

ISLAND ARTS MAGAZINE

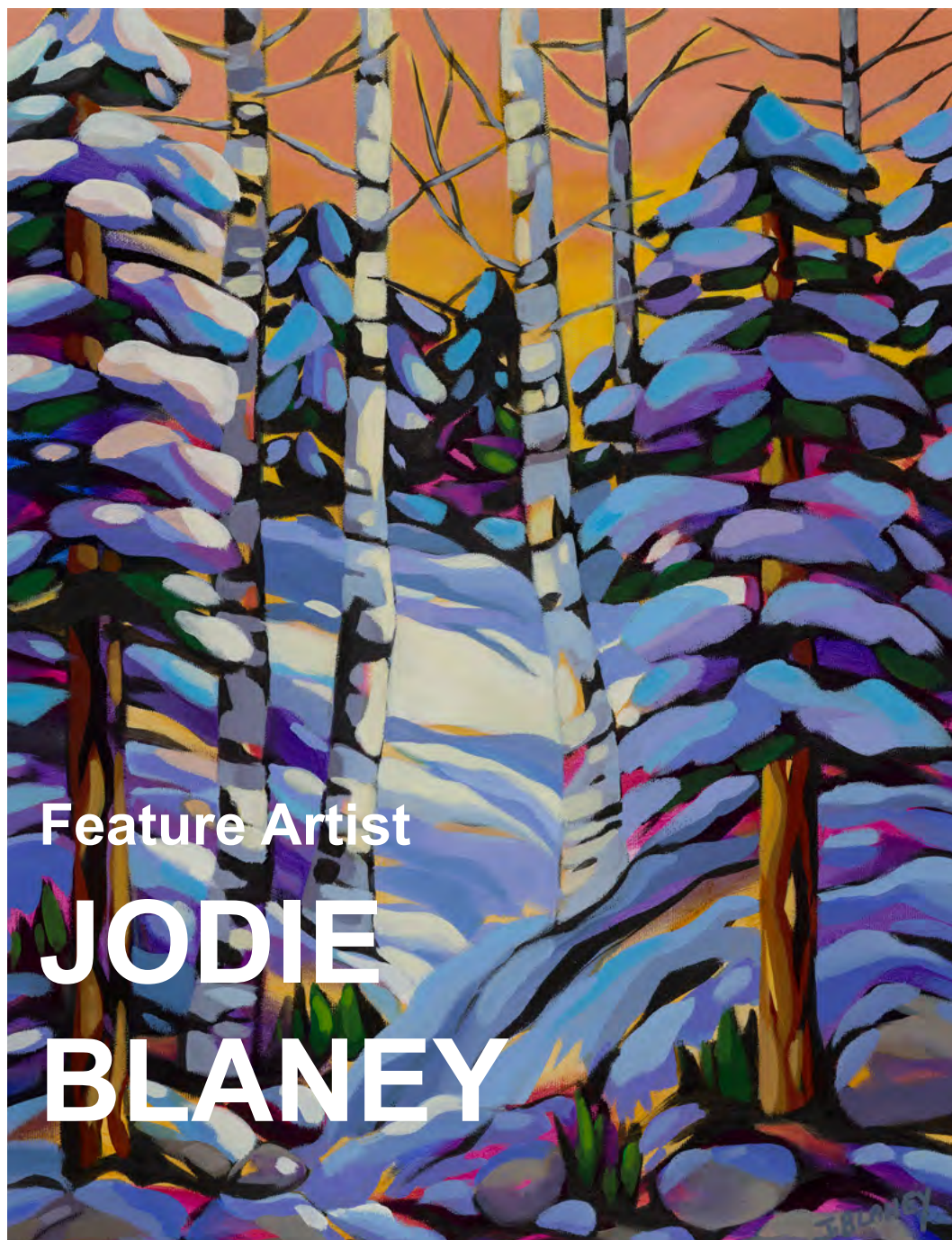
Nov 2022 - Feb 2023

Issue # 62



MADE IN CANADA

DIGITAL
INTERACTIVE
PUBLICATION



Feature Artist

**JODIE
BLANEY**

**MUIR
Experience**

**Exquisite
Corpse**

Going Solar

Winter Images

**Maritime
Adventures**

Winter Events



Thanks to our contributors

John Warden

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

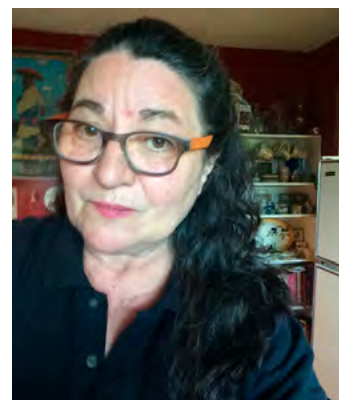


Photo credit - Debra Kelly

Beth Lischeron

Beth's career has spanned three continents over 40 years; from theatre to journalism, narration and documentary production; fibre arts and festival production. She has developed and pioneered organic plant-based body care “from the ground up”

Supporting artisans and artists, Indigenous peoples, sustainable living and ecological responsibility have been strong threads through her working life.
www.dragonflydreaming.com



David Essig

As well as being a Canadian Musician, Songwriter & Producer, David Essig knows his way around the kitchen.

Having spent much time in Italy, he is our foodie columnist, sharing his culinary skills with our readers. Buon appetito and grazie David.
davidessig.com



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ISLAND ARTS MAGAZINE



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Note *from your Editors*

Susan Schaefer
Jeff Shields

Chace - mascot

This is the last edition of 2022. What a year it has been!

We saw more and more people on the move, as the threat of covid diminished. Myself, I had a visit on the island from one friend from 20 years ago and another from 30 years. Seeing them and picking up the conversation like it was yesterday was refreshing and nourishing for the soul.

Ourselves, we were able to finally take a trip that we had planned since 2019. You can read all about our visit to the Maritimes and the stay at the MUIR Hotel on pages 21-22 and 25-26.

All indications from fellow artists, is that this was a good year for art sales, after several years of drought.

In this edition we reached out to artists to show us their best winter images. We were overwhelmed with entries from artists across Canada. Thank You! Look for the snowflake and know that an artist has contributed their artwork to this edition.



This is the last issue of 2022 with the next one in March of 2023.

What do we do during our months off? Glad you asked. Well we do take a big of a hiatus. During that time I like to clean up the office, organize paper work and get my accounting in order. Not my favourite job, but it sure feels good to get it done. Get out the shredder!

We also spend time upgrading; computers, programs, our websites, and working on new and improved ways to serve our client base while straying true to our mandate of supporting the arts.

I have several larger paintings to complete for a series I am working on called "Canadiana."

This is a series of paintings that showcases all of the Canadian provinces and territories. That is why the trip to the east coast was essential in bringing this collection together.

At this time of year we are reminded of all the awesome clients and friendships that we have formed over the past 14 years of publishing Island Arts Magazine. We thank each and every one of you for your continued support.

Best wishes for a safe, healthy and colourful new year. Have some fun!



Nature Trust of BC Artist of the Year

Gibsons artist Elizabeth Evans was selected by the Nature Trust of B.C. as their Artist of the Year at an exhibition opening held at the Federation Gallery located on Granville Island in Vancouver on Monday night, September 12, 2022.

"I was surprised and delighted to have been selected from among so many talented artists and their exceptional artwork", said Evans, "it's a great honour, especially since the Nature Trust aligns perfectly with my own conservation values". The artwork submitted, titled "The Intruder" was a painting of geese in a bit of a honk-off wherein a mated pair was fending off the advances of another goose intruding into their space"

"This painting evokes a familiar sense of being an intruder in the beauty of wilderness in this province, a sense shared by the judges" stated Deb Kennedy, Director of marketing and development for the Nature Trust.

Evans is a formally trained visual artist who has been painting for nearly 60 years. Taught and mentored by Arthur Lismer, a founder of Canada's Group of Seven. She developed the "Brickilism™" painting style to showcase landscapes, seascapes, animals and nature in North America. She's an elected member of the Federation of Canadian Artists, Artists for Conservation and the Canadian Society of Artists.

The Nature Trust of British Columbia protects the natural riches of the province by building a treasury of wild natural areas that conserve iconic and important species at risk. www.naturetrust.bc.ca

The Federation Gallery is the home of the Federation of Canadian Artists, whose mission is to advance the knowledge and appreciation of art and culture to all Canadians, offering

Elizabeth Evans

Nature Trust of BC Artist of the Year



"The Intruder" 24" x 48" painted in her Brickilism™ style

A limited edition of prints on canvas are available for
"The Intruder".

Net proceeds will be donated to Nature Trust of BC

www.eaevansart.com

Gallery Representation

One Flower One Leaf Gallery,
436 Marine Drive, Gibsons, BC Canada

education, exhibition and communication in the Visual Arts, and to support and promote emerging to professional member artists.

"Art is a wonderful amplifier for the very urgent issues of climate change and land preservation, as the pieces in this exhibition demonstrate. The Federation was delighted to partner with the Nature Trust of British Columbia again this year, and is honoured to share a portion of submission fees and all visitor donations from the exhibition to the Nature Trust to support their conservation efforts" stated Patrick Meyer, FCA Executive Director

Note: Elizabeth Evans was Island Arts Magazine featured artist in issue # 61. If you missed it, have a [read here](#).



Resurgence by artist Enda Bardell

In my walks through Pacific Spirit Park, Vancouver, I am drawn to decayed old growth tree stumps providing nutrition for new growth, creating a magical metamorphosis.

I love personifying these trees, bringing life and personality to them, especially the degenerating old stumps barely hanging on while interacting with young growth.

It is a wonderful transformation - like a grandmother nurturing the latest offspring into a proud stately tree!

Each tree takes on a personality and character in growth as well as decay in its aging process, much like humans ending up with wrinkles, being stooped over, while still maintaining dignity without much thought given to their outward appearance.

They stand their ground, their purpose in life as in death, providing strength and leaving a valuable legacy for the next generation.

My painting process is simple. I paint a light and loose background in cool greens to bring out the rusty reds in the old growth. The stumps are painted wet in wet, followed some spattering of paint, sprinkling of salt on damp paper, followed by using sandpaper on dry watercolour paper to create the desired effect.

RESURGENCE solo exhibition of 14 watercolours is at the state of the arts Port Coquitlam Community Centre, 2150 Wilson Avenue, Port Coquitlam, BC until January 10, 2023.

VanIsleGoddess.Com



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PHOTOGRAPHY of Vancouver Island by *Roxy Hurtubise*

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Lynne Usher
Original Artwork - Commissions



"Winter Traditions", 11 x 14", acrylic on canvas

Artist by Heart - Follow me on Facebook

(604) 951-3403, Surrey BC CAN



"Hear the Quiet"
12"x12" acrylic on canvas
Sabine Kearns , Nova Scotia



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Artist's Profile

Robert McMillan Pottery Prince Edward Island, CAN

"Made by hands for your hands"

Robert McMillan, award winning potter, creates works inspired by the Atlantic scenes that surround him in Eastern Canada.

"I am a trained production potter/artisan using landscape inspired designs in stoneware pottery. I work quickly and skillfully to enhance and capture the immediacy and truth of the throwing process in the given moment."

Mostly self-taught, Robert attended Sheridan College in the early 1980's continuing on with workshops at Fogrun in the Gatineau Hills in Ontario and at the Banff Center for the Arts with the Form and Function ceramic workshop.

Currently working and living in PEI, he continues to produce his own fine line of pottery with a large selection of functional hand-thrown porcelain.

"Many of the Atlantic scenes inspire me through their colours, designs and vast landscape vistas."

Robert McMillan Pottery represents the accumulation of over 40 years of pottery making. Experience and craftsmanship built by the artist using timeless and enduring patterns.

"I use only a high grade commercial porcelain clay. All of RMP designs are artistically created from glaze formulas and are 100% lead free. They are 100% food & microwave safe, oven proof and dishwasher friendly."



Robert is currently the President of the PEI crafts council. He teaches pottery classes to almost 70 beginner & intermediate students each year.

He has been influenced and inspired by the works of many great Canadian and International artists. Robert moved to the Island (PEI) a decade ago and has a home-based studio in Stratford and is soon to be moving into a new location in downtown Charlottetown.

robertmcmillanpottery.com

Note: As we were preparing this edition we found out that Robert's Studio had burnt down, no fault of his own, but he has lost everything. There is a **Go-Fund-Me** page set up to help him start again.





NANAIMO FINE ART SHOW

November 4-6, 2022

**At Vancouver Island Conference Centre
101 Gordon Street, downtown Nanaimo**



**Friday Nov. 4th 10 AM-8 PM
Saturday Nov. 5th 10 AM-5 PM
Sunday Nov. 6th 10 AM-4 PM**

Free Event hosted by Nanaimo FCA

nanaimofca.com

crop of original painting "Abbeys Roses" by Joane Moran

The Nanaimo Chapter of the Federation of Canadian Artists has been active for 33 years.

We currently have 80 members; of whom 42 entered 140 total paintings into this show. 123 of those paintings were juried to be of qualifying status, which is exciting to realize that so many quality paintings will be on display at the Conference Centre, in the Dodd Narrows Ballroom.

Presentation of Awards to be on Friday, Nov. 4, People's Choice Award to be decided on Sunday, Nov. 6th. Come see some of the best art produced in the Central Island Region!

nanaimofca.com

December 3-4, downtown Nanaimo celebrates local talent. With over 50 new and returning artists displaying original art at 19 participating shops, studios, and other locations throughout downtown, there is something for everyone!

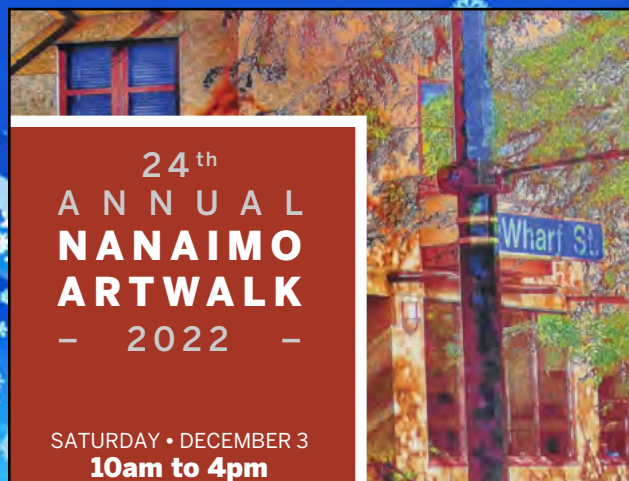
Experience the best of Nanaimo's art world while exploring unique shops. Paintings, ceramics, photography, crafts and more are available for purchase.

Plan your self-guided tour with the Artwalk Event Guide, available in advance at the Nanaimo Art Gallery and Nanaimo Regional Libraries.

On each event day, you can also get a free Guide at the Nanaimo Museum and all of the artist's venues. Look for the balloons!

Mark your calendar: Sat. Dec.3 (10am - 4pm)
Sun Dec 4th (Noon - 4pm)

For more information, visit our websites at nanaimoartwalk.ca or nanaimoartscouncil.ca.



24th ANNUAL NANAIMO ARTWALK - 2022 -

**SATURDAY • DECEMBER 3
10am to 4pm**

**SUNDAY • DECEMBER 4
Noon to 4pm**



NANAIMO ARTS COUNCIL

FREE EVENT

**Over 50 artists
at 19 locations**

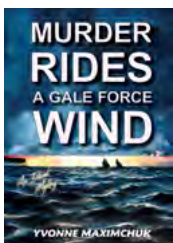


For more information please visit:
www.nanaimoartwalk.com

Yvonne Maximchuk

Artist & Author

www.yvonnemaximchuk.com



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www.paintlifelafing.ca

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Florence Filberg Center, Courtenay
November 11, 12 & 13th, 2022

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FRIDAY	3 to 7 pm
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SUNDAY	11 am to 4 pm

\$5.00 Admission

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November 18 - December 18, 2022



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*stair access only



Introduction to Landscape Painting

acrylic painting workshop, March 11 - 12, 2023

instructor Susan Schaefer

Susan has been painting with acrylics for over 20 years and has taken 40+ workshops from some of Canada's finest artists. She is generous in sharing her techniques, tips and tricks that she has picked up along the way.

She is a well know instructor in the Oceanside area. Her students describe her as "organized and very encouraging with positive critiques. Susan is a supportive instructor patient and fun."

Ready: Composition is key to designing a landscape. Learn about what works and what doesn't.

Aim: Planning and simplifying the design by working through the elements on paper first, makes for an easy and stressless transition to canvas.

Fire: execution - putting paint to canvas

A two day workshop gives the student time to absorb the information, relax and enjoy the process. Students must have previous experience with acrylic medium.

Location: McMillan Arts Centre, Parksville

Cost \$225. Sign up online.

With Xmas shopping fast approaching, you can save a seat with a \$50. deposit. Pay the balance in February.

Call Susan directly at 250-586-5510



www.susan-schaefer-fine-art.ca



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November 19 & December 3, 2022
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Centre in Qualicum Beach

@silvinalanusseart

www.silvinalanusseart.ca



Keep your face
always toward
the sunshine, and
shadows will fall
behind you."

— Walt Whitman

Don't sit down and wait for
the opportunities to come.
Get up and make them.

Madam C.J Walker



"Al's great Grey"

Al Verch is a retired professional horseman known for his countless international awards in multiple categories at stampedes. He was known for his ability to train difficult horses - a kind of horse whisperer for over 40yrs.

Brenda Castonguay
toviewmore.com



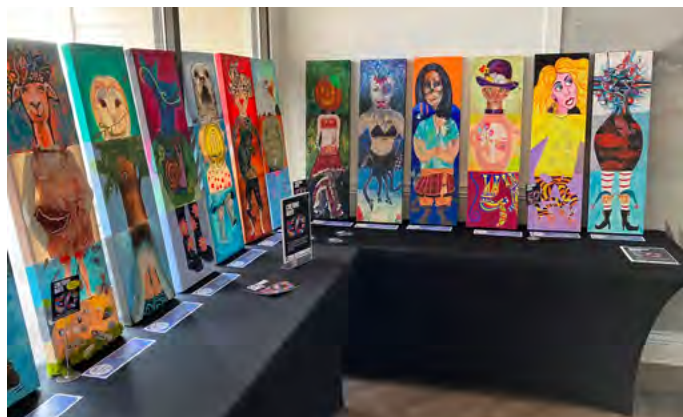
BC Culture Days - Exquisite Corpse

The Exquisite Corpse event made its 2022 debut at a Gala Event on October 15, 2022, hosted at the Bayside Oceansite Resort in Parksville BC. with just over 200 people in attendance.

The Exquisite Corpse was invented in 1925 in Paris by the surrealists Yves Tanguy, Jacques Prévert, André Breton and Marcel Duchamp. The name 'cadavre exquis' was derived from a phrase that resulted when they first played the game, 'le cadavre exquis boira le vin nouveau' ('the exquisite corpse will drink the new wine').

Artist, Pattiann Withapeat introduce the Parksville area to this fun and 'exquisite' creative event. "I first learned about the Exquisite Corpse game several years ago while reading about the Surrealism Artist, Salvador Dali. I was fascinated by the whole idea. When I was planning the four events for B.C. Culture Days for 2021. I thought it would be a great way to bring local Artists together for a collaborative project."

The objectives that Canada Culture Days sets for all cities are clearly defined "Culture Days is an opportunity to champion a life enriched by arts, culture, and creativity. Organizers, volunteers, artists, creators and community members showcase the important role that arts and culture play in strengthening communities, the well-being of individuals, and the vitality of our social fabric."



15 canvases and 45 artists were put to task. The canvases were divided into three equal parts - one for the head - the torso - and the feet. One by one, the artist painted their section, unaware (blind) of what the other two artists have done. At the end the paintings and artists are revealed showing their exquisite corpses.

"We celebrated the artists collaborations, imaginations and special creations at the unveiling! Thank you to the main sponsor, City of Parksville and the Bayside Oceanfront Resort team - our gracious and creative hosts, our generous and supportive judges, volunteers and of course, the BC Culture Days Coordinator and Lead Artist, the extraordinary Pattiann Withapea. I am thrilled to be a part of this amazing arts community!" Jennifer Bate, Executive Director, McMillan Arts Centre.

[Watch the Gala Event on YouTube](#) compliments of videographer Andrew Collins.



Featured Artist

Jodie Blaney



I draw largely on memory, imagination and intuition to freely express my subjects. Places I've visited, remembered or imagined, all find their way onto the canvas.

Painting is my passion. I am a Canadian west coast artist specializing in expressionist interpretations of the Canadian west coast landscape.

Featured Artist

Jodie Blaney

by Susan Schaefer

What influences your art?

My paintings are a harmonious balance between energy and movement, and stillness and quiet. Trees and mountains can appear totemic and solemn or twisting and spiralling towards the sky. Artists who have influenced me in this regard include Canadian artists Lawren Harris, Emily Carr and A.J. Casson. The Cubist exploration of multiple perspective, geometric shape and light also provide ongoing exploration.

How long have you been painting and what inspired you to become an artist?

I've been painting for 15 years and made a decision to go full time as an artist in 2018. For many of the years I was painting, I also worked in other industries including book publishing, advertising and freelance editing, but fulfilling my artistic pursuits was a constant calling.

In 2007, I entered one of my first paintings into a local gallery art show in Steveston, BC, my home town at the time, and to my amazement it was accepted and sold shortly after. I immediately began painting more scenes inspired by the Steveston area, and showing my work at the local markets and venues in Richmond and connecting with other artists. I also had an opportunity to share a small studio space and soon found myself wanting to paint every day. Before long, I was getting inquiries and taking on art commissions and knew that this was where my heart and calling were.

I began to seek out opportunities to learn more. I enrolled in workshops, courses and a visual arts program at Emily Carr University. Looking back, many doors opened for me along my path to becoming an artist. To me, this was a clear sign that I was in the right place.



You mention in your website that everything begins in your sketchbook. How did that practice come about?

Looking back, I think that I actually found my way to painting through sketching. Although, I recall that when I first took drawing lessons at Emily Carr I didn't think I would enjoy drawing. Drawing meant having to render subjects realistically and follow rules. But the opposite proved true -- drawing allowed tremendous freedom.

My interest in mark-making using graphite, charcoal and inks grew and I began to see the possibilities of expression through line and shape, light and shadow.

From the start, my drawing style was unconventional. I exaggerated lines to create whimsical, dreamlike expressions of my subjects.

Continued next page...



I let my sense of design and composition guide me. These aspects of art have always come naturally. I felt a need to break with traditional rules of drawing. With each subject, my question became, “how can I interpret the subject rather than simply draw it?”

I was a reluctant sketcher at first because I was intimidated by having to be accurate and realistic. Once I overcame this belief and began letting my drawing flow naturally, in more abstract directions, I began to relax and really enjoy the process.

I am now dedicated to working through all my ideas in my sketchbook before I begin painting on canvas. Not all sketches become paintings, but when a sketch excites me, I can’t wait to develop it into a painting on canvas.

Lately I’ve been enjoying forest plein air sketching. Lost in my sketchbook is where I feel completely free and uninhibited to try new approaches.

What are you most proud of in your career so far?

I’m proud that I have found a career path that allows me to share joy and passion for art with others. My patrons often tell me that my work inspires them and brings joy to their life...I can’t imagine anything more wonderful than that.

I am proud that I’ve been able to build my business largely as a self-representing artist, working independently to market my artwork and connect with art collectors locally and abroad.

I consider myself an artpreneur, personally managing all aspects of my art business, from sales and shipping to marketing and organizing art shows.

~

Watch our interview with Jodie in the Video Room



Qualicum Bay, BC photo by S. Schaefer



A Canadian Winter
artist Sheena Lott
North Saanich BC

www.sheenalott.com



FEDERATION OF CANADIAN ARTISTS
Arrowsmith Chapter



Juried Fall Exhibition

Sat. November 12 - Sat. November 26, 2022
Daily: 11 am - 4 pm
Open late until 8 pm on November 24th for "Moonlight Madness"

Adam Walker's Community Office
184 Second Ave. W., Qualicum Beach, BC

View the show online: www.arrowsmithfca.ca

Vote in person for your favourite "People's Choice" winner

Arrowsmith FCA wishes to thank Adam Walker MLA and staff for their support of this event.




"Oh, I can smell the hot chocolate"
(below) acrylic 20 X 30"
Janet Ross Ketchen, Victoria BC



HEATHER BROWN, artist - potter



www.heathermarybrown.ca

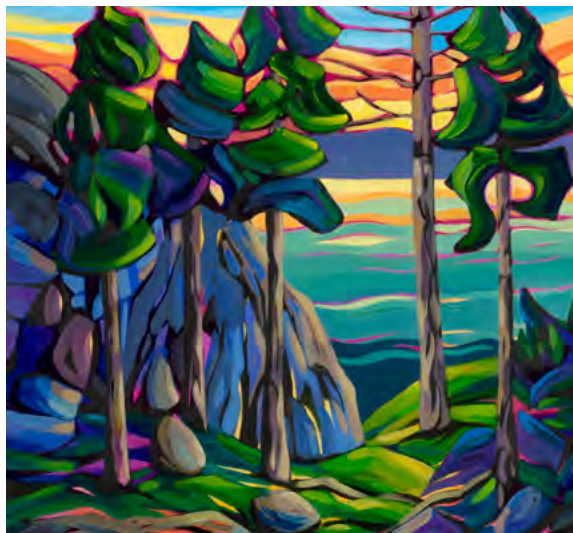
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Port McNeill, BC

Calling ALL Canadian Artists
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Island Arts Magazine

March 2023
Deadline: February 20
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and seeks to make them happy;
who gives himself by thought or word
or deed in every gift that he bestows."**

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**Nanoose Bay Studio Tour
Christmas Crawl**



December 3-4 nbst.ca



Winter with the Old Fir on the Ridge
oil on canvas, 48 x 24"
Terrill Welch, Mayne Island BC

The snow on the north side of ridge slows my progress because I need to take several stops to catch my breath. But the climb was worth it! I have the Mt. Parke ridge on Mayne Island with its fresh snow all to myself! Just me and this big old fir tree were there when the sun broke through the rushing clouds and warmed our backs.

TerrillWelchArtist.com



What are the difference between Monet and Manet?



Claude Monet and Edouard Manet were both luminary figures in late 19th century art. Both came from Paris, and have remarkably similar names. And both caused ripples of shock amongst conservative Parisian audiences, but for very different reasons.

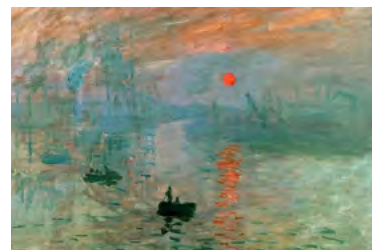
Manet was a realist.

He painted gritty scenes from real, ordinary life. These ranged from shootings to battle scenes and working women. Parisian art galleries even refused to exhibit some of his artworks because they were too risqué. Manet said, "I paint what I see and not what others like to see."



Monet was an impressionist.

Monet was almost 10 years younger than Manet. Monet painted outside directly from life (en plein air) with a distinctively swift series of brushstrokes, capturing the fleeting effects of light and weather.



Manet focused on people, and Monet painted landscapes.

read more about these two artists at
www.thecollector.com



Blue Jeans and Rubber Boots

By *Susan Schaefer*

Our Epic East Coast Adventure

For the past couple of years I have had a map of the east coast, complete with push pins on my 'vision' board as a place we'd like to travel. We were delayed by the lingering CoVid viruses. This past September, 2022, it was time. As I like to say "If not now, when?"

The reason for this trip was two-fold. It was a cousin's tour for my husband, as some he hadn't seen in over 30 years. And for myself, I was on a mission to find inspiration for my upcoming exhibition, "Canadiana". We made our plan, packed lightly, got a dog sitter and off we went.

We left on Sept. 6th out of Nanaimo BC, on what should have been a quick and easy flight to Vancouver. Well... that didn't happen, as our plane coming in was delayed,

so our plane going out was equally delayed. As a result we missed out connecting flight in Vancouver. Not a good start to our vacation.



We eventually made it to Toronto, where we headed for VIA Rail, en route to Kingston. A couple days rest and we were back on the train to Toronto having lunch with my husband's cousins. Keep in mind that if Jeff hadn't seen his cousins in 30 years, and we had only been together 21, these were people whom I have never met.

The lunch in Toronto was short and sweet and within a few hours we were back on the train headed once more to Kingston.



The following day we enjoyed a fabulous boat tour of the Thousand Islands.

The day was perfect with blue skies, lots of sunshine...and did I mention they sold cold beer on the boat?

Chapter 2: we travelled by VIA rail from Kingston to Montreal, heading to Bathurst Nova Scotia. The thought of spending 13+ hours on a train in a slightly reclining chair was not very exciting. With a little charm and the right attendant in Montreal, we were able to upgrade to a sleeper car. Thank you!

That meant that we would have our own little room, own head, two little bunk beds, access to the dining car, and once we were in our car, we could take off our masks. One doesn't really sleep on a train, but it was nice to stretch out in our jammies as the train clickity clacked along.

Arriving in Bathurst Nova Scotia, Jeff's cousins were there to greet us. After a tour of the town, we headed off to their lovely ocean front summer home. I quickly realized what east coast hospitality meant. There is no need to knock on the door before entering, you help yourself and the story-telling is endless.

Next morning, the 4 of us headed off to PEI. I was so excited and couldn't wait to get there.

I am not a fan of going over bridges. The Confederation Bridge is the longest bridge in the world, spanning 12.9 km and links the province of PEI to New Brunswick. But once we started the crossing, I had no anxiety. I think the hype was more than the actual ride over,

I found the scenery in PEI were absolutely stunning with the terra-cotta sand covered beaches, sand dunes and charming country side.

Little did we know that right after Labour Day the whole island shuts down and most of the touristy-things are closed. This is due to the fact that the students have returned to classes. Many sights and restaurants were closed. One restaurant said that there would be a 3 hours wait! 3 hours! I'd be dead by then.



Eventually we did find a charming restaurant called Yvonne's Bistro, which had a wee bit of a wait. The food was great and we had a fabulous waitress named Shirley – whom we will never forget. Now that's another story for another time.

I would have loved to interview a couple of artists for this edition, but most studios were shut down for the season. I did manage to pick up a gorgeous piece of pottery from the Tourist Gift Shop. On my return to BC I contacted the artist, Robert McMillan and wrote a profile about him, which you can see on page 8.



Back in New Brunswick, we got to experience a full on nor-easter wind storm. With gusts of wind up to 100 km and salt spray, our hosts brushed it off at first as being a 'wee bit windy out there.' What!! One thing³⁵ about these storms, is they sure make for a magnificent sunset.

Chapter 3. The next morning we took the bus from Bathurst NB to Halifax NS arriving at the Halifax Airport. There we picked up a car rental and headed down the coast to visit our friends in Shelburne. We arrived with many hugs, stories, refreshments and a lovely suite to rest our tired traveling bodies.

After a couple of days touring around Nova Scotia, and spending quality time with our dear friends, it was again time for us to move on.

We headed to the Halifax airport to return our rented car, first stopping to experience Peggy's



Cove. Photos do not do it justice, and it would have been nice to spend more time there, but we had a driver picking us up.

Chapter 4: The MUIR. Hotel. We spent two wonderful days exploring Halifax and the Queen's Marque. The MUIR Experience was beyond words. That is a story by itself, which can be read on pages 25 - 26.

We said goodbye to Halifax and flew to Montreal. The next day we made our connection back to the Vancouver Island BC.

As I watched our island come into sight I thought about what a great country we call home. From coast to coast, each province unique on its own, but tied together with a sense of quiet dignity and kindness which is truly Canadian.

We travelled 14,000 km, visited 7 provinces in 2.5 weeks. We travelled by plane, train, automobile, bus and boat. We visited Jeff's family whom he hasn't seen in many years, and I have never met. We shared meals, laughs and swapped stories. And now my family has grown even more. We spent time with dear friends and made new ones along the way.

Now my vision board is bare. For now, it feels great to be home and to snuggle up with my Chace. I look forward to spending time this winter re-living our epic adventure on canvas.

~



Brian Buckrell - Comox Valley Artist



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"Aspen Trail", Acrylic on 14" x 11" canvas.
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the MUIR Experience

by Susan Schaefer

The Muir Hotel, part of the Marriott's Autograph Collection is located in downtown Halifax on the waterfront.

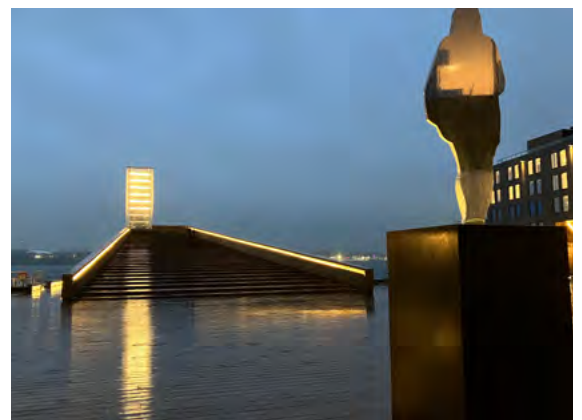
"Born of this place," MUIR (Scottish Gaelic for sea) takes inspiration from the forces that have shaped Nova Scotia. The MUIR is truly one of a kind. Boasting the only 5 star hotel in Halifax, the moment you step foot into the MUIR, you can see why it has such a rating.

Around every corner of this impressive hotel, one will be greeted by original artwork. The furnishings are handcrafted in Canada with a modern interpretation of East Coast Design. Using muted tones, the decor mimics the sea with the tan tide-like walls in the entrance and the marble top accent tables reminding one of ocean rocks that have been caressed over time by the sea. There are original paintings in each room from a Nova Scotian artist. A local potter Sherri White of [Urn Song Pottery](#) was commissioned to produce beautiful vases for the rooms and halls beside the elevators.

With a 20 year vision, the owner Scott Armour McCrea, Chief Executive Officer of the Armour Group Limited, has touched on everything, making the MUIR well deserving of it's 5 star rating, although we may argue that it is well above that.

We are treated to a lovely dinner in the DRIFT restaurant, which is just off to the side of reception. One will make note of the functional ceramic tableware at your place setting provided by [Undine Foulds](#). She has developed tableware decorated entirely with found materials, such as ground up rocks and minerals, collected sand and more. See what I meant about every tiny detail is artistic in it's own way?

At the end of the evening, over our desserts, we commented that our meal at the DRIFT was indeed one of the finest we had the pleasure of enjoying for several years. The creative culinary lead is Chef Anthony Walsh, is one of Canada's most revered chefs. Thank you!



continued page 26...

continued from page 25...

Notwithstanding the luxury of the rooms, the spa and the fine dining, Island Arts Magazine was most interested in the artwork.

True Colours” the MUIR’s in house art gallery was built for the viewing pleasure of their guests. True Colours is a common expression meaning ‘to reveal one’s real character’. The phrase has a nautical origin dating back to the 1700s and the Royal Navy. In naval warfare, ‘colours’ meant flags which flew to identity their nationality or purpose. In True Colours Art Gallery, the true expression of Nova Scotia is proclaimed.

The gallery is located on the second floor of the MUIR Hotel. With the help of Studio 21 Gallery of Halifax, they have curated a show called “Real Nova Scotia.” The space is unique in that the walls can be moved around making them able to accommodate a large gathering as in an opening, or a small intimate private group for a meeting, an anniversary or a special get together. What a nice setting to celebrate a special event.

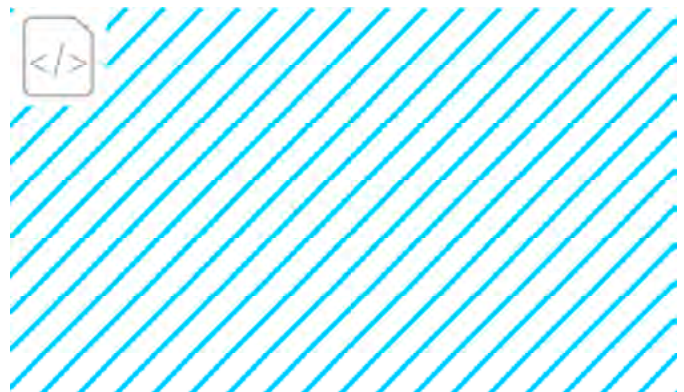
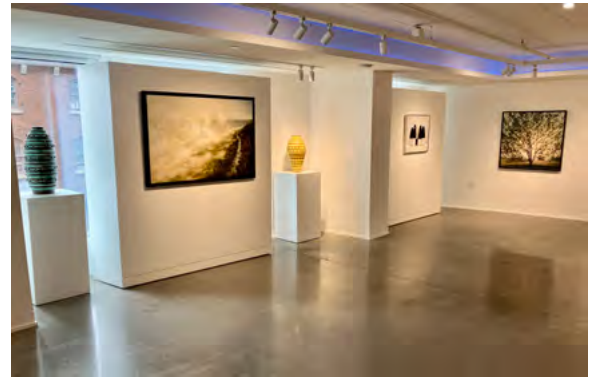
True Colours is a gallery that showcases artists of all stages in their creative development. One can see an Alex Colville serigraph hanging beside an enchanting piece of pottery “Vase with Flowers” from an up and coming potter, Laura Jean Forrester who graduated from NASCAD University a few years ago.

We were able to have a visit with the lovely Stephanie Carver, the Senior Marketing & Communications Manager | The Armour Group Limited in Halifax.

The MUIR Experience will certainly live on in our hearts for years to come. We hope to get back there some day soon.

Island Arts Magazine would like to thank Nicole Kennedy and the group at tartanbond for making this stay possible, and Stephanie Carver at the Armour Group for her assistance in Halifax.

The MUIR Hotel in Halifax



by David Essig

Beans Transformed - the Mystique of Embogoné

One of the beauties of traditional Italian cooking is the way it blurs the distinctions among various elements of the cuisine. There's no better example than the term minestra. It's a word we usually translate as "soup," but south of Rome it is taken to mean both soups and pasta dishes.

And it's more than a matter of terminology. In the thrifty Italian kitchen, leftover pasta is often turned into soup. Monday's rigatoni al funghi gets a few cups of broth and with a quick spin of the immersion blender, becomes Tuesday's cream of mushroom soup.

This tradition reaches its apex with the marriage of dried beans and pasta, known as both pasta e fagioli (soup) and embogoné (pasta) depending on whether it's eaten with a spoon or a fork. Today we'll make embogoné, and then with the simple addition of more liquid, turn it into tomorrow's soup: pasta e fagioli.

Dried beans are central to traditional Italian cuisine, harkening back to the days before WWII when most Italian home kitchens consisted of only a couple of gas rings - no fridge and no oven. Meals were prepared on the stove top from either fresh or dried ingredients. And - in a time when meat was beyond the reach of most Italians - dried beans were an inexpensive source of daily protein. Embogoné is a classic example of la cucina povera - the humble elegance of simple ingredients, carefully prepared.

Debates are endless about how to cook dried beans. I've consulted dozens of sources and come up with this easy, dependable method:

1. Select your beans - true Cranberry beans can be hard to find, but the bulk places sell Romano or Cannarolli beans that are nearly the same. Any medium-sized dried beans, like black beans or kidney beans, will work fine.

2. You don't have to soak dried beans, but if you do, the results will be better. If you don't have time to soak overnight, there are work-arounds, easily found online, but they generally compromise both flavour and texture. So plan ahead and soak your beans for at least eight hours in a bowl of water that covers the beans by an inch. Overnight is best.

3. The next day, drain off the soaking water, put the beans in a large pot and fill with fresh water. Add salt and aromatics. I like to toss in a couple bay leaves, a sprig of thyme and maybe a dried hot pepper pod.

4. Bring to a boil, reduce to a simmer and then partly cover. Cook until tender - usually 40-50 minutes for soaked beans. Check the water occasionally and add more to keep it above the level of the beans.. You need to bite into the beans to see if they're done. They should yield to your teeth but not be mushy.

5. When the beans are finished, turn off the heat but don't drain them. Just leave them to cool to room temperature in their liquid. For added flavour, toss in a peeled garlic clove or a slice of lemon - or both.

Now to make the embogoné.

continued page 28...

Beans Transformed - the Mystique of Embogoné continued from page 27...

1. Chop together a couple tablespoons of onion, some bacon or pancetta (omit for a vegetarian version), garlic, rosemary and sage leaves. Heat olive oil in a large saute pan. Add the chopped ingredients and saute until soft - maybe four minutes.

2. Using a slotted spoon add the beans to the saute pan and stir. With the back of a large spoon, smash about half of the beans into a paste. Add a little more of the bean water to the paste to make it the consistency of yogurt. Turn heat down to low and just keep it warm - add salt and pepper to taste.

3. Bring a pot of salted water to a boil, add an amount of dried pasta that's roughly the same as the quantity of beans you've prepped. Any pasta shape will work - our favourites are penne and rigatoni. Cook the pasta until al dente.

4. Using the same slotted spoon, lift the pasta out of the water and add it to the bean mixture in the saute pan. Stir gently on low heat, adding more pasta water or bean water (your choice) until the pasta and beans come together slightly. Make sure it doesn't start to get mushy or sticky. You may need to add more water than you think is necessary at first.

5. Add a big dollop of olive oil, stir it around and serve in warm bowls or plates with grated parmesan cheese and maybe a touch of chopped parsley or arugula.

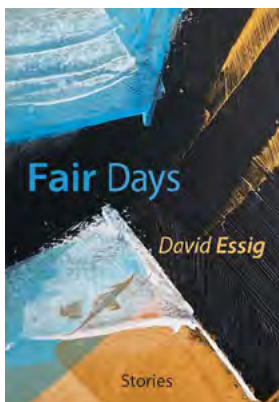
A couple of serving options: add some chopped raw tomato at the end of Step 5 and line the serving bowl with chopped salad greens before dishing out the pasta. Both of these vegetables will cook slightly in the residual heat and bring some freshness to the dish.



Now relax and enjoy the embogoné with a nice bottle of valpolicella.

The next day, take any leftover embogoné and make pasta e fagioli soup by simply adding some broth or tomato sauce, diluted with hot water. Warm gently and season to taste. Add more parmesan and there you have it - two comforting traditional Italian dinners for our cool Fall evenings.

Buon appetito, tutti.



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TECH TALK

By Jeff Shields yaadev.com

Time to go Solar - Part II

In the last issue I wrote about having solar panels installed on our garage roof. They have now been on for 23 days at the time of this article and what a difference in our grid consumption. The numbers are impressive.

Our most recent bill for 1 month ending Oct 17 shows our grid consumption down 56% from last year and we only had a part month of generating our own power. We generated 525 kWh of solar power or approximately 26 kWh per day that we had the panels operational. Our bill was for 499 kWh and we put 397 kWh into the grid which will be a credit on our next bill.

This numbers also translate into environmental impact as well. According to our monitoring software we saved 214kg of CO2 going into the atmosphere or the equivalent of planting 6 mature trees. A mature tree absorbs approximately 25kg of CO2 per year.

A big shout out to Shift Energy Group (shift.ca) for their incredible work. On the morning of Sept 26 the crew of 3 arrived at 8AM. By 2pm they had the mounts for the 20x455watt panels installed and all wiring complete from the panel to the inverter. They were back at 8AM Tuesday morning to install the actual panels and complete the final hookups. The system was operational by 11:30AM. Then I spent the next 2 weeks watching how they performed.

I have an app on my iPhone and iPad as well as being able to get the stats through the browser.

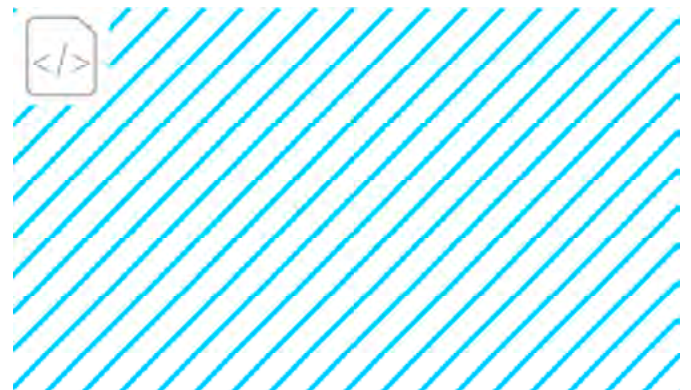


As soon as the sun came up, even a cloudy day, we were producing power - a whole 25watts, but within 2 hours we were up to 2,000 watts as the sun moved higher in the sky. At the peak around 1PM we were producing over 4kw.

We did take advantage of the Federal Grant of \$5000 and the interest free loan of up to \$40,000 for 10 years. It required getting an Energy Audit performed pre-install and then a post audit once the work was complete. It did necessitate paying for the work upfront and waiting on the feds for the grant and loan monies. My overall impression is that it was painless process and only took several hours of my time to handle the paperwork.

The energy audit must be performed by a certified energy consultant and ran \$900 of which \$600 is recoverable as a grant as part of the Greener Home Energy Program.

It will be interesting to watch how things perform over the next year. I will report back then.





Winter in Solitude, Oil on Canvas - 24x24
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Melt In Your Mouth Shortbread Cookies

3 cups all-purpose flour
2 cups salted butter, at room temperature
1 cup powdered sugar
½ cup cornstarch
1 teaspoon vanilla
Candied cherries or dried cranberries,
for garnish

Preheat your oven to 350 degrees. Position your oven rack in the middle of your oven.

Add the flour, butter, powdered sugar, cornstarch, and vanilla to a deep mixing bowl.

Begin mixing the ingredients using electric beaters at their lowest speed. Once the dry ingredients begin mixing with the butter and are not dusty anymore, increase the speed to medium.

A few minutes later, the dough will start to look like sand. Keep beating the dough for

another 3-4 minutes and it will start to come together.

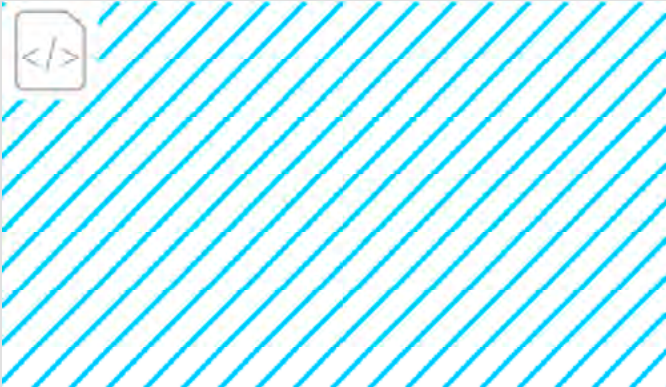
Once the dough comes together and your beaters start straining, increase the speed to high and beat the dough for another 1-2 minutes, or until it resembles thick whipped cream.

Drop the dough into small mounds (about 2-3 tablespoons) on a baking sheet. If using, gently press a dried cranberry into the tops of the cookies then bake for 15 minutes. It is best to bake one sheet of cookies at the same time. Use a new sheet pan for the next batch. The cookie dough must be added to a cool baking sheet.

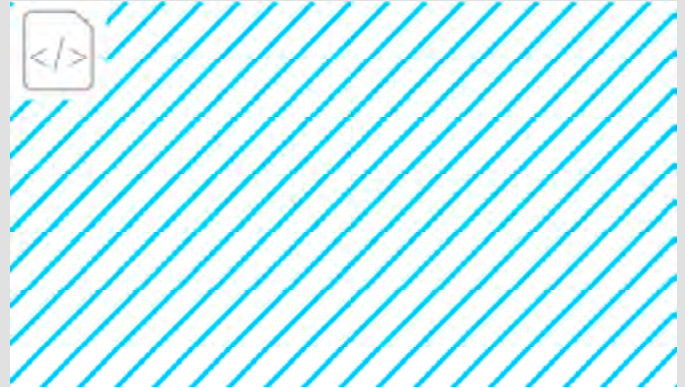
Let the cookies cool for at least 10 minutes then use a spatula to remove the cookies from the sheet pan and transfer them to a cooling rack.

source: theendlessmeal.com

Video Room



Interview with feature artist - Jodie Blaney



Stephanie Carver talks about True Colours



Paradise Meadows,
12"X12" acrylic on canvas
Josh Klannen,
artist / musician
Courtenay BC

joshuadavidklassen.weebly.com
klame.bandcamp.com

Perspectives by John Warden

The Art of the Tree

Part Two: A few Broken Branches

In part one of this series, I explained that bonsai is the art of growing, shaping and caring for a collected tree in a pot. And in a previous article, I commented on how my training in tai chi influences my nature photography. My fascination with both of these activities is centred in the 'flow state' experience that is accessible to those who practice these arts with focused dedication.

Psychologist Mihály Csíkszentmihályi suggests that flow state is about "being so involved in an activity that nothing else seems to matter. The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one. Your whole being is involved, and you're using your skills to the utmost".

It is the great Spanish poet and playwright, Federico, Garcia Lorca, though, who, in speaking of the of the 'duende' spirit found in the art of flamenco, best communicates and expresses the experience that I seek from flow:

The spirit of the earth surges up, inside, from the soles of the feet. It's in the veins and it comes from the burning of our blood. It is a mysterious force that everyone feels but no philosopher has explained.

Lorca, who was writing many years before the seminal research of Csíkszentmihályi, went on to suggest that the spirit of duende is found in the elegant flowing turns of the matador's cape that arise during the life and death struggle in the bullring and, more particularly, in the fiery passions expressed by the music of flamenco.

'All the arts are capable of duende' writes Lorca and Isadora Duncan, the mother of modern dance, eerily echoes Lorca's words when she

describes the spiritual experience that can be found in the art of movement.

It's a vital force emanating upwards from the ground through the body'.

Tai Chi, too, is an art of movement and like Duncan's dancers, we are instructed to root our feet in the earth and then, through our movements, direct the flow of our energy up, through our feet and legs and throughout our body.

Bull fighting, flamenco, modern dance and tai chi. It would seem that the flow experience of these arts originates in the energies of the earth. And so it is with bonsai, the art of the tree.

The living energy of a tree pushes it up, and out of the ground. When I first look at a bonsai, or even a potential bonsai, it is the presence of visible roots that draw my immediate attention for that is the trees connection to the earth. And that is where it's duende begins.



Roots are a tree's connection to the ground

As the tree ages, as it grows, its energy flows up through its trunk and out into its branches. Over time, the tree responds to the currents of nature. Wind, rain, storms and drought cause the tree to twist and turn as it grows.

continued page 32...

And as it struggles, the tree absorbs the blows of that combat: deadwood, scars, a missing limb, a broken branch or two. But not all of the tree's life is a struggle. When it thrives, new growth and new life is evident in shiny, bright green, leaves or needles.

Studying my trees, their duende is revealed in the features and marks of their character. Working with my trees to reveal their spirit and tell their story I engage with, and am captivated by, a flow state. Nothing else matters, me and my trees. I am absorbed and challenged.

Lorca, who could have been writing about bonsai trees, suggests that duende is the magic of our own story, our own struggle and our own flowing spirit, presented and expressed with heart-felt passion. And in passion, there will always be a few broken branches.



New Growth = New Growth

Michael Hagedorn, a bonsai artist and author writes: The older the tree, The less [compositional] rules can guide us. Read the tree, Not the book.



MOUNTAIN GLORY

Acrylic on Canvas, 10 X 10 x 1.5

A quiet moonlit night over the mountains, breathtaking silence welcoming a gentle snowfall on high.

Susannah Paranich, Vancouver BC



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“Hiking in Manning Park”.
acrylic on 12”x16” canvas
artist, Linda Walker

“I was born and raised in Manitoba but moved to BC in 1971 and have been living in Port Coquitlam since 1990. I am a self taught artist. I started painting in earnest in 2019 after my retirement.”



Wintery Chill, acrylic on canvas
by Judy Osiowy, Pitt Meadows, greater Vancouver BC

Living our Destiny with Design Principles - Part II

by Carolyn Dawn Good

This article is following Part One, in the IAM edition # 61. It describes how one can use the principles that an artist might use to create art on a canvas, in your ordinary choices for daily life and business.

In a painting, an artist uses left and right brain, both objective and subjective ways of perceiving and expressing. In your own life and habits, you can stand back and track the patterns of your decisions and interactions with this same artist eye. We have gone through the principles of proportion, movement, rhythm and variety.



5. Balance

As you think of the situation you are facing right now and listed all the possibilities, it is time to balance it out. This part of the process takes discernment to consider the weight of importance. This takes a trust in your own gut feeling. In art, it is visual weight that the design elements. I

use balance quite a bit. This painting above was donated to Sooke Arts Council, En Plein Air Event Sept 11, 2022.

6. Emphasis

Now that you have a sense of the balance principle, you can see how it might pivot around one importance aspect. It is time to make some thought decisions. Many times an artist has a few ideas going on in one canvas and has to choose a direction, or a focal point. What are you going to emphasis?

7. Unity

So much of the chaos and uncertainty is alleviated when these last six principles are explored. It is now much more possible to delve a bit more into refining your plan by being curious about how the aspects are unified. What is the thread of commonality? Where are things in contrast?

8. Harmony

This final principle has the artist step back and see how the elements are working together on the canvas. There could be discord and that is fine too. In the situation confronting you can you now see how there were hidden attributes that were more influential than you thought? Sometimes the subtle influences are most impactful. How can you make all the different parts more like a treble, alto, tenor and bass musical piece?

You probably see that you've been designing your life and destiny with these principles all along, and when things felt wrong or right, you were identifying one or more of these principles. Giving words to these feelings can help create new conversation and more unique, creative ways of being rather just copy, paste duplicate past ways that no longer fit the present moment.

New approaches may feel uncomfortable and scary, but if it's what your inner being is telling you, it's ok. Have faith in yourself and the artistic current will carry you forward. There is a new song collectively being sung right now breaking us out of restrictive modes no matter how old or young.

www.artworkarchive.com/profile/carolyn-good
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How to be more painterly

David Langelin
www.davidlangevin.com

In all of my years of teaching and mentoring artists perhaps one of the most common things painters mention they want to learn or develop is the ability to be more loose or 'painterly'. Many certainly admire the ability to say much with little, to suggest, and to have the casual and fluid technique that allows the skilled painter to make complex elements of a painting seem simple and effective without being over worked or stiff looking. Often people will marvel that a painting looks messy and random up close but when you step back it looks fantastic. It is quite a skill indeed.

Monet was a confident painter, and he got even more 'painterly' in his old age as his eyesight was failing and he started painting on larger and larger canvases with bigger and bigger brushes. Indeed, that is often suggested as a way of getting more loose in your painting, use bigger brushes and canvases. You can also step back and squint at your canvas, or maybe borrow your friends prescription glasses to help blur your vision.

This is a close up of Monet's famous 'Waterlilies' painting.



The only way to be really good at this is to spend a whole lot of time painting. I don't know of any

shortcut. Perhaps it is because it is not a goal to be reached or to aim for but rather a side effect of reaching a destination called being a really experienced, good painter.

I don't think it is a particularly good thing to focus on or try to accomplish, it happens automatically and naturally when you have been painting for a long time and you have developed your eye to see what is essential and leave the rest, and then with a skillful hand, to improvise and to suggest.

It is like the ability of a very good speaker or writer to communicate a complex topic in a simple and concise way - that takes a lot of study and practice. I am reminded of the story of the person that asked Michael Jordan how he made his jump shots look so easy, he replied with something like "that is because I do 3000 a day."

Moreover, the product of all that work - the ability to paint with confidence and abandon, flowing and spontaneous - is the antithesis of efforting, of trying to be 'loose'. It's like working hard at trying not to work too hard, or trying to be relaxed. If you are trying, you are not relaxing.

I think the same can be said for finding your personal style, which is another major concern for amateur painters - don't bother trying to find it, just keep painting, it will happen on its own. It too is simply an automatic result of hundreds, or thousands, of hours at the easel.

It is also worth mentioning that this fixation is a relatively recent, or contemporary one, the 'Old Masters' were not concerned about this, they were focused on other goals and interests. Also, there are many modern artists of great skill and talent that create marvelous works of art that are extremely precise, or 'tight', in their execution.

read David's blog in it's entirety [online](http://www.davidlangevin.com):

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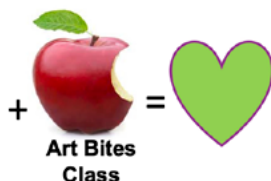
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Year-Round Joy

Christmas is full of shiny things
That sparkle, gleam and glow.
These holiday pleasures dazzle us,
And yet, deep down, we know...

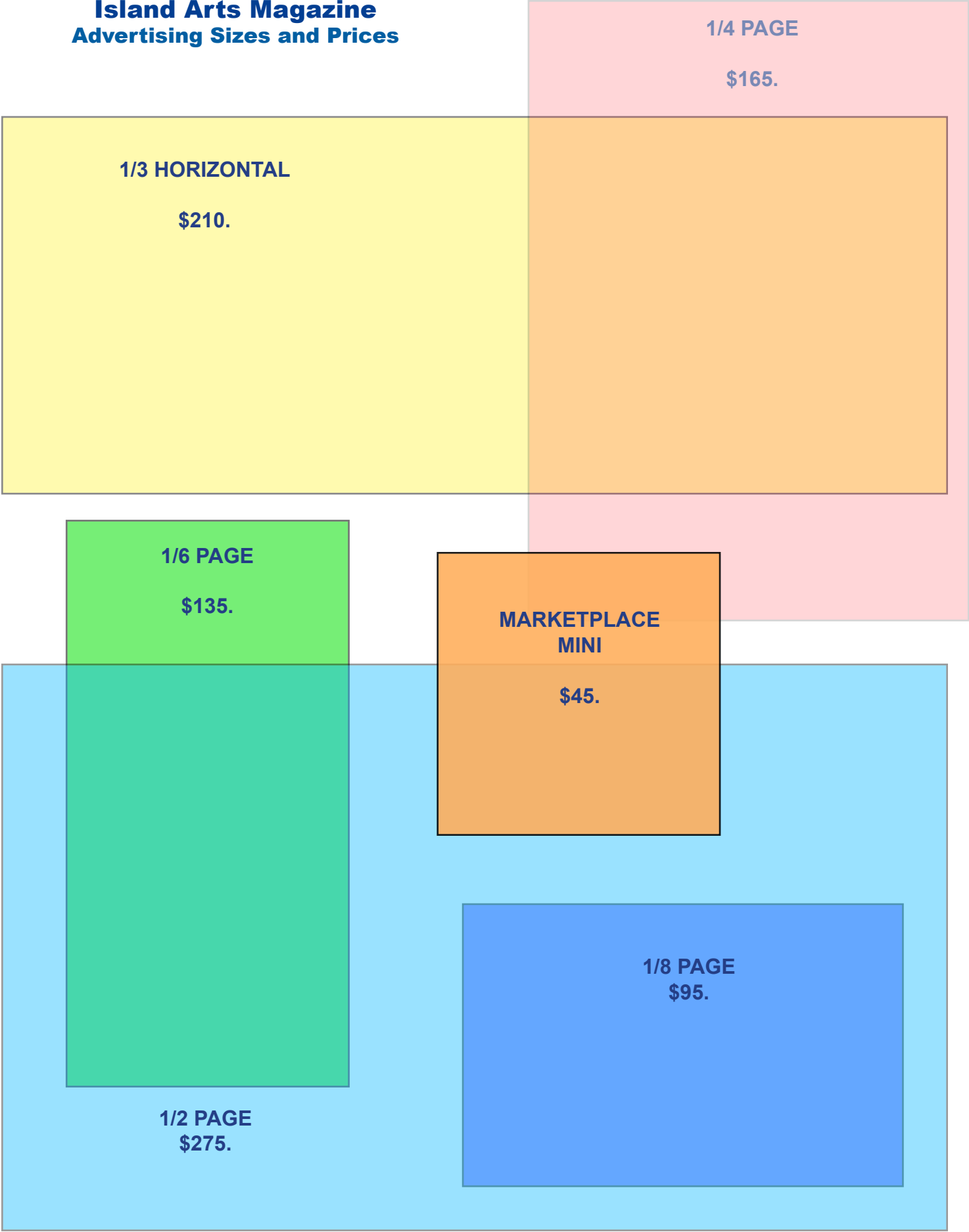
That Christmas has its special gifts,
But our year-round joy depends
On the cherished people in our lives,
Our family and friends.

By Joanna Fuchs



Be Still, 12 x 12, acrylic on canvas
artist Peggie Collins, Penticton, BC

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Next Issue - March 2023
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ISSN 1918-252X Island Arts Magazine Published By: © 2022 - 2023 Susan Schaefer, Artist, Young at Art Studios.

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