

# ISLANDARTS

**MAGAZINE**

March - April 2021 / Issue # 53

**Supporting Western  
Canadian Artists**

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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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## ISLAND ARTS MAGAZINE PROUD SPONSORS OF:

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**NEXT ISSUE: MAY 2021**  
**DEADLINE: APRIL 20th**

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## Note from your Editors

Susan Schaefer / Jeff Shields / Chace



As we move into 2021, it will be a different kind of year for most artists. Many art shows and events that we look forward to, probably won't be happening (in person) as they move to a virtual platform. A lot of studio tours are on hold until possibly 2022. The famous Moss Street Paint-In in Victoria BC will once again go online, as will the Sooke Fine Art Show, as they celebrate their 35th year.

Our advise: embrace the change! And that comes from someone who is not fond of change and habitually puts the brakes on anything new.

Continue to support the arts and the new virtual world. Take a look at the events online, attend an opening on Zoom, buy some art that makes you happy.

Go outside and soak up the sun. Plant something! Get your hands dirty. Create something just for the fun of it. Indulge your inner child. One summer, while living in Saskatchewan, I bought a series of Nancy Drew books at a yard sale. I was able to revisit my childhood while lounging around with my dog Cheyenne.

Rather than dwell on the disappointments of 2020, it's a good opportunity to re-evaluate as we move forward into 2021.

Wishing you a wonderful and healthy spring season, with many new blossoms and blessings coming your way.



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## Online Teaching

by Brian Buckrell

[brianbuckrell.com](http://brianbuckrell.com)

Covid has affected each of us in many ways. 2020 was to be an important year for my art: I had workshops booked across the country; I was an invited speaker at the Plein Air Convention in Denver and was an invited participant in the prestigious Door County Plein Air Competition in Illinois. All events I was looking forward to – and all cancelled.

Once I accepted the reality, I started to take advantage of my downtime. I enjoyed the freedom to play, invent and try new ideas without the pressure of gallery or teaching commitments. In April, I was contacted by the watercolour artist asking if I would do a Zoom demo for the Art East Group in Ottawa. I had never considered doing such but was intrigued. I am computer literate but had no experience using online sharing software. He was experienced and offered some helpful suggestions, and we agreed that I would give it a try providing a demo at no cost. It was a very basic presentation but well-received, and I enjoyed doing it.



I then invested time learning better practices, mostly from YouTube videos. I offered free demos to art groups with which I had previously done workshops. Six took me up on the offer.

From those experiences, I realized I needed to raise my standards by investing in equipment and software. I purchased a second high-end laptop, an additional vlogger camera (Sony ZVI, Sony 6000 and Sony RX100 VI) and a pair of LCD box lights.



Requests for workshops began from groups with which I had done the free demos. I developed programs for different levels of experience. Sessions were three hours in length; early workshops had two or three sessions. More recently, they have increased to four or six sessions. Some are a three-session (3 days) weekend, others one session a week for three to 6 weeks, and recently sessions on both weekend days for three weekends. As in the case of my live workshops, these continued to focus on fundamentals for landscape painters.

Each session begins with an hour of PowerPoint presentation followed by two hours of exercises and demos on the session's topic.

Participants are encouraged to do exercises and make paintings between sessions and share them on a dedicated Facebook Group on which I can offer critique and suggestions. I use the digital drawing software and the photo editing software to assist with the presentation and critique. I had to up my skills with video and time-lapse photography. Zoom was easy to learn.

The response has been beyond anything I would have expected. I am now booking into 2022. Without live workshops, groups have accepted the move to online learning. Many have shared that they are experiencing real benefits—such as no more sitting in the back of the class and not seeing the demo. And they are joining from anywhere in Canada or the USA. And the cost is so much less. They do not have to pay the instructor's or their own travel and housing expenses. With class sizes up to 20 (I prefer 15 max), the costs are shared very reasonably.

I use a desktop and a laptop together to deliver the PowerPoint presentations. I move from that to my painting area using another computer for chatting and questions. I switch cameras to one of the vlogging cameras to focus on the reference and painting, and it has zoom capability for viewing brushstrokes.





My Samsung cell phone suspends over my mixing surface. Participants can pin either my

painting camera or palette camera for full-screen viewing. They are asked to mute their microphones but free to unmute to ask questions during the session. Initially, I worked under an overhead outdoor fluorescent light, but it reflected off the wet paint, creating glare. I invested in two LCD box lights on tripods positioned at 45 degrees and at the height of the painting, which solved that problem.

Reinventing my teaching has been an adventure, and investing in learning the technologies has filled my Covid downtime with a new purpose. While I still hope to do plein air workshops on-site, many of my

## BRIAN BUCKRELL

Comox Valley Artist



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future indoor workshops will move to deliver quality online programs. I have enjoyed developing and providing these programs, and working from home has many advantages for me.

View My Workshop Schedule.

**The adventure continues.**

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## Thomas D. Mangelsen – A Life in the Wild

This iconic collection of wildlife photography comes to the Bateman Gallery  
Jan. 30, 2021 — May. 30, 2021



photo by: Thomas D. Mangelsen

Renowned American nature and wildlife photographer Thomas D. Mangelsen has traveled throughout the natural world for over 45 years observing and photographing Earth's last great wild places is a collection of his most resonant images, which will be on display at the Bateman Gallery in Victoria BC until May 30th. These 40 photographs showcase iconic species and landscapes, documenting the everyday struggles for survival happening around the globe.

Every single image in Mangelsen's portfolio has been taken in the wild under natural conditions; the result of him waiting for the "picture perfect moment" across decades and often in hostile conditions. Such a body of work can only be achieved by having a heightened sense of animal behaviour, an uncanny feel for being able to read changing atmospherics in the environment, and patience.

At a time when digital technology is, notoriously, reprogramming its users to have shorter attention spans, A Life in the Wild stands as a testament to the rewards that can come to people who slow down their lives and wait for nature's revelations to happen.

The Bateman Gallery  
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## New Arts Centre on Hornby Island Gets Green Light

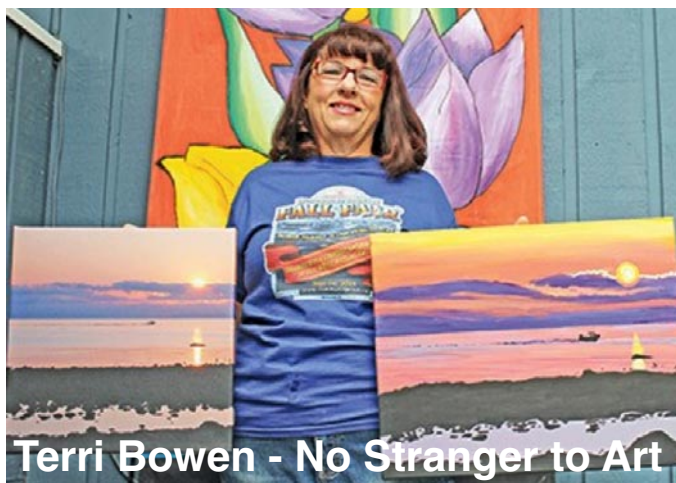
After more than 20 years of planning, the Hornby Island Arts Council is realizing a dream: A new purpose-built facility designed specifically for the arts got the green light to start construction in January 2021. Exhibitions, innovative educational workshops, residencies, performances and a public gathering space will be open to the public by this time next year. Award-winning architect D'Arcy Jones and his team have worked with the Arts Council and the Hornby Island community to bring plans to fruition for this new dynamic Arts Centre. Jones says, *"Over the years I noticed that the most unique and artful buildings on Hornby Island have interior spaces that are grounded and special. Continuing this tradition, the new Arts Centre has a very simple exterior, so that more effort could be spent building warm and timeless interior spaces. This will make the project feel both familiar and new."*

Seed funding of \$175K was hard-earned with the auction of works donated by Hornby Island artists as well as many significant private donations. Matching funding is being provided by the Hornby Island Community Economic Enhancement Corporation, the BC Arts Council, Island Coastal Economic Trust, a Community Works Fund grant from the Comox Valley Regional District, the Province of British Columbia, and the Government of Canada's Canadian Heritage Cultural Spaces Fund.

"With the building permit now in place and the tree removal permit pending we should be breaking ground in January," Louise McMurray, President, Hornby Island Arts Council. *"The pandemic has had a serious impact on the cost of construction and labour, so while we feel fortunate to have our base budget secure, we know we will need to continue to look for additional funds to put in the special touches we are hoping for."* Health regulations prohibit a groundbreaking ceremony, however, the Arts Council will be compiling and sharing updates as the Art Centre moves forward.

Hornby Island has a proud history of creativity, self-sufficiency, and communal ingenuity in their *public infrastructure and services, and this project follows solidly in that tradition.* *"With so many set-backs facing the arts and artists right now, with so many unknowns, we feel very fortunate to have this project to keep us focused and grounded"* offers Andrew Mark, the Arts Council Executive Director.

Building a community Arts Centre has been a mandate and vision of the Arts Council for over 20 years. If you've ever visited Hornby, you'll know it's an island of artists with no central home for the arts. Now, Hornby will have a public space with year-round open hours. This space will be dedicated to promoting the work of artists of every medium, it'll host artists in residence, innovative educational programs, music, dance, and spoken word performances by local, regional and international visiting artists. This building represents a seachange in the arts culture on Hornby and for the whole region. [www.hornbyarts.com](http://www.hornbyarts.com)



**Terri Bowen - No Stranger to Art**

photo by: Lissa Alexander, PQB News

## **Terri Bowen, B.Ed., MA., Master Graphologis**

“Art evokes a mystery without which the world would not exist!” (Rene Magritte) and who doesn’t like a good mystery? After my 35 year teaching career in my final placement as a principal in a Learning Through the Arts School in Calgary, I moved to beautiful Bowser for its kayaking, nature walks and profusion of arts. I began my involvement in art on the island by volunteering for the 2010 Olympic committee, the Brant Wildlife Festival, various school ventures such as Munchkinland, Bowser School, several PROBUS Clubs’ presentations and the Nanaimo Banner Painting Festival for which I have painted over 30 huge banners.

Over the years after receiving five outstanding all around artist awards from Lighthouse Country Fair, I was thrilled to have one of my paintings reproduced on the cover of the VIU Elder College course calendar and to win the competitive 2020 Art Warz in Parksville. Now I focus mainly on commissions and on teaching for Vancouver Island University’s Elder College and North Island College. I enjoy the challenge of working with artists during my workshops out of Lighthouse Country Community Center (pre-covid!), where I have presented over 20 different courses to eager learners from Mudge Island to Campbell River.

Our garden has also been part of the G-Art-Den Tour twice in Lighthouse Country, where I both organized the tours and painted with fellow artists. “All gardening is landscape painting.” (Alexander Pope)

## **Terri Bowen, B.Ed., MA., Artist & Instructor**



***Commissions Welcome***

Bowser BC  
email: [tlbowen@shaw.ca](mailto:tlbowen@shaw.ca)

Together with my husband Brett, who is a painter of political works and landscapes, my great joy is travelling the world to appreciate its great art galleries. I barely made it out of New York and Washington before the pandemic hit, enjoying my visits to the MET, the world’s only National Museum of Women in the Arts and MOMA.

I use my experiences gained from visits to galleries in such as those in Amsterdam, Belgium, Austria, London, Madrid, Barcelona, Florence, Venice, Rome, Paris, Munich, Berlin, Scandinavia, St. Petersburg (Florida) and Scotland, to improve thoughtful feedback to artists who are beginning, progressing through or finishing their various creations. You can reach me by email for feedback, requests and workshop participation at [tbowen@shaw.ca](mailto:tbowen@shaw.ca)





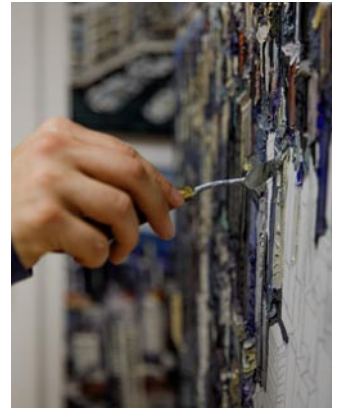
In our work, the characteristic style offered by painting knives has been crucial to forging a unique style. Both my wife (Emilie) and I were drawn to palette knife painting through individual paths. I'd previously used brushes but felt disconnected from my artwork.

The method of creation an artist chooses often gets overshadowed by their creations. While the finished piece is where the artist's pride lays, the tools that birth an artwork also carry a part of the story.

The paintbrush is so iconic an artist's tool that it evokes less curiosity from an audience about its use. The same cannot be said for the sight of a painting knife. This tool has a short but rich history, only having gained traction since the 1800s. The palette knife was once reserved simply for mixing paint. Artists like Rembrandt and Matisse saw its value by adding to their art what the brush could not. Though the traditional palette knife is still used for mixing today, the artist now has a range of knives in different sizes that create the distinct imagery its pioneers pursued.

After inheriting my grandfather's palette knives, my artistic process transformed with fervor. Emilie also felt the same intensity of inspiration upon using painting knives. She came to the method spontaneously, having befriended the local artist behind artwork she appreciated, only to find it was the result of palette knife painting. Ultimately, it was palette knife painting that brought us together as a couple, having discovered each other through social media in a hashtag dedicated to the method.

The power that palette knife painting holds for us as artists shines through in both our work and lives. Upon picking up painting knives, Emilie's work took on an



urgency and focus that has birthed a well of joyful inspiration. In my own work, the change in method carried my practice to a level beyond the technical and aesthetic, but into a more universal and spiritual realm. Just as each person carves their life from the many options the world presents, so too, does the artist carve their practice.



Mike and Emilie Fantuz Art Studio



What has made palette knife painting such a powerful method for us is the parallels this practice offers to the progression of life itself. The obscurity of this method offers fewer chances for self-comparison and less instruction for studying the technique. Such a path requires the artist to rely on themselves and dedicatedly pursue individuality in their work.

In palette knife painting, both Emilie and I discovered a vehicle not simply for creative expression, but personal progression. The doubt and fear that confront us in the challenges of life also confront the artist in their work. Yet, just as in life, the challenges of palette knife painting provide the gift of growth, overcoming the inner obstacles that plague artists through the external artistic process.

Though it may not capture the audience's attention like a finished artwork, the artist's method can mirror the artist's life just as closely. In our career, palette knife painting has been Robert Frost's road less traveled—"it has made all the difference."



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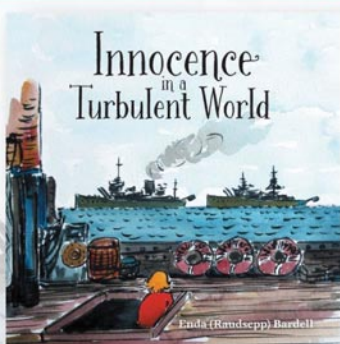
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2020 Spring Show Winner Gloria Ainsworth Mout "Islander Dahlia"

### Innocence in a Turbulent World

By Enda (Raudsepp) Bardell



"...a poignant  
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and to adults."

ISBN: 978-1-5255-5153-6 [hardcover]

ISBN: 978-1-5255-5154-3 [paperback]

ISBN: 978-1-5255-5155-0 [eBook]

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Susan lives in Parksville on beautiful Vancouver Island BC.

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# FEATURED ARTIST

## TATJANA MIRKOV-POPOVICKI

Tatjana Mirkov-Popovicki is an award-winning Canadian landscape painter based in Port Moody, British Columbia, where she emigrated from Serbia in 1994. Although art was her first and true love, the challenging reality of her native country made her choose education in science. She graduated with a Bachelor of Science in Electrical Engineering and pursued a Hi-Tech career while studying and making art part-time. Tatjana is presently a full-time painter with a passion for the west coast and mountains.

Tatjana is a Past President, Senior Signature Artist (SFCA) and Honorable Lifetime Member of the Federation of Canadian Artists. Her paintings have been exhibited, collected and represented by art galleries since 2005. [www.mirkov-popovicki.com](http://www.mirkov-popovicki.com)



## Q & A WITH TATJANA MIRKOV-POPOVICK

*What prompted your decision to immigrate from Serbia in 1994?*

I was born in former Yugoslavia which went through a severe economic crisis and civil war in the nineties. My husband and I had just finished our education when the war began and the country started falling apart. We decided to immigrate to Canada in search of a peaceful life.

*Why did you choose an art career instead of your formal training as an Electrical Engineer?*

For many years upon moving to Canada, I worked full-time in my vocation and had a successful engineering career. I even did a short stint of teaching engineering at the UBC Continuing Studies. But all along, I'd been taking art classes and painting consistently in the evenings and on the weekends.

I had several gallery representations, art awards, and many solo shows under my belt a long time before I decided to quit my day job and go full-time with art. I've always thought of myself as an artist who made living by doing engineering on the side.

*What drew you to the West Coast of Canada?*

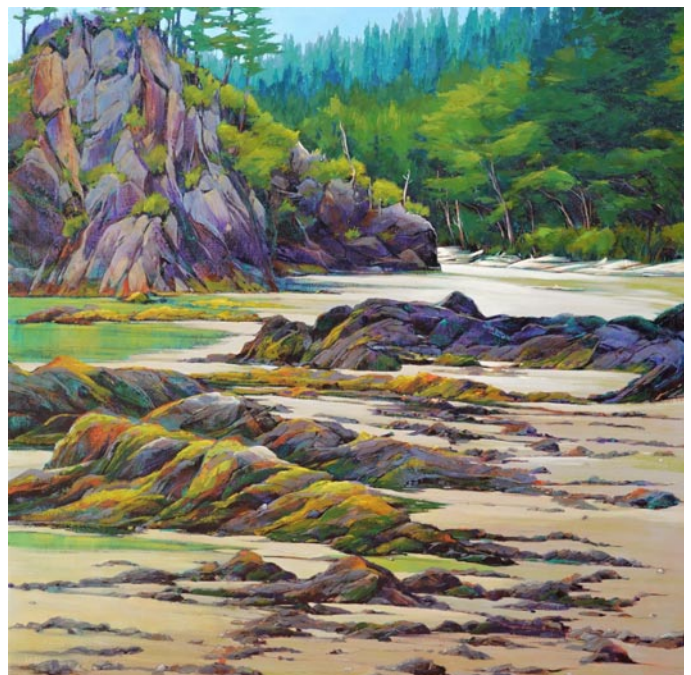
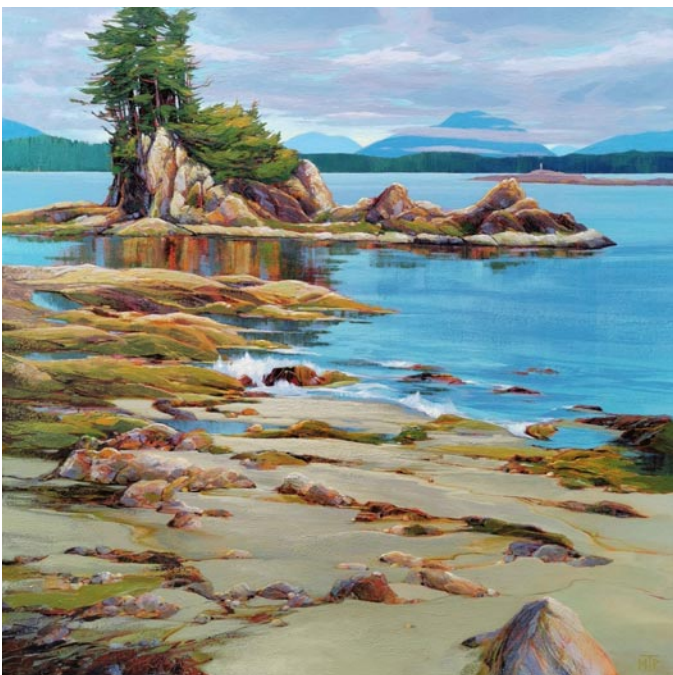
I grew up in a flat, prairie-like area in northern Serbia. It was lovely there, with endless sunflower fields and wide, lazy rivers, but as a child, I dreamed of living close to the sea and mountains. The West Coast of Canada seemed like a magical place to me and it still does, as you can see in my art. Our wild beaches and mountains are a constant source of inspiration. I will continue to explore and paint them.

*What is your medium of choice and why?*

I paint with acrylic. I got hooked on it very early in my art journey when I discovered its amazing versatility. It's easy to do easy stuff with it but it's very challenging when you want to achieve more sophisticated effects. For me, the challenge is good because I enjoy the process of discovery. I work fast and love to experiment and find new ways to develop paintings. Whenever I think I've mastered it, I learn that there is something completely different that can be done with acrylic paint and that excites me again and again.

*You are also an award winning story-teller. Can you tell us about this passion?*

In 2008 I lost my mother. She died suddenly from heart failure. It was a terrible shock.





There was so much that was left unsaid between us and I felt a need to somehow continue my conversation with her. I decided to write her memoir. I took some creative writing classes and started the memoir but it didn't go well. I felt constricted by facts and gaps in what I knew about my family. As I learned more about the craft of writing literary fiction, I had a revelation and decided to write a collection of fictional short stories instead. My main character is inspired by my mother but she is a very different person, a heroine of sorts. I think that my mom would have loved to know that she spurred a whole fictional world with colourful characters and tales based on the many anecdotes she told me when I was a child. I now write stories about other fictional characters as well and was lucky to win some awards and publications in Canada and abroad.

*What do you like to do in your spare time?*

My husband and I are avid gardeners. We have a home garden and are founding members of a local community garden. We also love hiking and traveling to the beautiful places in BC and Alberta which ties very well with my art journey. I also love being connected to our community through various volunteer organizations and by mentoring my aspiring artist friends. The pandemic has affected so many things but creativity perseveres!

**See our Interview with Tatjana, click on this YouTube Video**

## Pancakes to Paintings:

by Boyd Nyberg

Creativity can be an important part of staying in contact with the “self” and remaining healthy. Creativity is not something that comes down from the ethers to guide our hand and minds to create great works. **Creativity is a process that can be fostered and nourished.** It is a path.

I’ve found several strategies to foster my creative process throughout the day.

**Seeing is different from looking.** Paying attention to ones visual environs for insights, changes and feelings will provide insights to the patterns, colors and influences that might prove to be inspirations. External influences often provide new perceptions and understanding to new functions and adaptations. These can be made from observations and perceptions that we make from seeing. It is important to keep a log, journal, box for these insights and observations, Shopping for insights for the ice box with all



these “finds” that we will need to create. Films, books conversations, travel et al become a part of this inventory that for some reason has made us stop and make its importance. This period of creativity is often overlooked as being unproductive in that nothing is being made but it’s the foundation to the next phase of creativity.

The cooking metaphor I like to use in that **we create meals every day and why not make them creative acts in themselves.** Whether a pancake or a painting it is all the same method for making a wonderful creation. This period of creativity I call the massage. This is an active period and you need space and time. A place where you can leave stuff around is very important. Whether pinning pictures or arranging materials in order (small to big, warm to cool, interesting /not interesting possible application etc) is a good start for your inventory of materials. Sometimes I impose limitations on just how much material i will choose to work with. A definite color scheme or perhaps a radical selection. I will often massage a good idea like one might a sore muscle; repeating the concept slightly differently each time to get a multiplicity of possibilities. This is divergent in that you are now looking for not just one solution but as many solutions as possible!

I like to work my ideas small format at first, making preliminary drawings to give an idea of composition, balance, value impact and overall unity and harmony. **Making mistakes on “post its”** is never a problem as much as finding a problem on a large format where materials, time and solutions may have been solved earlier.

When working, I often closely monitor my self-talk. For example: what shape will I choose, what size will it be, where will I put it, what happens when I cut the corner off, what effect will it have if I invert it etc with divergent solutions. Repeat and make refined changes by

converging.

Self talk makes the “massage” a multiplicity of changes that I find valuable in making the creative process a rich form of play in the purest sense of the word. This play period is I believe one of the most creative parts of creativity! I can not overstate how this portion of the creative process will produce ideas, images, and even sandwiches that both delight the eye and satisfy the creator.

So, when do we move from play to: let’s get serious? We have our inspirational materials that we have massaged. We have numerous different applications of those materials in various studies. Now what? We incubate these works. Keep them warm in the studio, we visit them each day to see any change that might have taken place.

What floats, or **what keeps emerging is something I pay attention to.** Is there a group of ideas that keep coming up, time after time that you return to? What is it about this body of work that interests you? What works “speak” to you? What parts of these studies truly sustains your eye, interest and ideas? This may take time to sift the various possibilities. Be patient! Don’t rush! Enjoy your good, bad and ugly solutions you have created. Refine and critically discriminate the possibilities.



Finally, from all the collection period, and incubating of possibilities and assembly of material variations comes what I call: the voice of the muse or as some theorists describe as the “Ah hah!” Congratulations, you have arrived at what is commonly called: The work!

Now is the time to get your hands and everything else “dirty” with the details of **creating a formal major piece. Whether a film, painting, book, or dinner party this is where the rubber must meet the road** and you spend ample time taking that concept and bringing it to life where you and I can enjoy it for its merits,

The work is just that: labor! Get up, and start. It’s your job. Units can be accomplished in a small time segments. Pace yourself! Always leave something for tomorrow. Keep your work area organized. Changes will emerge as you proceed. Nourish your body and mind! (chai tea, music, fresh air breaks, walks all help the creative process).

**Oh, and don’t let you inner art critic foil you!** Leave that for the experts.(hahaha) Evaluate by asking: what did I learn? What will I do with this work differently? What would I have changed about this work I have done? What is my favorite part of this work? Where do I need to improve my technique?

So, whether making a film script, sculpting a form or painting an image I hope this might help your process of creation.

~

Boyd Nyberg M.F.A M.A from Thunder Bay, Canada who studied at the University of California specializing in art therapy. His portfolio of travel, art and lifestyle can be seen on Instagram/Facebook. He lives with his wife (Lorna) and dogs in the mountains of California.



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

### CALL FOR ARTIST SUBMISSIONS OPEN TO MAY 31, 2021

The Salt Spring National Art Prize OFFERING 10 prize awards totalling \$41,000.

The Salt Spring National Art Prize (SSNAP) was established in 2015 to recognize, showcase, and publicize the accomplishments of Canadian visual artists and to advance public appreciation of visual arts. Through this initiative, we encourage Canadian artists whose work demonstrates originality, quality, integrity and creativity to submit significant pieces with a real visual impact and depth of meaning. As a biennial national art prize with \$41,000 in awards, we are committed to continuing our legacy and look toward mounting a live exhibition in September 2021, respecting public health protocols in place at that time.

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



Selected artists will be invited to design and create their vision of a Welcome Bench and 'leave their mark on the community' with Benchmark.

The purpose of the welcome bench is to engage visitors and locals and help bring more character and personality to the community. Thirty benches will be displayed in pre-determined locations in the Oceanside region from Nanoose to Bowser. At the end of the summer, the art benches will be auctioned off as part of a fundraiser for MAC, TOSH and the Chambers. **Apply online.**

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## DRAW Gallery, Port Alberni BC

### March 09 to April 23rd Spring into Art Group Exhibition

DRAW Gallery is pleased to open our 2021 Season with Spring into ART! "...How are we connected to the Natural world around us as well as to the nature within us."

Due to the nature of the current situation, now's the time to take preventive measures and our on-Location gallery is temporarily closed to visitors except by Appointment. Stay Safe! Wash your hands! We love you!

Works exhibited in the Gallery are available for viewing from home with our Online 'Gallery Beyond Walls' and by Appointment, too! Call us at **855-755-0566** to arrange a viewing.

Art can offer solace and comfort during difficult times. For each purchase we will donate 5% to the charity of your choice from our Spirit Board.

DRAW Gallery continues in our tradition of showcasing work from a variety of our gallery artists such as Doug Blackwell aka SockeyeKing, Jacques De Backer, Maureen Coltman, Cecil Dawson, Chris Doman, D.F. Gray, Ann McIvor, Shannon McWhinney, Mark Penney, Todd Robinson, Susan Schaefer, Perrin Sparks, Marla Thirsk, Gordon Wilson, Nancy Wilson, Susan Wilson, and Michael Wright, among others. Also, featuring work from the 8th Annual Alberni Valley Paint Out showcasing D.F. Gray.

## Attract Your Target Market

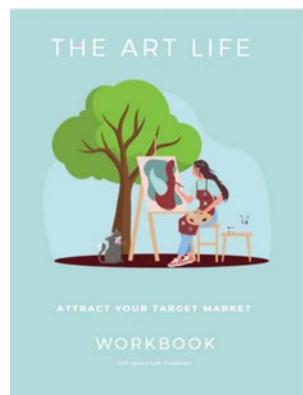
by Jessica Ruth Freedman



Jessica lives and creates on the traditional lands of the Lekwungen people on the west coast of Canada. She has been an abstract artist since the first rock she painted like a ladybug was criticized by her kindergarten teacher for not being realistic.

“This past year has been a particular challenge for visual artists, as a large percentage of our incomes have completely disappeared due to the cancellation of live events. This has forced many artists, some kicking and screaming, to move to the online space. Having had a fair amount of success in this venue already, I decided to offer a free series of workbooks and e-books to help other creatives sell their work online. In addition, I've recently started a facebook group so that artists from all over can connect and share successes and challenges.

The first workbook is all about attracting your target market - specifically how to identify and find your own market. The next ebook is almost complete, and it covers all aspects of photographing work for social media or websites.



**YOU HAVE BEEN WORKING HARD** at your creative business. Maybe you are an artist, a designer, or a seller of home goods. It's tough to run your own business. I know, before I was a professional full-time artist I ran a yoga studio, a composting service, and I did taxes for small business people.

There is so much joy and passion involved in being your own boss, but also so many hats to wear, and lo-

gistics to learn. I've created this workbook as a way for you to focus on one aspect of your business at a time, in the hopes of helping you increase your sales, and ultimately bring more joy to your own work.

Work through this workbook at your own speed, and try out the ideas that resonate with you. Every business is unique, just like every person, and what works for one won't work for another. In my own business my mantras are wealth, balance, and joy, and I try to make my decisions based on these key values.

Contact Jessica to receive your **FREE** workbook  
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# Shapes

By John Warden

There is a great blue heron rookery near Billings Spit, at Sooke. As a result, it's common to see dozens of herons stalking the shoreline and feasting on the buffet of marine life that is offered by the low tides of June.

Early in the morning, while the sun is still low on the horizon, heron shapes presented in silhouette abound. There's something of the vampire in the hunched shoulders of the heron as they explore the tidelines. In flight, though, there's a reminiscence of the pterodactyl in their arrowed head and neck. One memorable day, as I scanned the beach with my long lens, I was presented with the shapes of two herons - and their reflections. With their s-curving necks, seemingly intertwined in a primordial elegance, heron shapes spoke to me of the interlocking links of life at the ocean's edge.

As a design element, shapes are the area bound within enclosed lines. They are a flat, two-dimensional presentation and they are revealed in composition by a change in value or contrast. With little or no tonal information to suggest depth, shapes evoke hidden mysteries through content that is left unrevealed.



The hidden and the concealed lie at the heart of one of my favourite compositions. Early morning fog, drifting across the Martindale valley, was beginning to glow from the light of the rising sun. Along the edge of the Lochside Trail, trees trunks were beginning to pick up the light and, in the distance, a shape emerges from the mist. And therein, lies the mystery.

~

## In the News:

Last year, Roy Henry Vickers collaborated with rising artist Lizzie Snow 'fortyonehundred'. The two artists created "Earth Spirit" – a striking black, white, gold and pewter artwork.

This first artwork was a success, immediately becoming one of the top selling artworks in the iconic Roy Henry Vickers Gallery in Tofino, BC.

The artists have come together to create a second collaborative work, due to the success of the first. "Yin Yang" stands on its own yet compliments and leads on from the first.

"Yin and Yang is a concept that demonstrates how opposite energies can be complementary, two halves that together are whole. Each being carries qualities of both yin and yang within, one of which is usually slightly more dominant. When we learn to balance the energies within ourselves, we can find balance and peace.

This artwork, "Yin Yang", illustrates contrasting symbology coming together as one. Feminine and masculine, the introverted and extroverted patterning and alternating rings of colour. Each of these elements are separate and, in a sense, opposing, unified together in one cohesive cyclical balance.

The rain-like graphics on the outer circle represents the infinite, as they continue beyond the artwork edge. Finding peace is a process, a journey that never ends. We never 'arrive', instead we continue to strive seeking balance and harmony within our lives."



### Quote from Roy

"It's been a year since, Lizzie Snow and I teamed up. I appreciate our collaboration on many levels, such as, elder and younger artists working together, male and female, bringing ideas to inspire each other and, the fusion of two different styles. I've learned that inspiration is divine and the end result of work-

ing with inspiration is a creation that is greater than the sum of all the parts. Lizzie, you are inspiring. Thank you."

### Quote from Lizzie

"What an honour to work with Roy Henry Vickers again to create our second collaborative artwork. We have been able to come together to create artworks full of meaning and which represent both of our artistic styles. There is a lot to learn from Roy as he's had a fascinating life and career. It's very special to be able to listen to Roy's stories about First Nations culture, ancestors, symbolism, and rituals - as well as his experiences in life as an artist." ~

**royhenryvickers.com**

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## UPDATE: COMOX VALLEY ARTS ART RUMMAGE SALE

During the summer of 2020 the Comox Valley Arts organized a summer rummage sale of new and gently-used art supplies. Their sale was done totally online having people pay CVArts directly by e-transfer and having pickup or drop-off done on a volunteer's porch.

A total of 665 items moved from one studio to another.

- 24 easels of various types
- 28 lots of brushes
- 3 calligraphy sets
- 9 lots of oil paints
- many tubes of acrylic paints
- 30+ art books
- a Mondrian printed T-shirt
- a Mona Lisa stamped tea towel
- a dozen wooden stretchers, some canvas
- a 30' rotary cutter
- 5 coffee mugs
- several tubes of watercolours
- 95 frames
- lots of paper for w/c, sketching, etc.
- pencils of all sorts and rubber stamps
- as well 200+ skeins of embroidery floss, 500+ beads, and much more.

There were lots of really good deals for lots of beginning painters. Thank you for everyone who helped with this event, making CVArts richer by \$2,500.

**Deb Peters**  
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# An Artist's Musings

by Susan Schaefer



## Welcome Spring

What's not to like about spring? Everything feels fresh – flowers are waking up – the birds are chirping and bees are a buzzin'.

This spring we enter a new reality where wearing masks is normal and fashionable. Having coffee dates outside with our friends is (hopefully) acceptable, as long as we maintain our social distance. We're also hoping for social dates with a friend or two - as we crave a small taste of being connected.

Let's embrace spring as it brings a sense of renewed energy. We can start our garden seeds in the house, looking patiently each day for any signs of life. We can spend more time in our gardens, getting back to mother nature and growing food for our family. As an added bonus, spring flowers provide unlimited inspiration for artwork.

The days are longer and the sunshine gives us our much needed vitamin D. The birds are busy finding big fat worms and the neighbours are out cutting their grass.

If this past year has taught us anything, is that it is difficult to make plans. But we can still dream. Let's Dream BIG and let's dream of a covid free planet, where mother nature thrives.

**We love the flowers, We love the sun, oh so dear, Wake up, Wake Up, Spring is Here!**



## Cooking Risotto with David Essig

Making risotto is more process than recipe. It is an Italian way of making rice with three principal components: 1) soffrito (“fried under”), 2) riso e brodo (“rice and broth”), and condimenti (“condiments or flavourings”). Let’s look at the classic Risotto alla Milanese –risotto from Milan.



### Soffrito

Find a soup-sized deep pan that will hold the heat – I like to use my old German glazed ceramic pot but any heavy-bottomed metal pot will do. Put the pot on medium and melt some butter in it – maybe a couple tablespoons. If you’re out of butter or don’t like it, use olive oil or any other oil. Just be aware that the smoke point of each of these fats is different and you want to make sure to keep the temperature of the pot well below the smoke point.

Once the fat is medium-hot, add some chopped onion and cook until it just barely starts to change colour – don’t let anything get brown.

### Riso e Brodo

**Riso:** Once the onion is nice and golden, pour in Italian short-grain rice. Use enough to cover the bottom of the pan to about 3/8” – more or less. If you need to measure, start with a cup and see how that looks. For four servings, I usually go for about 1 ½ cups. Just dump it in dry and stir it around with onions and fat. The rice will absorb some of the fat and start to change colour from off-white to a light yellow. When this happens, splash some white wine (optional) in the pot and stir it around for a minute or two.

**Brodo:** In another pot, have some hot liquid ready at a simmer. You will need at least three times as much broth as the rice. The classic liquid is clear beef stock, but you can use any homemade stock or a boullion cube dissolved in hot water. The key here is to have the liquid warm.

Add the brodo to the rice by the ladle – start with a couple ladles, stir with a big wooden spoon, and wait a minute for the rice to absorb some of the liquid. Every few minutes, add the liquid a ladle at a time and stir well each time. You want to knock some of the starch off the exterior of the rice grains and have it mix with the cooking fat and the broth. Keep doing

this for maybe 15 to 20 minutes. Stir a lot - you want to see a creamy sauce starting to develop. Test the rice by tasting it. They should yield to your teeth but still be a little firm. This is exactly analogous to making pasta “al dente.”

When the rice is al dente and the sauce is creamy, add the condiments. These can be one or more of an endless variety of flavourings, vegetables, proteins, cheeses – ensure that the condiments are prepared beforehand. Cook the rice and condiments together for a couple minutes so that they are thoroughly mixed into the and at an even temperature.

Some classic condiments are. mushrooms, asparagus, zucchini, meats, cheeses, seafood or fish. I like to add a handful of frozen green peas to any of the above combinations – you can’t go wrong combining peas and rice.

Except for the seafood risotto, finish the dish by topping with grated parmesan, some fresh ground pepper and maybe a dollop of olive oil. Garnish with chopped parsley. Serve on warmed pasta plates

Menu planning: In Italy, risotto was traditionally served alone as a first course or as a bed for osso buco (braised veal shanks) as a main course. Modern Italians tend to blur the distinction between courses, especially at mid-day meals, and will often have just risotto with a side of either salad or cooked green vegetables. For a larger meal, serve risotto on the same plate as a protein, such as a pork cutlet, on a bed of arugula or mixed greens.

Wine: Orvieto Pinot Grigio or other crisp white wine, preferably from the Veneto

Leftovers: Some Italians believe that the Milanese make risotto just to have the left-overs, which are then used to make salto - the famous dish that is served in the private lounges next to the box seats at La Scala. Take your left-over risotto out of the fridge, mix with an egg or two and maybe another grating of parmesan, making a nice thick batter. Turn into a buttered non-stick skillet and fry until crisp on the bottom – then run it under the broiler for a couple minutes to set the top. Cut into wedges and serve with chilled white wine while watching Aida.

David Essig is a Canadian musician living on beautiful Vancouver Island BC. He loves to share his passion with food with our readers.

<http://davidessig.com/>



artist - Elizabeth Tanner

## Consider the Lilies XIX

Fibres and Beyond has survived 2020 with all its challenges and limitations mounting two successful shows, attended by our faithful followers and a new audience eager for something fresh. With social isolation keeping

us at home we have had opportunities to pursue the muse and create new work.

Our usual April show is planned for St. Mary's Heritage church in Metchosin April 10 – 18, 2021. At this time no show has been confirmed so please check our website for up-to-date information regarding times and dates. We await the lifting of restrictions and hope for a healthier world, we look forward to seeing you among the lilies. For more information phone 250-642-4323 [www.fibresandbeyond.com](http://www.fibresandbeyond.com)

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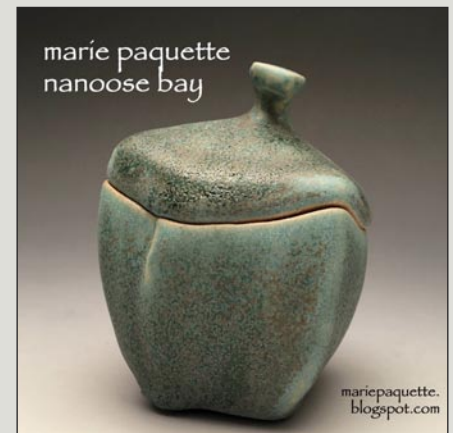
**ISLAND ARTS MAGAZINE**

## ARTIST SHOWCASE

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Behind every successful  
woman is a substantial  
amount of coffee.

*Stephanie Piro*

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# INTERNATIONAL ART

## Editor's Note:

I first met Rudy in Toronto in the late 80's having done some printing and design work for him. I was always drawn to his funky building paintings, as he recently told me, "he has not conformed yet." I was reminded of his work early this year. A quick web search brought us back in touch. I was thrilled when Rudy offered to send us his story.

## A Plea for Originality, Errors, and Distortion

by Rudolf Stussi

Painting is a many-splendoured thing. It is an attempt to capture something for others, something they may not see or understand or imagine, at least not in the way presented.

I confess I've been lucky in many ways. I'm a trans-atlantic brat, born in Switzerland, raised in the US, high school back in Switzerland, university in Canada, theatre in London, art school in Toronto, Mexico, Florence and London, animation in the Philippines, Korea and Berlin, artist in residence in the Dominican Republic. I was able to travel privately, too - to Africa, the Middle East, North, Central and South America, the Caribbean, Asia and all through Europe.

So what? Travel turned out to be a major inspiration. I was confronted with many different cultures, lifestyles, languages and literature, architectural wonders (a major interest), artists and approaches to art, which I incorporated, to some extent, in my own work. Illustration, animation, murals, and portraits all expanded this horizon.

For myself I came to the conclusion that realism was something everyone with a bit of training could produce, and pure abstraction constituted a decorative deadend. To me art is communication. And I wanted to contribute something unique, something original between realism and abstraction. Make people see things they think they are familiar with anew.



I also felt that each picture should have movement (as in Van Gogh's work), an illogical mystery, and a meaning of some kind, social, personal, and/or contemporary. I took to cityscapes, a fine expression of human creativity and history. Occasionally I fused figures with buildings to express that link.

Over time I developed my own ideas on perspective, fired by Egon Schiele's angular figures and Davis Siqueiros' distortions, leading to a new theory, which I call the Fifth or Perverse Perspective, in which the x and y axes can be bent. This leads to a dynamic 3D movement which distorts in grand style, but still fulfills that basic requirement of a true perspective: objects diminish with distance. It remains believable to the eye but is not realistic.

That said, I don't apply it rigorously. I do feel that true art always has a touch of the unpredictable, leaves room for imagination, errors, the whimsical, the sublime. So I break my own rules even as I apply them, and hope for a spark of chaos.





An important thing for any artist is always to explore new paths, to show courage, go beyond what one has done before, not get stuck in a rut, even if it is gilded.

I love colour, love Gauguin. So, sometimes I feel the need to go to black & white to mix things up, or create a colour focus and leave the rest in b&w. I learned the value of tone from my friend, the great Swiss artist HR Giger.

I fight against that ubiquitous shape in art, the rectangle. I prefer more freeform shapes, shapes that reflect the subject wherever possible. Sometimes I paint on plywood cut to form, or add plywood extensions to canvases to transform the shape. My murals most always do not conform to the dimensions of the wall on which they're painted, they create their own environment.

Finally the dramatic use of light, occasionally artificial, and the carefully considered balance of contrasts are essential. They greatly affect depth and focus.

I often use watercolours painted on location to acquire material for oils and take photos for reference. But sometimes I also rely on memory, fantasy and even dreams. It is good not to be too dependent on inconsequential detail, so that the important things can come to the fore.

Much of my life was spent in Canada but I'm now shuttling between Switzerland and Berlin. Circumstances willed it so. Living in the very heart of Berlin near Alexanderplatz has its perks and drawbacks, the mountains of Switzerland are a welcome relief from the crush of the big city. This Spring a new book of my Swiss work titled 'Swiss Twist' is scheduled to be published and next year I hope to launch another named 'Berlin Askew' of my Berlin work.

I am much indebted to Canada, though, and miss its unassuming greatness, its way of life and social conscience, family and my many friends.

In these Corona times the inspiration of travel has dried up along with a lot of other things that I, too, took for granted. But I do feel art can help in many ways to overcome this temporary disaster, even learn something from the experience.

Rudolf Stussi, Berlin, February, 2021

[www.rudolfstussi.com](http://www.rudolfstussi.com)

**Watch our interview with Rudy**

## Tech Talk by Jeff Shields

### Selling Artwork online in time of Covid-19

#### Galleries closed. Studio tours cancelled. How can I sell my artwork?

One thing this pandemic has shown us is that there are many other ways to sell your work. Facebook and Instagram has been successful for some. Some have moved to online stores but this poses a challenge. Inventory control can be extremely time consuming making the whole exercise seem counter productive. Original artwork means there is only 1 in stock. A potential fraud situation is created if you sell the same piece twice at the same time via two different methods.

What if you had a Point of Sale and online store that were tied together? In the past this has been an expensive proposition. Recently Square has started to offer an online store that integrates with their credit card processing app. Now you have a single place for sales and inventory control.

Square Online allows you to enter your artwork along with cards, prints or other merchandise as a single entry with many variations. When you sell a piece out of your home or via social media, your online store inventory is automatically reduced.

When the galleries are fully operational again, and you send them an original piece, it becomes a simple task to temporarily remove the item from your inventory and restore it should it return home.

If you currently use square for credit card processing, you can easily add an online store. If not, it is worth signing up for a free account. They will even send you a card swipe attachment for your phone or tablet. Plus you can use your computer as a virtual terminal to take payments.

Square automatically deposits your funds directly into your bank account the next business day. Their rates are comparable to that of PayPal.

Once you store is set up, you can share a link for any of your products directly linked to the online store in an email, your website or on social media.

I believe in the current times and even after covid is gone, this is a viable method for selling you work.

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lead to beautiful  
destinations.*

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# The Art of Zentangle

by Rhonda Elliott Roy

Feeling a little frazzled? Stress leaking out your ears? Take a deep breath, grab a pen and paper and try a little Zentangle.

Zentangle is a method of drawing that uses structured patterns (tangles) to create complex designs. Created by Rick Roberts and Maria Thomas, this art form was meant to be approachable; to lower the barriers people have about creating art - 'I don't have the time, materials, money, talent, space' - and simply take pleasure in creating something.

Tanglers (people who draw Zentangle style) draw a simple 'string' in pencil and fill the shapes with structured patterns using an ink pen. There is no right or wrong way of tangling a pattern, so tracing over pencil or using eraser or ruler is not needed. In fact, tangling in pen is part of the method, getting over the paralyzing need for perfection.

Because of its simplicity and approachability, people who have never considered themselves artists are delighted with what they can do. And experienced artists find Zentangle is often a great way to warm up and transition into their own art time.



Once a new tangler is comfortable with black ink on a white 3.5" square tile, they might want to start adding variations. Zentangle tiles come in all kinds of colours, shapes and sizes. There are different coloured pens, shading and highlighting options. Zentangle patterns are all simple strokes laid out step by step, and while there are literally hundreds of

tangle patterns, only a handful of favourite patterns are needed to create a variety of different looks. What's important is remembering the basic tenets of Zentangle - simple strokes, slow, deliberate, and mindful drawing, and accommodating those 'oops' moments into new creative opportunities.

It's inevitable; creative people immediately see ways of incorporating Zentangle patterns - and the Zentangle approach - into their own art. Zentangle Inspired Art (ZIA) is the name for artwork that is more intentional, but still retains the Zentangle elements and philosophy.



Zentangle® inspired art (ZIA) can be applied to greeting cards, journaling, quilting, textile art, printmaking, metalwork, woodwork, ceramics, paintings, and just about anything else you can imagine.

The beauty of Zentangle is that it doesn't have to be anything at all. You can simply fill shoe boxes or sketchbooks with Zentangle tiles and use the act of tangling to transition from work to home, to give your brain a break, to relax and unwind from a busy day. It's a mindful meditative practice that helps you to de-stress. And it's satisfying!



~

Rhonda Roy is a Certified Zentangle Teachers (CZTs) living in Parksville BC.

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



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## North Island Art

### Canadian Film Industry Professional's Go North... North West I mean

Vancouver Island North is no stranger to the artists who seek a piece of paradise. The people from here, whose families were here long before many European settlers, know this about the place. It is a place of magic and mystery; an unspoiled paradise where Eagles fly, Otters play and the people in it embrace culture, people and place.

I know this because one has only to view the images of the graveyard by the sea at Fort Rupert where the carvers are acknowledged for their talents and life. Why wait however until death to see the beauty all around the North Island created by the artists that live and breathe the culture of the people.



The carving of Johnathan Jacobson feeds his physical and spiritual being. His soul craves the ability as artists everywhere to create, to explain his culture, and to show the world that he too is here; he has a story to tell and a reason to carve. His art tells a deeper story one of family, togetherness and place. To spend time in this little community you have the opportu-

nity to meet a man who rides a bike around Port Hardy, who takes photos of the common, like people eating food in a local restaurant, or to comment on the colour a "brother" used when he created a carving from wood and images in his head. They are images engrained into the place, like those created in the carving shed of totems and wee treasures small enough to hang from your ears. Each image is that of a history of the people. It is story Johnathan is proud to tell, not in words, but in carvings, pictures and song.



Vancouver Island North is a Mecca for artists of every kind. There is another artist who tells a story in pictures. It the photographer Peter Stranks who's images tells the story of his life in the film industry and of his family and culture too. Peter a professional photographer residing in Ontario is busy assisting his family to further their interests taking pictures of regular folk on their front porch, girls talking in the sun in their own backyard. He has won photography awards taking photos of the artistic creations of fibre artists,

models, and of runway shows in an effort to maintain the ability of a community to tell its stories in a museum of culture and art.



It is the same thing that motivates these men, these artists who are from and who come to the North Island. It is the opportunity to create, to share, to tell a personal story to provide an image in a magical place. The North Island is a place of mystery, an unspoiled paradise where two artists who have nothing in common at all, show their work for the people who will listen, who will enjoy and who will purchase their art so that they too can continue to physically and spiritually dive into their souls and vulnerably display it to the world.

View the work of Johnathan Jacobson and Peter Stranks at a new studio on the North Island situated on Market Street April 2021 Singing heART Studios.

~

Editorial by Beatrice Toad author and local observer of the arts on Vancouver Island North

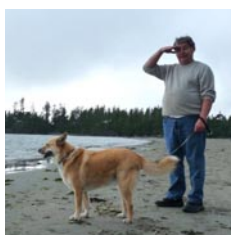
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### One-pan salmon with roast asparagus for two

400g new potato, halved if large  
 2 tbsp olive oil  
 8 asparagus spears, trimmed and halved  
 2 handfuls cherry tomatoes  
 1 tbsp balsamic vinegar  
 2 salmon fillets, about 140g/5oz each  
 handful basil leaves

Heat oven to 375 - 400 degrees. Tip the potatoes and 1 tbsp of olive oil into an ovenproof dish, then roast the potatoes for 20 mins until starting to brown.

Throw in the cherry tomatoes, asparagus and vinegar and nestle the salmon amongst the vegetables. Drizzle with the remaining oil and return to the oven for a final 10-15 mins until the salmon is cooked. Scatter over the basil leaves and serve everything scooped straight from the dish.

Source: [www.bbcgoodfood.com](http://www.bbcgoodfood.com)

## ARTIST SHOWCASE

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**down, I will remember it."**



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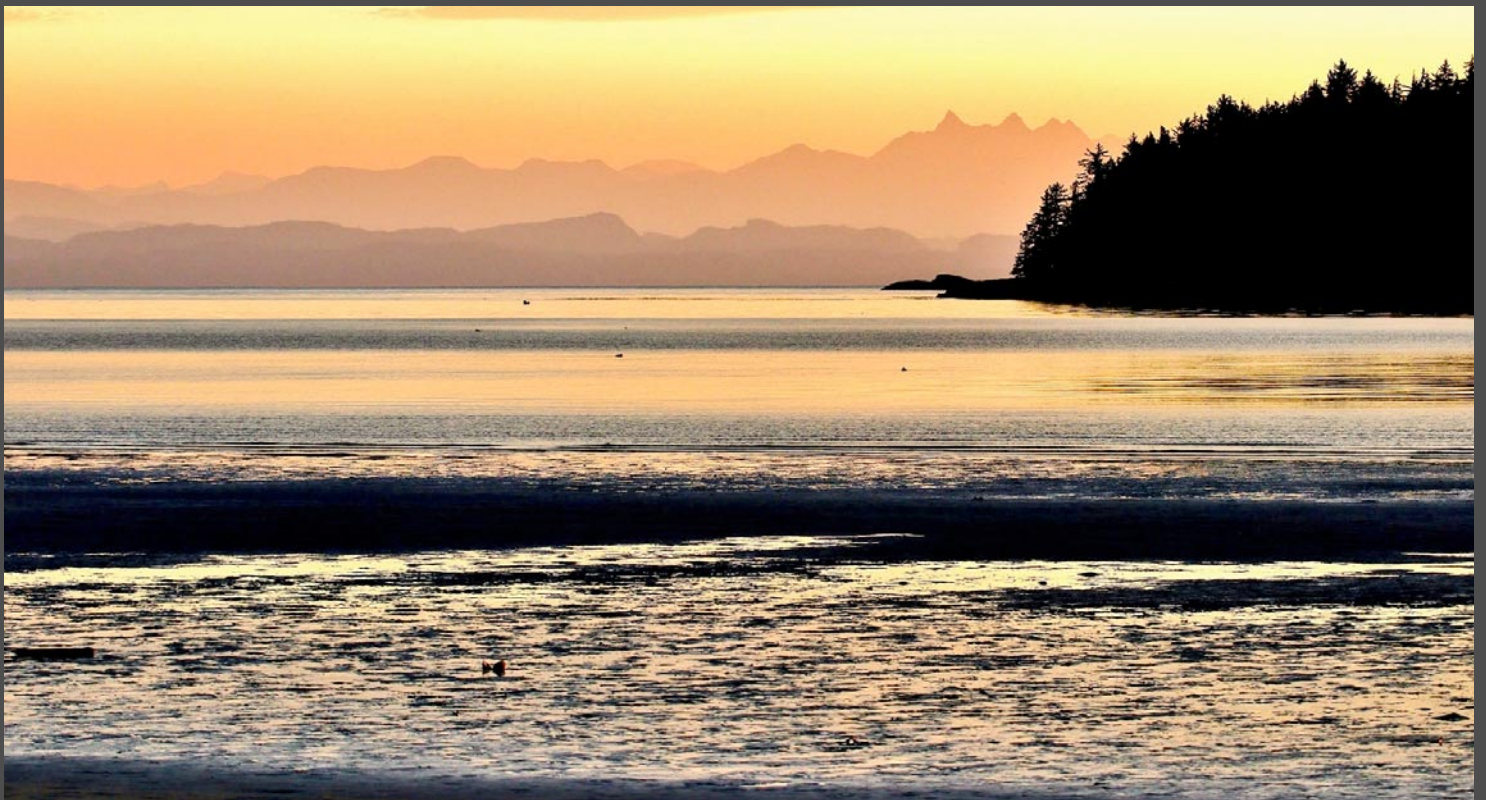
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### EXHIBITIONS

**FCA Arrowsmith Chapter Spring Juried Exhibition**  
April 6 - May 2 at the McMillan Arts Centre, Parksville BC  
[arrowsmithfca.ca/show](http://arrowsmithfca.ca/show)

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#### Studio Connexion

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[studioconnexiongallery.com](http://studioconnexiongallery.com)

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