



**YOUNG AT ART
STUDIOS**

IslandArts

Magazine

Embracing Creativity and Community

Issue # 71 Sept - Oct, 2024

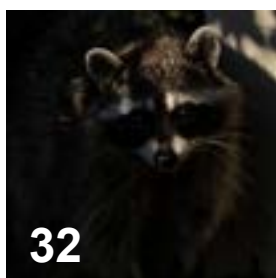
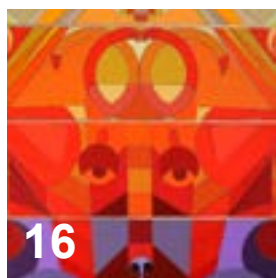


**Feature Artist:
Claudia
Lohmann**

www.islandartsmag.ca

ISLAND ARTS MAGAZINE

in This Issue



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Our Contributors



Linda Lovisa - Okanagan Art Herald

“I love the outdoors. My paintings are a visual journal of my adventures.”

Linda paints Alla Prima. This keeps the colours fresh and vibrant while mixing direct on the canvas. She is also an art instructor and resides in Kelowna BC.

lindalovisaartcanada.ca

John Warden - Perspectives

“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



David Essig - Colourful Cuisine

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

Our Contributors



Rudolf Stussi - European Connection

Born in Zurich, raised in Switzerland and the United States (Lawrence, Kansas, and Grosse Pointe, Michigan) Rudolf came to Canada in 1967 to take degrees in English literature and journalism at Ottawa's Carleton University.

Exhibiting regularly in Canada and Europe, Stussi taught art in Toronto for various boards and groups and at OCAD.

rudolfstussi.com



Susan White - Passionate about Pastels

"The vibrancy of colour and the ability to render small details in pastels is a perfect fit for me."

Susan is a member of the Federation of Canadian Artists, with Associate Signature Designation (AFCA). She is also a member of Pastel Artists Canada with Master Pastelist Signature Designation (MPAC). susanwhitestudio.com



Jeff Shields - Tech Talk

Jeff Shields has over 35 years of experience in the technology industry. His journey began in 1966 when he took his first programming course, which ignited his passion for everything digital.

Jeff talks about some of the latest and newest advances in technology. yaadev.com

Editor's

Notes

Fall is Here

Dear Readers,

We hope you had a great summer and spent some time hanging out, visiting with friends, reading books, and enjoying the lazy dog days of summer.

Fall is around the corner. I've always loved the glory of fall with all the changing colours.

It's time to harvest your bounty from your garden and collect seeds for next year's crop. Nutritious foods await your table. You can put down some pickles and cook off some tomatoes for soup on a cool November day. Harvest your potatoes and garlic and squirrel them away.

Plants are ready to be moved to their new and improved location for next year, and the days are getting shorter with cooler nights. Oh, how I love the fall months.

Now that summer is over, it's also time to settle down and make the most of the last quarter of 2024. There are some wonderful fine art shows and events in the fall.



As you move forward into the season's splendour, look toward the arts and feed your soul with colour and exploration.

Editor, Susan Schaefer



Events



Painter, Paddler
Stewart Marshall
Retrospective

Exhibition opening and
meet the artist
Friday, September 6th, 1pm-9pm

Exhibition Continuing until
September 17th.

The Book Shelf
at ShopRite at Home
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Dual Perspectives: Nature Reimagined Perry Haddock & Jack Turpin



Sept 30-Oct 27

opening reception October 5th
McMillan Arts Centre, Parksville BC

perryhaddock.com jackturpin.ca

Dual Perspectives: Nature Reimagined Perry Haddock and Jack Turpin

For the past twenty-five years, Perry Haddock and Jack Turpin have responded to that irresistible call of the West Coast landscape: with brush and pencil, in acrylics and watercolour, from the studio and the field. Having both enjoyed long and satisfying careers as high school teachers, which included ceramics and visual arts, they embraced the transition into instructor roles at various Federation of Canadian Artists retreats and events, as well as workshop presenters for many local and regional artists' organizations. Infused into all those years, painting together is the acute awareness of the beauty and majesty of the natural world right at our doorsteps.

With both representational and impressionistic painting styles, Perry and Jack most often interpret their shared subject matter from very different perspectives. This might include enticing the viewer into an ever-receding horizon and circling back to the patterns and narratives right at the viewer's feet. As with all landscape painters confronting the exciting blank canvas, they know that there are more questions than answers.

There is always another "What if?" And they know that at this moment, there are infinite possibilities!



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Sunshine Coast Art Crawl 2024 15th Anniversary

The 2024 Sunshine Coast Art Crawl, celebrating its 15th anniversary, has become a signature destination for travellers, locals, artists, and art enthusiasts. Held in the fall, this event takes advantage of the availability at our unique B&Bs and other accommodations, making it perfect for an art-filled weekend getaway.

From October 18 to 20, embark on a scenic, self-directed, and free tour from Earl's Cove to Gambier Island. Explore hidden gems along this stunning coastline we call home. This year, 190 venues and over 300 artists will open their studios, galleries, and group spaces, offering a diverse range of styles and mediums for every taste and budget.

The Crawl is a fantastic opportunity to meet artists in their studios and experience the vibrant local arts scene. It becomes a treasure hunt as you uncover off-the-beaten-path locations using brochure maps, directional signs, smart phone maps, and fellow Crawlers.

The map/brochure will be available in print and on the website at the end of September. Request a printed copy by emailing scartcrawl@gmail.com.

Use the brochure and map to plan your Art Crawl visits in advance, or go to www.sunshinecoastarts.com to get the complete list of venues and find out more about each artist. You can also follow us on Instagram and Facebook @CoastCulturalAlliance.

LOST LIBERTIES
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Travelling Exhibit on Display:
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Sidney Museum and Archives
2423 Beacon Avenue, Lower Level
Sidney, B.C. V8L 1X5

For more information visit:
sidneymuseum.ca

A travelling exhibition developed by the Canadian Museum of History and generously supported by a grant from the Endowment Council of the Canadian First World War Internment Recognition Fund.

The Sidney Museum & Archives is excited to unveil a new travelling exhibit, *Lost Liberties: The War Measures Act*, which will be on show from August 5 to November 29, 2024.

During the 20th century, the War Measures Act was enacted three times by the Canadian Government. During World War I, World War II, and the 1970 October Crisis, the civil liberties of Canadians were suspended in the name of national security. *Lost Liberties* focuses on minority groups who were targeted during these

times, including the instances of the internment of Canadians of European origin, the forced relocation of Japanese Canadians, and the arrest of people in Quebec.

“*Lost Liberties* provides us with a unique opportunity to share historically under-represented narratives,” says Michael Goodchild, Executive Director of the Sidney Museum.

2423 Beacon Avenue, Sidney, BC
(250) 655-6355 • info@sidneymuseum.ca

Dealing with Perfectionism

by Elyse Botha elyseontheisland.com

Creating art can awaken your perfectionist tendencies if you're anything like me. At first, this might seem harmless, but soon, you find yourself doubting every move and wondering if anything you create is worth finishing, let alone selling. Yikes! While the fear of failure can be terrifying, I'm here to tell you it's an opportunity to release yourself from its hold and embrace the creative process.

Perfectionism is a creativity killer. We all know this, but we often feel helpless in the face of this so-called monster. Our brain wants to keep us safe, and that new painting you started feels like a threat. But here's the thing, my friend—creativity thrives on making mistakes. Remember those two words Bob Ross used to say? "Happy accident!"

Remember when you were a kid and tried something just for fun? When we aim to create the 'perfect' artwork, we miss out on play! The good news is that you still have that kid waiting to express themselves inside you!

For this article, I thought it would be an exciting challenge to paint with a one-hour time limit. I was drawn to a lovely cactus arrangement and decided to speed-paint it. I set my timer and just started painting (digitally, on my iPad). What I quickly realized was that I was having FUN. It became a game!

I was amazed- not only by the amount of fun I had but also by how much I enjoyed the result much more than with most of my paintings (that I spend days, weeks, and months on). The final result had a loose and relaxed quality. I believe in this speed painting method, and I'm now committed to doing it at least once a week! Try it for yourself. Set a time limit and see how time restriction sparks creative freedom!



Here are some more tips to help free you from perfectionism:

1. When fear resurfaces, start telling yourself you're excited. Your brain will accept this as truth! Remember that you can't play it safe, nor do you want to!
2. Look at other examples of imperfections in art. Notice that the risks others take make the art unique, and that uniqueness is beautiful.
3. Detach from the outcome. Realize that the journey is all that matters. Every painting is an opportunity to express yourself and know yourself better.
4. Be mindful. Feeling scared is just a cue to return to the present moment, to every brush stroke. Notice what comes alive in you as you create and focus on that.
5. Remember that everyone struggles. All of the 'successful' people you admire have wrestled with perfectionism at one time or another. The difference is that they allowed it to be there and kept going anyway. They knew they were worthy of finishing and that the act of finishing was, in itself, a considerable achievement.

I hope you feel empowered to take those risks and put yourself out there. You can choose for yourself! You are the creator of your works of art and your destiny. Go forth and create!



Navigating the Highs and Lows of Juried Art Competitions

Many of us will consider entering an art show or competition at some point in our artistic journey. Whether local, international or online, the prospect can be exciting and daunting. We may be motivated by the encouragement of friends, a desire to support our local artist community or the hope that our hard work will be seen, appreciated and even purchased.

We submit our best work, secretly dreaming of how wonderful it would feel to win a prize. When the day of the results arrived, we logged onto the website with trembling anticipation, only to discover that our painting was not even accepted into the show. The jury has spoken, and we are left wondering, “Why wasn’t I chosen?”



The jurying process is a staple of most art shows and competitions; love it or loathe it. It exists for many reasons. Jurors are tasked with curating a strong show with a diverse group of paintings. Often, there are physical constraints, such as how many paintings can be hung in the show space or whether only one painting from each artist can be accepted. There might be a theme to the show that needs to be met.

Most jurying is done online, and submissions are typically anonymous. At least three

jurors are usually involved in the decision-making process. One of the most frustrating aspects for artists is that rejection often comes without explanation.

You are not alone! Your artist friends might not share their rejections with you, but odds are they receive them also.

Personally, my work has been declined from shows, especially in my earlier days as a painter. I applied to one show five times before I was accepted last year. (Persistence is critical; I am stubborn and like a challenge.) And who hasn’t considered a show they were excluded from and thought, “Really? That was accepted, and mine wasn’t?”

This is the reason I am writing this. Recently, I had the opportunity to experience the jurying process from the other side.

...continued from page 12

Passionate About Pastels

continued from page 11

I was invited to jury the Pastel Artists Canada 2024 12th Annual Online Juried Exhibition. This was my first time acting as a juror, and I accepted with pride and anxiety. Alongside two other jurors, with whom I had no contact during the process, I reviewed over a hundred submissions online. It was a long process, with many hours of viewing the entries. Knowing how much these decisions meant to all the entrants, I wanted to be confident.

One of the things that made a painting stand out for me was composition. I looked for how the eye is led through the painting, through shapes, values and colour. We are looking at small images online, so the composition should be compelling.

Another important factor was the concept. Was the painting fresh or innovative? Could I tell what inspired the artist to paint it and feel the emotion behind it? Was it “just” another landscape, still life, or portrait, or did it have a “wow” factor?

As I viewed the entries, something interesting happened. I couldn't help but reflect on how my own work might have been viewed by jurors in the past—those who accepted or declined my submissions.



How did my work compare to other entries? Why were some paintings chosen over mine? Juror impartiality and anonymity of entries should be a given. There are countless other variables in play. Ultimately, whichever group of paintings is submitted will be in a unique contest with each other.

I have often heard artists say how their paintings were declined in one show, only to have the same painting accepted in another show with different jurors, perhaps even winning a prize and selling.

This is to say, try not to take it personally. Yes, it stings. Yes, it is tempting to just give up, but please don't! As I mentioned earlier, there are so many variables involved in these decisions. Sometimes, it just isn't the right show for your work.

For example, I reviewed what was accepted into that show I couldn't get into and noticed that the accepted pieces were much more experimental than my realistic style.

The best advice I can offer is to paint subjects in the style you feel strongly about and that inspires you. This will always resonate with jurors more than trying to fit into a mould.

Happy painting, and good luck!



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Book Review

by S. Schaefer

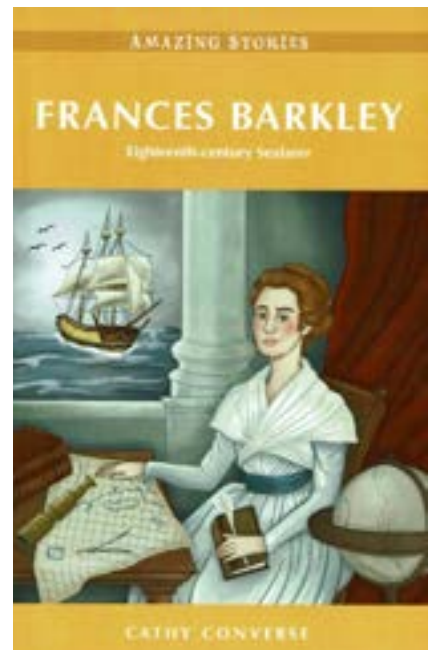
Frances Barkley's *Eighteenth-Century Seafarer* is full of fascinating information. It tells the story of Frances Barkley and her eight-year adventure sailing around the world with her husband, Captain Charles Barkley.

It talks of the excitement, adventures, perils, and hardships that they encountered while sailing over two hundred years ago.

Setting off as a seventeen-year-old girl, Frances Barkley's journey is a testament to personal growth. Her six-week courtship and marriage to her husband forced her to quickly rely on her wit and strength of character.

Author Cathy Converse combines a fascinating work of creative non-fiction, relying on Barkley's reminiscences, recorded in her final years, with extensive historical geographical and nautical research.

I found this book an easy summer read,



published by [Heritage House](#)
 ISBN 978-1-77203-441-7

Sooke Fine Arts Show Arts Festival Wraps Up



The Sooke Fine Arts Show's 2024 Arts Festival Wraps Another Successful Event, Sooke, BC

The Sooke Fine Arts Show's eagerly anticipated 10-day arts festival once again captivated art lovers from July 26 through August 5, 2024, at the SEAPARC Recreation Centre in Sooke. The event welcomed well over 8,000 guests from near and far, all eager to explore more than 370 stunning and diverse art pieces. From long-time patrons to first-time visitors, everyone was excited to experience the incredible creativity on display.

The vibrant support of artists, media, past attendees, and local businesses helped generate fantastic buzz, spreading the word across various platforms and communities. Guests were also pleased with the new floor layout this year, praising the updated gift shop and enjoying the larger seating area in front of the stage. "It was wonderful to hear how much people appreciated being able to relax and listen to the musicians," said Sooke Fine Arts Society's Executive Director, Terrie Moore. "The professional design and added sparkle in the gift shop also received lots of positive feedback."

As the show celebrated its 38th year, the festival's success was a testament to the exquisite curation of artworks, thanks in part to the expert jury panel comprising BC art luminaries Dominik Modlinski, Katie Belcher, and Steven McNeil. Their selections were described as "outstanding," and "world-class," with one guest noting the meaningful connections between art and personal reflection.

The Youth Art Gallery shone even brighter this year, attracting enthusiastic praise for the incredible skills and talents of students from Sooke School District 62.

Executive Director Moore reflected on the Show's success: "We were thrilled to welcome 48 new artists to the main gallery this year, including some who started out in our youth art gallery. It's a true testament to the importance of nurturing the younger artists in our communities."

In addition to the juried awards, which were presented at the lively Artists Celebration Event on August 2 visitors of all ages were keen to vote for their favourite pieces, resulting in this year's award winners.



People's Choice Award:
"Awakening Emotions" by Caden Fiddler, charcoal and carbon pencil on paper



Youth Art Favourite Award:
"Phobia" by Kalie Yang, ink pen



Children's Choice Award: "The Moncaerutor" by Tatianna Davidson, earthenware clay (from the Youth Art Gallery)

New Artist @ Bayside Resort



Pink Ocean Joy (above) - 48 x 48"

Rising Tide (below) - 48 x 48"

HELEN UTSAL is an award winning contemporary landscape painter living on Vancouver Island, BC.

Entranced by the light and the diversity of moods and personalities of nature, Helen captures her impressions of colour and energy.



baysideresortparksville.com



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Featured Artist - Claudia Lohmann



“Artists, like their art, run the entire spectrum of human emotion and experience. My work is but a small slice of what is possible. My personality demands to express its imagination in a non-realistic way. I often favour bright colours and I use geometric techniques because they are effective for my purposes.

Featured Artist Claudia Lohmann

By Susan Schaefer



Born in Germany, Claudia Lohmann has been exposed to art her entire life. Her father was an artist who was accomplished in landscapes, architecture, and still life. Her brother and sister in Germany are also artists,

Along with her husband and three children, she immigrated to Canada and came to British Columbia in the summer of 1995. She had always felt a need to express herself visually.

In 2004, while managing a modest gallery on Saltspring Island featuring the art of Richard Jacksties, her creativity and desire to paint was catalysed.

With her family's support and encouragement, she began to experiment with various styles and mediums and has since come to favour acrylic paint on solid wooden surfaces.

Her paintings began with rudimentary geometric shapes in intricate patterns and bold colours in daring combinations. Although rooted in her beginnings, her style has since progressed into a more deliberate method featuring bold lineation and tincture with subtle shapes and symbolism. She calls it "Imaginative Geometric Abstract."

Claudia paints with acrylic colours and pencils on plywood and wood.

In 2011, she began displaying her work to the general public in her own gallery and juried art shows. Claudia's style continues to evolve as she experiments with new techniques, ranging from clear shapes and lines to more abstract visual images. In 2015, Claudia became an Associate Member of the Federation of Canadian Artists.

Your artist statement mentions a solid connection to nature. What elements of nature inspires you?

I love trees. I am not a hiker, biker, or runner—I never was—but having big trees surrounding me just makes me breathe easier.

One thing I do is sleep on my covered porch from March through October. I love feeling the wind on my face or hearing the rain falling on leaves. Waking up to the rooster or hearing the owls at night is comforting. I am not a city girl.

Listening to fantasy books while falling asleep lets me imagine a secret world full of fascinating beings.

continued on page 18...

Featured Artist
Claudia Lohmann

You describe your artwork as Imaginative Geometric Abstract. Can you elaborate on this?

Because I find hidden faces and creatures in most of my geometric abstract paintings, I added the word imaginative.

Please tell us about the Utility Box Beautification Project in Duncan, BC. Has it impacted your work?

I have been involved in numerous fund-raisers with my art images, and when I discovered a call to artists for the Duncan project, I just thought there was no harm in trying. I was very pleased when I got the phone call that one of my images had been selected for this project.

I don't think it had an impact on my work, but it definitely helped reassure me as an artist. Being recognized is always exciting for me and also for my customers.

Your work has been showcased in numerous events and galleries. What has been your most memorable exhibition experience, and why?

I first showed to the public at a fine art show in Ladysmith.

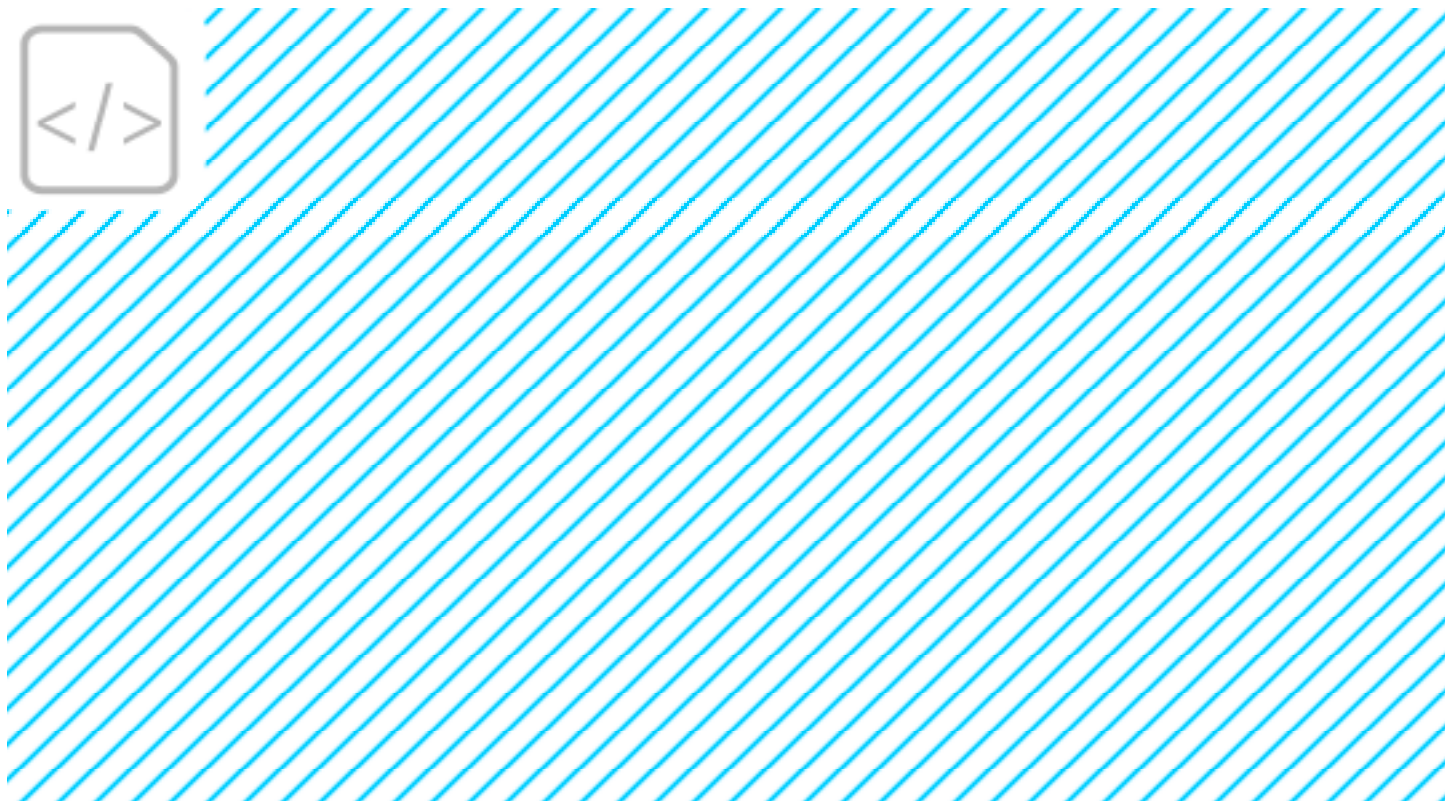
I was overwhelmed when I won a prize. Every member of the Ladysmith Arts Council was so welcoming and supportive. This was a big step in my journey as an artist. Your family and friends' support is essential and welcomed, but when strangers react and love what I do—by purchasing a piece—it is beautiful and baffling at the same time.

My second most important show was the 2023 Signature Associate Exhibition of the Federation of Canadian Artists on Granville Island, where my painting "Into my Soul" received the gold medal. I am very grateful for this honour.

~

Enjoy our interview with Claudia. See page 19





Interview Feature Artist Claudia Lohmann



New Book - Coming Fall 2024
Berlin Schräg / Berlin Bent

Experience Berlin as seen through the eyes of **artist Rudolf Stussi**.

Published by Benteli, this colourful book will have over 100 paintings and 15 stories.

Pre-Order your copy:
rudolfstussi@hotmail.com

rudolfstussi.com

European Connection

by Rudolf Stussi

Cultural Crossroad Tunisia



I realize that this column goes under a European banner, and Tunisia is in Africa. But where do many Europeans go for a holiday that's within easy reach? That's right: Tunisia! One of its drawing points is that it has been a relatively stable and democratic country since it started the Arab Spring in 2011, though that has suffered a bit of late.

The culture there is vibrant and old, beginning with the Berbers. The Phoenicians arrived and established Carthage and its empire, and the Carthaginian general Hannibal threatened Rome itself by bringing an army complete with elephants over the Alps into Italy. But the Romans defeated it finally in 146 BC, destroyed Carthage, and then built it up again to flourish for a while. Many lavish floor mosaics stem from that

period, plus a few architectural wonders like the Colosseum in Jem as well as Hadrian's massive Zaghouan to Carthage aqueduct.



In the 7th century, the Islamic Arabs swept in and took over. They built the city of Kairoan with one of the first, largest and most beautifully decorated minaret towers in the Islamic world.



(Jem Colosseum and Kairoan minaret photos courtesy of Anke Hentschel-Stüssi).

Today, the biggest city is Tunis, the capital, but I spent most of my recent time there in Sousse. I was impressed with the relatively open society, women



particularly have more freedom than in most Islamic countries.

From Sousse to Monastir and way beyond, some 140 hotels are catering to a plethora of nationalities, mostly European, attracted by the extensive sand beach and the sunny climate.

Tourism is a big industry here, and a lot of businesses started up in lavish shopping centres and shops to cater to it; this took a major hit during the Covid pandemic, and many shops closed. Only now are things slowly getting better again. Surprisingly, in an Islamic country, there is flourishing wine production, which goes back to Carthaginian times. Tunisia's desert is famous as the setting for several Star Wars episodes.

Because of its era as a French protectorate from 1881 to independence in 1956 the lingua franca, apart from Arabic, is French.

continued page 21...

Cultural Crossroad Tunisia

by Rudolf Stussi
continued from page 20



There is a lot of art in Tunisia from many eras, sculptures at roundabouts and decorative paintings on walls, street art, bas-reliefs, mosaics, galleries, and museums.



In our hotel, original paintings graced every wall, and sculptures occupied the odd corners, although the artists' names were regrettably not retained.



Even the famous blue doors are fancifully decorated.



Of course, hotel life is very different from normal Tunisian circumstances. The dichotomy between the generally poor population and the affluent foreigners is sometimes disturbing but not quite as crass as in many other African countries.



Generally, Tunisians seem polite and friendly and take things in stride, though in the covered markets (medina - souk) you will occasionally encounter the hard sell.

They also want to be treated more like a part of Europe, so much so that you can't pay with Dinars at the airport, only Euros! Europe needs Tunisia to help control the growing migrant problem (Tunisia is a transit point for people smugglers) and tackle renewable energy sources because of its great solar and wind potential, for which large contracts have recently been signed.

Tunisia is inspiring and a first-rate introduction to Arabian and Islamic culture. You can also get most everything there, so don't bother bringing your own swimming gear.



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~ acrylic painters ~



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by Linda Lovisa

My Experience Owning a Gallery

Do you want to expand the number of artists in your circle? Open a gallery! They will come, and you will create friendships that will last a lifetime. It is a lot like creating a family.

In November 2009, I opened the New Moon Gallery in West Kelowna, BC. It included a display area and a working studio/classroom. It was not a vast space, but it was big on variety. I believed in a gallery model that hosted various art forms: Paintings in various mediums, sculptures, turned wooden bowls, natural weavings, jewelry and eventually, lots of pottery.

I wanted the gallery to feel inviting, so I picked up antique furniture to display the incredible pottery, sculptures and wooden bowls. I loved displaying the mixed styles- works that complimented each other, even though they were of entirely different media. I found that this triggered ideas for the customer to think about. Display is a fundamental part of showcasing your artists. Rotating the items usually creates a new image for your customers with each subsequent visit. I found that customers would browse longer if the displays were creative.



Because I opened in November, I started offering coffee and cookies in the morning. It was appreciated, especially on those cold days. If they stopped by in the afternoon, I offered tea or my hot cranberry-cinnamon punch. They stayed in the gallery longer, allowing us to open a conversation about the various artists. Galleries can be intimidating for some people, so creating a setting much like home tends to break the ice.

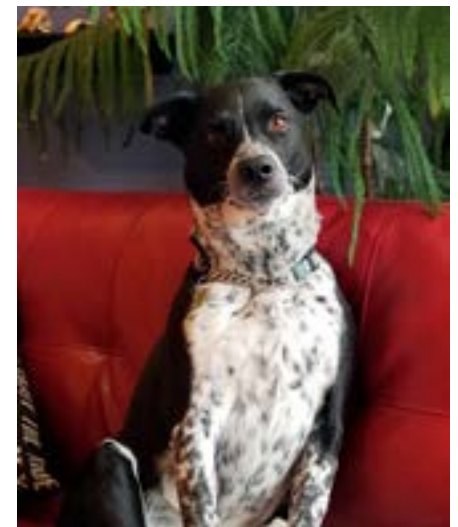
An old piano was donated to the gallery, and customers often played it. The sound of music in the gallery added a nice ambiance, and the gallery was never silent.

The classroom/studio was a big draw to the gallery. If I was not teaching, I would often work on my latest painting. I loved being able to talk about the process with anyone who was interested. This interaction created customers who stopped by regularly to see the progression and to chat. The class sizes grew and were offered more

regularly. It was evident that I needed to move to a larger space.

Moving day came, and the gallery grew to 2100 square feet. It was marvellous! There were 51 artists who displayed their works. There was a sitting area with art books where customers could enjoy tea or coffee. Students would arrive early to visit with Holly, our canine gallery greeter.

We had many evening events, music in the gallery, artist talks and demonstrations, live theatre, poetry readings, and theme-based art challenge exhibits.



It was interactive, and I felt the gallery had become an integral part of my community.

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My Experience Owning a Gallery

by Linda Lovisa

COVID-19 changed many lives—mine and all the artists involved in the gallery. Sadly, with all the restrictions, I could not keep the doors open. The costs, with no income, made it overwhelming and impossible to absorb.

The 10 1/2 years of owning and operating New Moon Gallery were so rewarding in more ways than I can express.

While it was a lot of work, I loved going to work each day. Making a living operating a gallery has many challenges, but I have learned during those years that it is all about the artists and their art.

If you love art and artists and want to become an important part of your community, open a gallery.

~



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Blue Jeans and Rubber Boots

By *Susan Schaefer*

Journaling

This I know for Sure

I don't quite remember when I started to journey, writing down my thoughts, aspirations, dreams, etc., but I always liked writing essays in school.

I found it very relaxing to put pen to paper. Remember, back in the Dark Ages; there was no auto-correct or AI assist—just our brains doing their thinking, analyzing, and putting thought to paper. I still find it relaxing.

During high school, I set out to write a book; after all, how hard could it be? As I recall, the story's hero waved goodbye to his friends and family and headed off on a train to find his way in life. That is all I remember about my first book. Boy, I wish I had kept that draft, as you never know. It could have made it to a Hallmark Movie.

I recently read a novel that was written by one of my cousins. I ordered it last summer and pulled it out of my bedside table just a few weeks ago. I thought, OK, for my cousin's sake, let's give it a read. Well, I loved it!

It's a fun, easy-to-read story about a 'handsome stranger' who shows up in a little rural Saskatchewan town. Well, that did it for me. I quickly could relate to the characters of small-town Saskatchewan. And who doesn't like the idea of a handsome stranger? It was the perfect summer read. When finished, I passed it on to Jeff, who also read and loved it.

The book is called "Along Came Jones" by Victoria Bernadine, her pseudonym. Bravo to you, cousin dear.

I can't imagine how someone goes about writing a novel. Building the characters and their interactions would be mind-boggling. As a visual person, I would have my studio walls filled with storyboards.

A book about all the creative, witty, funny, eccentric artists I have met along the way would make for an entertaining read. But I might have to change a few names along the way.

I have been journaling and jotting down random thoughts for many years now. Sometimes, it is a list of things I wish to accomplish in the next five years. Sometimes, I write about things that I am

grateful for. Other times, it's just rambling words. It's fun to reread from years gone by and see where you were at.

I don't write daily, but I write often enough that my journal and pen are always handy. This morning, I took my journal outside with my 6:30 a.m. coffee and scribbled, 'Take me down to the ocean and let my soul sing.'

Later, we got in the car and went to a little park in Nanoose that overlooks the ocean, and yes, it did make my soul sing.

I always enjoy writing a few pages on my birthday, and it starts like this:

Today, I am ___ years old, and this I know for sure.

I recap the year, highlighting some of the things I have done, and things I still wish to do, etc.

Wherever you are, at any stage, buy yourself a nice new book, put pen to paper, and have some fun. Do this for yourself, no one else.

Happy Journaling!



In the News

Peterborough artist chosen for prestigious exhibition in Tuscany, Italy

Retired arts instructor, Steven Vero, is one of 150 individuals accepted to show work at this year's Chianciano Biennale.

Catherine-Whitnall

By [Catherine Whitnall](#), Reporter



In school, Steven Vero's teachers would often have him complete blackboard illustrations simply because "I was better at it than them."

None would be surprised to learn the Peterborough resident has been selected to participate in the prestigious Chianciano Biennale 2024 art exhibition taking place Aug. 3 to 18 in Tuscany, Italy.

"Art, for me, is life. It's a process. It's a continual growth thing, it has to be. I take chances. I have tons of failures. But you have to push the envelope. You have to keep growing," said Vero who has spent most of his life immersed in some sort of artistic expression.

read the complete story [here](#):

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Venetian Steak by David Essig

davidessig.com

One of the classics of Northeastern Italian cuisine is fegato alla veneziana - liver and onions, as prepared in Venice. While many may not be partial to liver, this meat preparation method works extremely well with steak and provides a good alternative to firing up the barbecue. Caramelized onions with strips of herb-laced beef make a wonderful end-of-summer meal.

Start with the onions. Peel and slice an entire yellow onion into thin rounds. Heat some high-heat cooking oil - I prefer grape seed oil - in a large sauté pan. Bring the heat to medium-high, and add all the sliced onions at once, along with a couple of pinches of salt. Cook and stir for about 5 minutes, then drop the heat low and cook for 15-20 minutes. When the onions are brown and getting a bit sticky, remove them with tongs or a slotted spoon to a bowl, but leave all the cooking residue in the pan.

Prepare the meat. For this recipe, any boneless cut of beef steak works well, but it's an especially good method for the more economical - and often tougher - cuts like round steak. Dry the steaks with a towel. Rub both sides with cut garlic and season lightly with salt and coarsely ground pepper. Return to the sauté pan to a medium-high. Just before the oil reaches the smoke point, add the steaks and sear both sides and the edges until nicely brown. This should only take a few minutes and might generate smoke in the kitchen, so turn on the fan.

Once browned, remove the steaks to a plate and reduce the heat under the pan to low-medium. Add a knob of unsalted butter, a couple of split garlic cloves and two or three sprigs of fresh



rosemary. If you don't have fresh rosemary, dried will work, but try to avoid those "Italian herb" blends heavy on oregano. Stick with rosemary, if possible. Sauté until the garlic and rosemary starts to brown very slightly.

Meanwhile, place the steaks on a cutting board and cut on the bias into strips as wide as the steak is thick. If the steak is very thin, cut it into 1-1 ½ inch strips. Return the steak strips and any juice collected from the cutting board to the pan, raise the heat to medium-high, and stir-fry the strips until all the sides of the pieces are lightly cooked. Add the caramelized onions and give it a final stir until the onions are warmed.

Make a nice green salad in a bowl and divide it among the serving plates. On top of each salad, add strips of steak and a spoonful of the onions and sauce. Salt lightly, and serve with a couple of wedges of lemon to squeeze over the top just before eating.

continued page 29

Venetian Steak

by David Essig

continued from page 28

Cooks' tips:

If possible, don't use a stick-free pan. Cast iron or stainless steel is best. Stick-free pans don't allow the Fonda to build up in the bottom of the pan—that's where the flavour is developed, so use a conventional sauté pan.

Be careful not to overcook the strips in the second cooking. The goal is to take the pink tinge off the cut edges of the strips. Overcooking will toughen the meat, so go lightly.

Buon appetito, tutti.



Sept 10th – Nov 29th, Fall In Love with ART! - Group Exhibit

Our 'Gallery Beyond Walls' offers contemporary Canadian West Coast Art in an intimate setting. Celebrating the diversity and talent of local and regional artists. Works by gallery artists can be viewed and purchased online or on location.

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Works exhibited in the Gallery are available for viewing from home with our Online 'Gallery Beyond Walls' and onLocation, too! Our main Gallery & Shop can be viewed by clicking on Enter 'MAIN GALLERY' button at drawgallery.com.

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By Jeff Shields @yaadev.com



Ethical Use of AI in Content Generation

Navigating Universal, Societal, and Personal Ethics

Artificial intelligence (AI) in content generation has changed and revolutionized how we create and consume information. From automated news stories to creative writing and marketing, AI tools are reshaping the landscape of content creation. This transformative power of AI is not just intriguing but also inspiring. However, the ethical use of AI in this domain requires careful attention to universal, societal, and personal ethics, particularly regarding copyright infringement and plagiarism.

Universal Ethics in AI Content Generation

Universal ethics focuses on fundamental principles guiding AI development and usage, ensuring fairness, transparency, and accountability in content generation.

As individuals, we play a crucial role in upholding the principles of universal ethics in content generation. We can begin by ensuring our content is fair, transparent, and accountable. By thoroughly researching and fact-checking information, presenting diverse perspectives, and avoiding bias, we can contribute to a more ethical and responsible digital environment.

Additionally, transparency about sources and methodologies and

responsibility for the impact of the content are essential steps in upholding universal ethics.

Creating content aligned with these principles creates a more ethical and responsible digital environment.

Societal Ethics and AI Content Generation

Societal ethics considers AI's broader impact on communities and societies, including its cultural, economic, and social dimensions.

Addressing societal ethics as an individual involves being conscious of AI and technology's impact on communities and societies.

continued page 31...



Tech Talk

continued from page 30

One way to do this is by staying informed about the ethical implications of AI and engaging in discussions about its potential effects. Advocating for transparency and accountability in developing and deploying AI systems is not just important but also reassuring and confidence-building.

Additionally, individuals can support and participate in initiatives that promote responsible AI practices and ethical guidelines.

By taking these steps, individuals can contribute to shaping a future where AI aligns with societal values and priorities.

Personal Ethics and AI Content Generation

On a personal level, individuals engaging with AI-generated content should consider ethical aspects related to privacy, consent, and responsible use.

Avoiding Copyright Infringement and Plagiarism

Avoiding copyright infringement and plagiarism is essential when using AI for content generation. Here are key practices to follow:

1. Use Prompts Carefully: When using AI to generate content, be specific in your prompts to guide the output. Avoid using prompts that directly replicate or paraphrase copyrighted material. Instead, use prompts that encourage the generation of original content, such as “Create a unique article about the history of artificial intelligence. Use open-source and public domain references.”

2. Cite Sources: If the AI generates content based on existing works, always provide proper citations. Acknowledge the original authors and sources to avoid plagiarism. For instance, if an AI-generated text includes information from a specific study or article, cite that source appropriately.

3. Use Public Domain and Open-Source Materials: Utilize materials in the public domain or with open-source licenses. This ensures that the content can be used without legal restrictions. When in doubt, consult legal resources or experts to confirm the status of the material.

4. Review and Edit AI Outputs: Always review and edit AI-generated content. This helps ensure originality and adherence to ethical standards. Additionally, it allows for the refinement of the content to meet the intended purpose and audience better.

The ethical use of AI in content generation is complex and requires careful consideration of universal, societal, and personal ethics. We can use AI responsibly and creatively by following ethical guidelines, avoiding copyright infringement and plagiarism, and promoting transparency and accountability. As AI technology evolves, ongoing dialogue and ethical reflection will be essential to navigate its challenges and opportunities. ~

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Both of these images present shadows and darkness as a theme. Yet, they offer very different perspectives. The raccoon, peering out of the darkness, hesitates before crossing into the light. The otter, leaving the warm golden sunlight of the early morning, pauses at the very edge of the heart of darkness to consider the mysteries that may be lurking in the shadows. In the natural world, life in the shadows poses a fundamental question. Is it safe?



Stretching Watercolour Paper

by Frank Haddock
www.frankhaddock.com

When paper gets wet, it expands, and when it dries, it contracts. This is the nature of paper. When you paint with watercolours, some areas of the paper get more water than others, and the end result is paper that expands and contracts unevenly. This creates a rippled surface that can be an issue for artists who desire a flat surface to work on throughout their paintings.

Many artists who want a flat surface stretch their paper to eliminate a rippled surface. The traditional method of stretching watercolour paper involves using a rigid board and gummed paper tape to attach the watercolour paper. I have used this method as well.

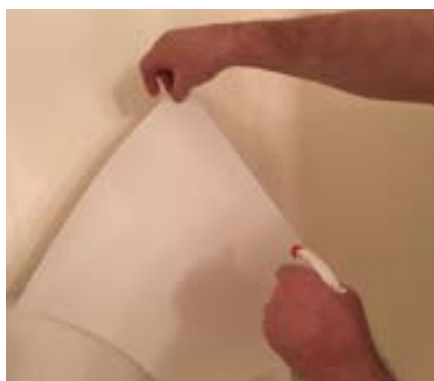
However, the method I use today is different and has many advantages. I have been stretching watercolour paper using the below method for over thirty years.

Here's how it works;

The materials you will need are a wooden frame (I use soil stretcher bars), a staple gun, and a spray bottle. A staple remover will come in handy as well. The dimensions of your paper should be two or three inches longer than the height and width of the stretcher frame.



Next, hold the watercolour paper in one corner over a sink or basin and spray water on it to soak one side. Then, turn the paper around so the other side faces you. Spray this side with water as well. Be careful not to soak the paper too long. You may end up washing the sizing off. Covering both sides with a layer of water will be sufficient.

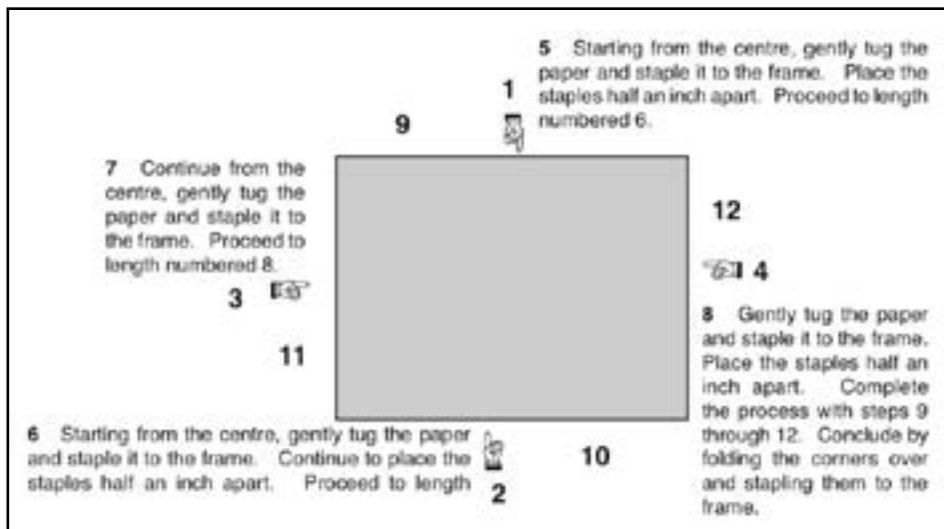


When both sides of the paper are soaked, drape it over the stretcher frame so that about an inch and a half protrude over the edge on all four sides.

Take the staple gun and attach the paper to the frame at the centre of each length. Then, using the sequence outlined in the illustration below, secure the rest of the paper to the frame.

When attaching the watercolour paper to the frame, it is best to follow the sequence shown in the illustration to ensure that the surface tension is evenly distributed.

continued page 34...



Stretching Watercolour Paper by Frank Haddock

continued from page 33

Tug the wet paper gently before stapling it to the frame.

Each time you place a staple through the paper, tug it gently. Tugging the paper will help ensure a perfectly flat surface once the paper has dried. Be sure to fold the corners of the paper and place a staple through the folder corner to hold it firmly in place.

After the watercolour paper has been attached to the wooden frame with the staples, place it on a horizontal surface to dry. It will be ready to paint in about one or two hours. ~



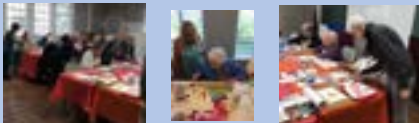
Purple Shade Of Summer Sun 12 x 16" by Frank Haddock



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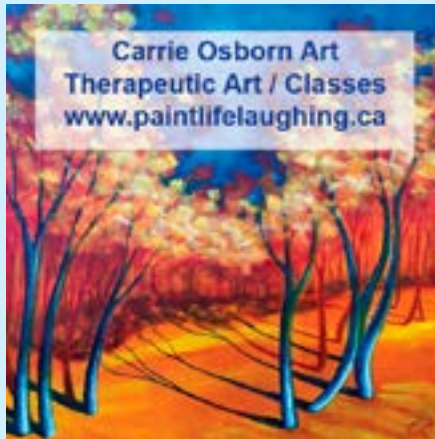
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My Garden Musing

by Yolande Fournier

Tools of the Trade

The old cliché of having the right tool for the job makes the task more efficient.

I was taught to respect my tools and put them away clean. I clean clippers with alcohol. I make sure all my hand tools are accounted for, and in an aluminum tool carrier made for my Dad when he was a pipe-fitter in a pulp mill.

The topsoil was taken away and sold where I live, making the ground hard to dig.

When I first moved into my place, I wanted to plant garlic. Mom and Dad let me borrow some good boards from behind their garage for a raised bed.

I asked my neighbour if he would help me build the bed. He came over with his mattock and edging shovel. He started to use the mattock, but because of his health problems, he could not do much. He said he would teach me how to use it. I had that new bed done by the end of the day.

Shortly after that, a friend died, and a mutual friend was getting the house ready for a garage sale. He called me to come pick up some canning jars. I spotted a mattock and edging shovel in

a corner. Old steel is the best. I asked how much for each. \$5.00 for both. The Mattock needed a new handle. The edging shovel had been repaired with a gob of rubber cement and a heavy bolt. A handle not being straight adds to its charm.

I took the mattock to LB Woodchoppers and asked if they would put a handle on it for cookies. When I picked up the mattock, the fellow said to me, 'You really did bring me cookies'. I replied I always pay my debts. The new handle only cost \$19. Trading skills always make both parties happy.

In the last 20 years, I have used that mattock a great deal. Sometimes, I look around at garden beds and think, are you crazy about how much to maintain? This does not stop me from looking around to see where I can dig up makes me a bit hesitant.

Recently, a friend told me she was trying to plant a dogwood tree using a shovel and a long metal rod with a pointed end. I told her she needed a mattock. To her credit, she had the hole started. It took me 15 minutes to enlarge the hole, deepen it using the mattock and transplant shovel, and plant a tree.

Keep on digging it!



If words are seeds,
let flowers grow
from your mouth,
not weeds.

If heart are gardens,
plant those flowers
in the chest of the ones
who exist around you.

— R.H. Swaney

Mary Pratt

Mary Pratt (1935–2018) is an essential, beloved figure in Canadian art. Her paintings invest mostly domestic subjects with near photographic detail and compelling, often dark complexity. A professional artist for over fifty years, Pratt was born in New Brunswick but was based in Newfoundland for most of her career. Pratt's work first came to national prominence in the mid-1970s, after years of isolation and struggle.

She eventually became an iconic Canadian artist in her own right, despite the public's tendency to compare her work with that of her former husband, Christopher Pratt. When Mary Pratt died in St. John's, Newfoundland, in 2018, friend and former governor general of Canada Adrienne Clarkson called her "our greatest female painter since Emily Carr."

Privileged to have grown up loved, Pratt knew that she had potential as well as responsibilities. One of these responsibilities was an education. Though she had decided to study art at a young age, she had a change of heart at eighteen, telling her father that being an artist was too selfish. His counterargument, as Pratt told the art critic and curator Robin Laurence, was that it would be selfish of her not to be an artist. "You have a talent and it is a requirement of you to paint," he said. "It is your fate—you're going to have to study art." And there was never any doubt where that study would take place: her father's alma mater, Mount Allison University in Sackville, New Brunswick.

The program of study that Pratt followed was primarily intended to serve students who were seeking to become commercial artists, industrial designers, or teachers. Accordingly, it was based on a program of gradual and



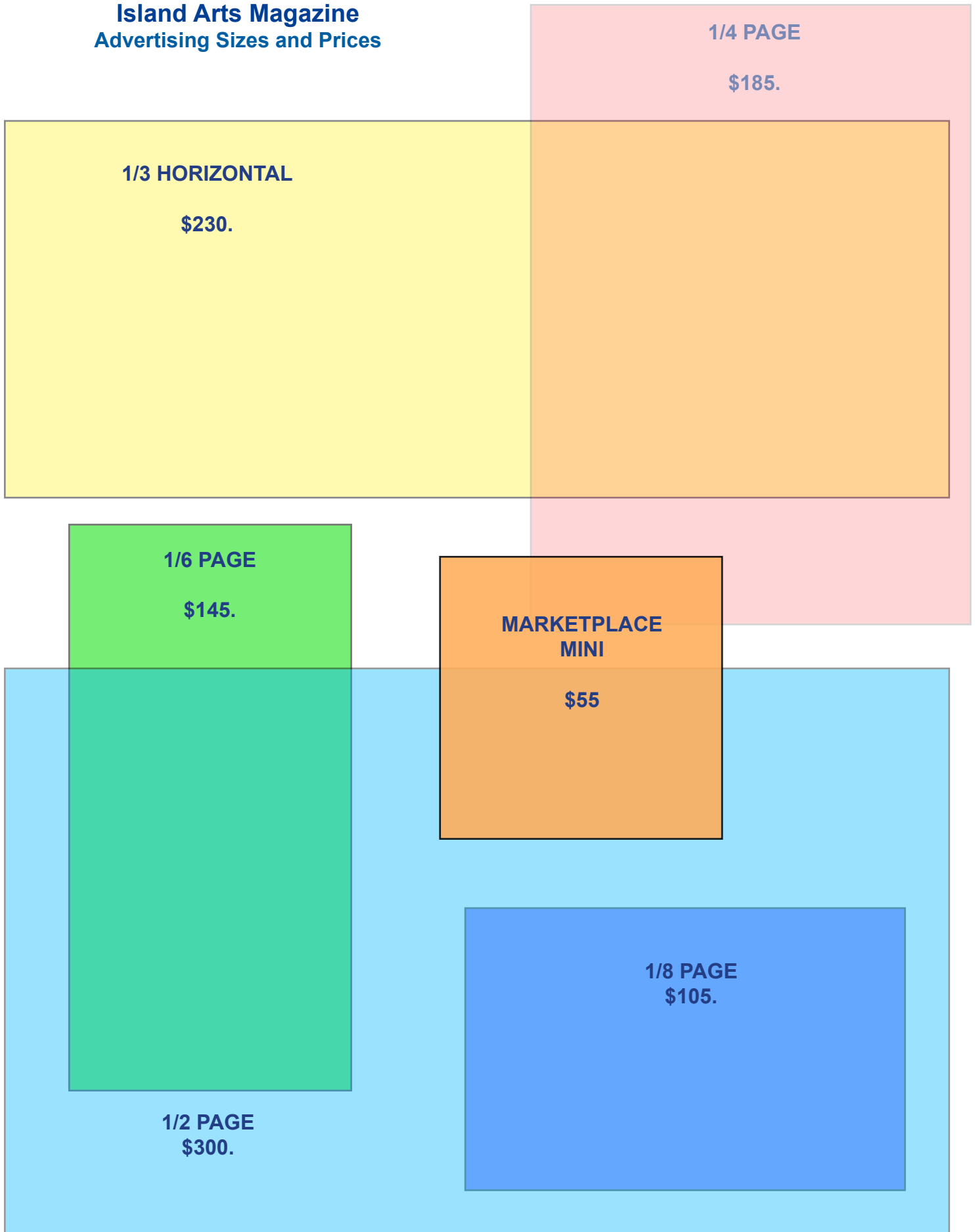
incremental approaches to art making—learning the fundamentals first, and only then experimenting.

Mary graduated with a fine-arts certificate in 1956, qualifying her to be an art teacher or occupational therapist—what we would now call an art therapist.

[Read the complete biography](#)

Mary Pratt - Life and Work by Ray Cronin

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