and cheese.

Bake, uncovered, until lasagna is bubbly and cheese is melted, 30 minutes. Let stand 10 minutes before serving.

Meanwhile, pit and peel 1 avocado; place in a food processor. Add sour cream, lime juice and salt; process until smooth. Pit, peel and cut remaining avocado into small cubes.

Top lasagna with tomatoes, cilantro and cubed avocado. Serve with avocado sauce.

Source: <https://www.tasteofhome.com>

## ARTIST SHOWCASE

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in every opportunity. The  
optimist sees opportunity in  
every difficulty.

Winston Churchill

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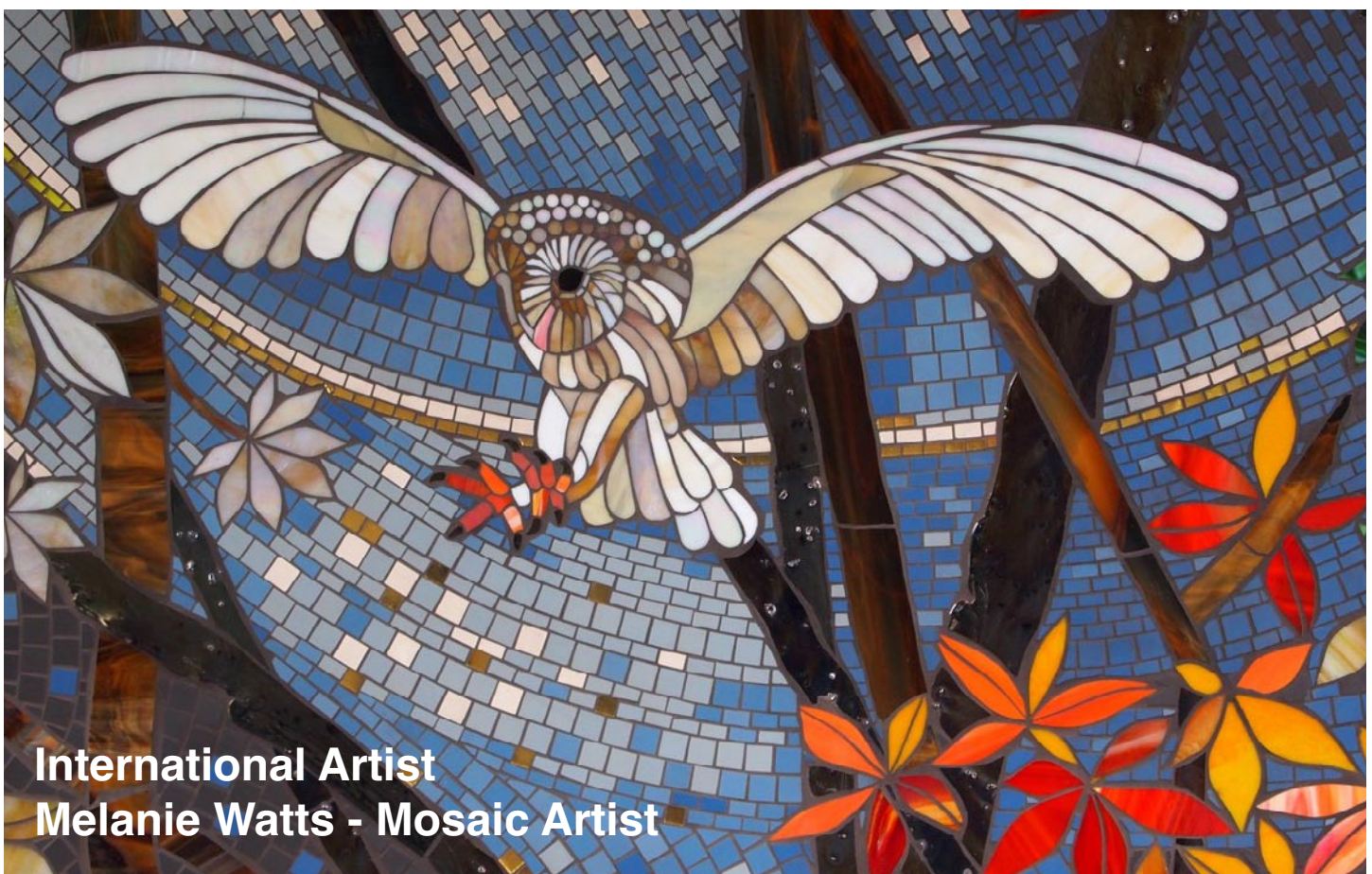


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Melanie Watts has worked as a professional Artist for 25 years based in Milton Keynes, Buckinghamshire in the UK, starting her career designing bespoke wallcoverings and furnishings. Her love of colour and decoration drew her to mosaic, as well as its longevity.

The artist works in a broad range of unique and highly robust materials, starting with a beautiful and unique design. She loves to lift people's spirits with her vibrant work, which attracts people from around the UK and overseas.

*"I create art trails that are educational about native species"*

*I take my own photos to work with from nature, at the actual location the artwork will be installed. It's site specific and fits in perfectly with the environment.*

*The public love what I do and are involved with decisions on what I'll create so the work is for the whole community."*



continued page 29...





## Melanie Watts, International Artist

Melanie was delighted to receive an invitation to create artwork throughout January 2019, in Gujarat with 29 other international artists. As well as many tours of the beautiful and vibrant state, the artist created four artworks, which are currently touring India.

One of her mosaic creations on the residency was influenced from her findings in Gujarat, consisting of a bold fusion of Mackintosh and Indian kutch design.

The piece is framed with colours of the Indian flag with a tudor rose at its centre. The project was funded by the Indian government and Emagination designs.

Mosaics by Melanie Watts @melaniemosaics



## BRIAN BUCKRELL

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## Sandra Heavens

Watercolour Pastel Artist



artist\_on\_the\_go (on instagram)

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# TECH TALK

with Jeff Shields

## Event Planning in the time of Covid

Are you part of an organization with an upcoming event? Are you an individual planning an event on your own? There are many elements to successful event planning and in the time of a pandemic, it becomes crucial to hit the mark.

### Start early

Successful event planning requires time and lots of it, 6-9 months or more. Some events even need a couple of years - think Olympics. But for most smaller scale events, the shorter time frames work.

### Committees

Do you need to have a committee? I once had someone tell me that "committees should always be less than 5, and always an odd number". Turns out this is very sound advice. This way meetings are quick and very productive. Keep each committee small.

The main oversight committee should identify those tasks that need to be done and set the overall budget on a per task basis. The oversight committee can then spin off sub-committees to handle specific details such as Marketing, Volunteers, Prizes etc; you get the idea. It is important that the oversight or organizing committee allow the sub-committees to take full ownership of their part to ensure current and future buy-in. The oversight should provide guidance but never override the sub-committee's decision. At least not if you want your current event to be successful. Sub-committees can spin off their own subs as well when necessary.

### Marketing

Marketing should start at least 6 months in advance. In the time of a pandemic, online marketing takes on a new importance. Be prepared in case there is a lockdown at the time of your event. Can it go completely online?

Build a dedicated website or page for the event. Post it to social media and create a Facebook event. Get any participants to also invite and market to their friends, family and customers.

A month or two before your event, send a press release to newspapers and magazines and if it is in the budget, run your first ads. Also start your email campaigns promoting your event. This should be spaced a month apart until the last month. In the week before, ramp up any advertising, send reminder emails, invite people via your Facebook event.

### Signage

Do you require road side signage? You might need to check with your municipality or the Ministry of Transportation to make sure it conforms to local bylaws and regulations.

Make sure that all the text is at least 2" high. Any thing smaller can't be read by people travelling 50kph. Signs should be at least 2 feet in height. Directional arrows to go out on the days of the event are required only if the location is not well known. Make your signage so it can be used for future events with only date or location changes.

### Conclusion

Having participants complete a survey at the end of the event can provide valuable feedback for next time. Event planning is hard work, take time after the event to relax and review what went well and what can be improved for next time.

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# Workshops



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## North Island Artists

It's no secret that art enriches the lives of people everywhere. It expands the brain; it creates a place for the individual mind through inquiry-based learning and experimentation of thoughts, ideas and materials. Art beautifies the mind, body and spirit and brings together a community.

In Port Hardy there is a new space that is holding space for the collective good of women, artists, and first peoples inside the 2000 square feet of a new studio, gallery, and store all wrapped up in a giant heart. The place is called Singing heART Studios where artists of many different walks can gather to show their art, celebrate each other, and the individuals in the community.

There the artists have "art in their hearts, and they "do what makes their hearts sing". Many there are called "imagination specialists", a name which the owner of the studio loved to attach to all people who create either through music, fine art, theatrical art, or composition.

Within the studio there is a collective of more than 25 artists and growing. One of these artists is **Danielle Harris**, a young mother of three. Danielle moved to Port Alice with her husband who grew up on Vancouver Island North just over two years ago. She started sewing as a child with her grandmother. Her grandmother was a member of a quilting



group at her church and Danielle would assist with laying out quilts and eventually learning to sew them.

She spent most summers with her grandma and learned many amazing skills including sewing, embroidery, and other classic crafts. *"I remember sewing my first stuffy at her house one summer. It was a hideous blue bear that was absolutely ugly, and no I don't still have it!"*

Danielle took up sewing when her eldest child was a baby and her creative side was awakened again. Her nephew wanted a doll and there were no "Cool Boy Dolls". The idea of making something unique excites Danielle. *"As a mom I was inspired by items I found useful, practical and fun."* This began the idea she had to make dolls and toys for children which they could bring into their world of imagination.

*"I aspire to make dolls that will be important friends for them through the good times and hard times of childhood and*

*growing up. I had a cloth store bought doll as a child named Mary. I loved that doll so much I wore through 3 of them."*

Danielle has some art training as an art major in college. She has found a wee niche market creating the most adorable and creative dolls and toys for children such as wee car carriers, crowns, and superhero capes and masks. Noting that the superhero symbols on the capes are non-typical and have two different symbols for the children to choose their own name and idea of a superhero.

Danielle's toy making business is called 3 Sparrows after her children. She says *"I always imagined them like the birds in Cinderella helping me to create. They aren't as much help as the birds in Cinderella, but they are cute! They are great at labeling and tagging my items."*

**3 Sparrows Dolls** can be found at Singing heART Studios in Port Hardy and in Crows Nest in Campbell River.





## Traveling for Art by Terri Bowen, B.Ed., MA.

One of the benefits of travel is viewing the works of art that have contributed to the world's culture and have made a lasting impression on their viewers. A few years ago, beginning in Iceland, my husband Brett and I took a trip to Scandinavia, starting in Oslo. I was moved by the variety of works that hang in their museums and galleries. Even some of our iconic Canadian Group of Seven were highly influenced by a trip they took to Europe where their paintings hung next to well-known Scandinavian artists. These Canadian artists realized that their powerfully painted landscapes could move viewers, especially when the paintings not only delved into the harshness of the local environment but also into its very soul.

Haven't we all walked that iconic bridge this past fourteen months, brazenly painted by Expressionist Edvard Munch in "The Scream"? Haven't we all felt the same as that anxious skull-like head who for more than one hundred and twenty years has shrieked out his anxiety and fears about the state of human nature, health, and the environment.

In "The Scream", Munch painted his sky to reflect the actual red sky that was occurring because of Krakatoa, whose violent volcanic explosion in 1883 was heard 500 kilometers from the site. This volcano has again erupted in April, 2020.



Perhaps more poignantly is the original title of "*Der Schrei der Natur*" (***The Scream of Nature***) that Munch gave these paintings, one of which is held at Oslo's National Museum of Art. Two oil/tempera versions, two pastel versions and several copies made from a now repurposed lithograph stone still exist, two of which have thankfully been recovered from theft. Recently one of the pastel versions commanded around \$120 million dollars at auction and two more of Munch's other works are coming up for bid through Sotheby's.

This attests to the power and value of art through the ages. I ponder what has happened in our environment – from deforestation, dragnet fishing, carbon-polluting industrial sites and even the latest eruption in Iceland of a long dormant volcano. It makes me realize how long lasting the symbols and powerful meaning of art are when artists dare to depict their concerns and feelings about what matters most to them.

Oslo offers the art lover many opportunities to experience Munch's art as well as other gripping creations. This coming Fall 2021, there will be a new top-rated museum replacing the older Munch gallery in Oslo, solely dedicated to his work.

Hoping a plane to Stockholm, one can then be transported to both traditional and highly modern galleries and art museums. I was pleased to find in the Moderna Museet, a strong representation of female artists, which is often not the case in other major galleries in the world. Artists such as

continued page 35



Louise Bourgeois, Ljubov Popova and Louise Nevelson are interspersed with the usual Kandinsky, Picasso and Braque works. As an aside, for those interested in women artists in particular, take a trip to the only museum in the world dedicated to female artists – in Washington, D.C. I notice they have now taken down the barbed wire from around its capital building.

Our final stop in our Scandinavian hunt for art was Copenhagen, the city of dazzling royal gems and antiques, fabulous food and canals. Besides the ever-popular Little Mermaid, Copenhagen offers the art lover a solid chance at its National Gallery, SKM, to experience such icons as Henri Matisse, Dada's Marcel Duchamp and Max Ernst, as well as the versatile Emil Nolde. Copenhagen is a city that offers so much culture and diversity. Cyclists will also really feel at home!

Seeing the 'real' works of art rather than just being able to appreciate them in books or online has fostered a profound interest in and respect for the struggle and achievement of international artists. When I teach my workshops, I remember this and offer the most encouragement I can to beginning and experienced students – a true privilege and a pleasure. ~

You can reach Terri by email at: [tbowen@shaw.ca](mailto:tbowen@shaw.ca)



Louise Nevelson 1899 – 1988

## ARTIST SHOWCASE

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### CALL FOR ARTIST

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