



# IslandArts

## Magazine

Embracing Creativity and Community

Issue # 68 Mar - Apr 2024

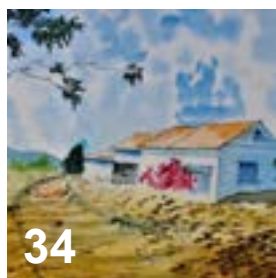
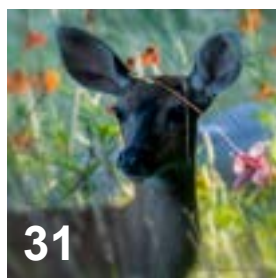
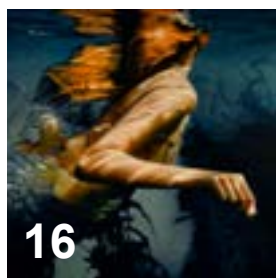


Feature Artist

**Mark  
Heine**

# 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](http://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](http://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](http://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 signature status (PAC).

[susanwhitestudio.com](http://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](http://yaadev.com)

# Editor's

## Notes



Let us embrace another year of celebrating, and enjoying the Arts!

I am living my dream life. I can immerse myself in the arts every day through conversation, art openings, teaching and playing with colours. And when I need a break from all that, I call my dog and play with him for a while.

Here we are, starting our 17th year of production. The years have flown by, and we have met some amazing artists along the way.

As you look through this issue, I would like to thank you for your support over the years. What started as a small 16-page printed publication covering Vancouver Island, BC, has turned into a 40+ page digital magazine with worldwide exposure. We have changed layouts, designs and programs along the way, but we have always stayed true to our mandate: to support the arts.

Another hot topic these days is Artificial Intelligence. We are experimenting with AI software. We have been using AI for spell and grammar checks, to make logos and design cute little images, like this one of our dog, Chace. We are utilizing AI to help simplify our workload. You can read more about AI in our editorial - Tech Talk.

New this year, we are having fun creating videos for Island Arts Magazine / Young at Art Studios.

Our videos cover technology, artists' talks, interviews and art-related topics. View our [YouTube](#) channel and give us a Thumbs Up; subscribe to the Channel and share it with your friends. Enjoy the read.



## Call to Artists



**Call to Artists / Artisans**  
**Art in the Park - July 20 & 21, 2024**  
Parksville Community Park

**Deadline March 31, 2024**  
[www.parksvillebeachfest.ca](http://www.parksvillebeachfest.ca)

The South Delta Artists Guild is a member-directed, self-sustaining organization dedicated to supporting the appreciation and development of the visual arts. The Guild is a non-profit member-based organization of visual artists who create, share and exhibit art in their community.

The Guild has sponsored the Oil and Water Exhibition for the past twenty years. This annual event invites our members and non-members from across BC to participate in a juried show that awards prizes in recognition of those chosen to be the best by the jurists.

Last year, there were over 300 outstanding entries for the jurists to choose from, with 85 being chosen to make up the final exhibition in the gallery. This year, the selected 2024 juried paintings will be available for viewing on our online gallery and open to public view at Gallery 1710 at 1710 - 56th St. in Tsawwassen from June 6 - June 23.

We look forward to presenting and sharing artwork the group of talented artists across BC. Join us for our opening June 6th @ 6:30 pm. All are welcome.

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

Sooke  
FINEARTSSHOW

## 2024 Show & Sale

# Call to Artists

**Entry Dates:** March 15 - June 1, 2024

"PERSISTENCE OF COLOUR"  
by Anna Liubakova  
2023 Designers' Choice



**Exhibit Open**  
July 27 – August 5

**Submit Online**  
[sookefinearts.com](http://sookefinearts.com)

[sfas@sookefinearts.com](mailto:sfas@sookefinearts.com) • (250) 642-7256

**Oil & Water**  
2024  
**Juried Exhibition**  
**Jun 6 - Jun 23, 2024**  
Open to all BC based 2D artists

**To view prospectus or submit entry go to:**  
[southdeltaartistsguild.com](http://southdeltaartistsguild.com)

**First Place Award: \$1000**

**Call for Submissions**  
**Deadline: May 4, 2024**

Sheila Davis: Mercury Rising (Detail)  
2023 First Place Award

Gallery 1710



pacific rim  arts society

### **ArtSplash! 2024**

Returning to Black Rock Oceanfront Resort  
Ballroom, Ucluelet BC

Friday March 15 - 6pm

opening Reception by Invitation

Show open: March 16 - 23rd 10am to 4pm

[pacificrimarts.ca](http://pacificrimarts.ca)

Spread love everywhere you go. Let no  
one ever come without leaving happier.

Mother Teresa



CENTRAL ISLAND  
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CV/ARTS

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**June 1-2, 2024**

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& Studio Tour

[centralislandartsguide.ca](http://centralislandartsguide.ca)

# Transatlantic Paper Trail

by Rudolf Stussi

What connects Canada with Germany and Switzerland? A few airplane routes, some culture, many political values, and, for a brief time, an exhibition in the lovely Helson Gallery in Halton Hills, Ontario, titled 'Transatlantic Paper Trail'.

Ten artists, five from Canada, five from Europe, have mounted a wide-ranging show of works, mostly on paper. The Canadians (Neville Clarke, Linda Kemp, Peter Marsh, Lin Soulière, and Rayne Tunley, who organized the Canada part) are members of the Canadian Society of Painters in Watercolour, three are past CSPWC presidents.

The Europeans are Uta Jeran and Karoline Koeppel from Berlin, Konrad Gruber and Reinhard Fluri from Switzerland, and me, the Swiss-Canadian, who is also a member and past president of the CSPWC, and who organized the exhibition's European end.

The unusual aspect of this exhibition is that it didn't originate at a gallery or an institution, but rather from the artists themselves, many of whom are friends.

The European work presents a range of painting styles, from the neo-realism and occasional



surrealism of Fluri ('Jungfrau') acrylic and oil on wood, 14 x 20 in.) to the distorted, mostly urban perspective of my work, ('Rot und Fern -Berlin', 20.5 x 13 in., 2008/11).



The animal affinity of Karoline Koeppel ('Hominid II', 25 x 19.7 in., charcoal/paper, 2009 contrasts with the lyrical abstracted landscapes of Uta Jeran, (South of France Series 5, WC, 15.7 x 11.8 in, 2021).



Lastly we have the dynamic geometry of Konrad Gruber ('Black summer night') felt pen, gouache and acrylic on permanent paper, 16.5 x 11.4 in, 2018).



All artists display considerable technical skill.



# Transatlantic Paper Trail

continued from page 7

The Canadian artists also show a deep understanding of their media and present arresting imagery.



Lin Souliere tackles Canadian nature in delicately precise patterns ('Canadian Shield Rock Study # 3', watercolour on Arches paper, 15 x 22 in.),



Peter Marsh uses bold strokes with high contrast. ('Sounds of Silence', 22.5 x 30 in., watercolour, 2019)



Neville Clarke presents arresting figures in surprising poses. ('Recumbent Figure in Bodystocking', 22in x 30in, watercolour)



Rayne Tunley balances on the edge between realism and abstraction. ('When the Wind Blows', 22 x 30 in, acrylic)

Linda Kemp combines colourful fantasy with actual physiognomy, all emerging from a stark negative space in her aviary ('Two Grouchy Birds', acrylic on



panel, 12 x 12in.). The two groups complement each other on many levels.

It was, however, not an easy show to put together, coordinating selection and collection from the artists, transportation, insurance and

customs across three countries and an ocean, finally framing and mounting the works in the galleries.

Lots of paperwork and bureaucracy, demanding preparation and sheer slogging were necessary. But somehow, thanks to the concerted unpaid efforts of many, it all came together.

This exhibition opened on Nov. 29, 2023 at the Helson Gallery in Georgetown, Ontario Canada. It ran until Feb. 25, 2024.

But that's not the end of it. 'Transatlantic' will travel across the big pond to open in the Swiss city of Chur at the Cramer Gallery on September 13 (to Sept. 27), then on to Berlin at the Wolf & Galentz Gallery from Nov. 15 – Dec 1. A two-year effort!

There's a lot to see at 'Transatlantic Paper Trails'. It is, in the end, a truly unique international showcase of contemporary artistic minds, styles, and subjects.

It's encouraging to see that, in this currently so fractious world, individuals from different backgrounds can still celebrate diversity.

~

## Workshops / Classes

### Susan - Schaefer-Fine Art Workshop Lineup

**Making Waves - April 13**  
Port Alberni BC

**West Coast Trees - May 26**  
Parksville BC

**Limited Palette - June 8**  
Port Alberni BC

Classes are for acrylic painters of all levels.

Parksville classes contact:  
**Susan - 250-586-5510**

Port Alberni classes contact:  
**The Grove - 250-724-3412**

*"Susan has a very lovely approach to art and teaching.*

*She spends time with her students, and gives useful feedback.*

*Her class was very enjoyable."*

*- student*



**Drawing: The Right Approach**  
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**Spring Classes open now**

**Sunday Art Bites \$40/class**  
**Monday Art Gems \$100/class**



All materials supplied. No experience necessary. These workshops are geared for those who want to delve deeper into a particular art technique or medium.

**The McMillan Arts Centre, Parksville**  
**Register Online or call 250-248-8185**

**Missa** July 12-26  
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**missa.ca**



Moving to Vancouver Island nine years ago, I quickly realized that the island is teeming with creatives of all sorts, and I very much wanted to be part of the vibrant art scene here. I joined a few art groups and started with a drawing class at The Old School House (TOSH) in Qualicum Beach. That led to working with coloured pencils, which led to soft pastels. The first time I stroked a buttery pastel stick of pure colour across the paper, I knew I had found my medium!

I am fortunate to live near accomplished pastel artists willing to teach me how to work with pastels, and I have taken some online classes. Pastels are less mainstream than fluid media, such as watercolour, acrylic and oil. It can be hard to find your “tribe.” This leads me to what I want to discuss in this editorial: the power of mentorship, whatever your style or media. The New Year is an excellent time to evaluate and invigorate your art practice!

I recently tried an online mentoring program called Mastrius and wanted to share my experience. Why did I give this a try? I had reached a point in my practice where I felt stuck. I was painting every day and producing technically okay paintings, but that was the best thing I could say about them! In other words, something was lacking, and it had been a while since I experienced that wonderful “Yes!!!” when a painting was done. I wanted that feeling back but didn’t know how to make that happen.

A quote from Mastrius resonated with me: “So many of us have been travelling through our creative journey alone. We couldn’t find a community of creatives that we could become a part of. Mastrius was born out of a common need for fellowship (community and accountability).” There is a large selection of masters to choose from in all media, all of whom have listed their strengths and focus. I decided to be mentored by Julie and

Michael Freeman, New Zealand pastel artists. I have followed them on social media for a few years. I love their work, and their style (photo realism) was a good match for me.

Each group consists of a master, up to eight members, and a navigator who makes everything work. My group had members in Australia, New Zealand, Denmark, England, the US and Canada. We were asked to complete a questionnaire before our first meeting detailing what we wanted to learn, ranging from improving technique to gaining gallery representation. The two-hour sessions are monthly, with a shorter mid-month meeting to check in and share homework questions.

In our first meeting (on Zoom), we met everyone. The idea of Mastrius is that we learn from our mentors and each other.

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## Passionate About Pastels

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I had personalized feedback, and I could also observe the feedback others in the group received. Our first “homework” assignment was to formulate our art goals broken down into increments of one to seven years. I had a month to work on it, and it was indeed one of the most challenging things I have ever done!

I forced myself to complete it because I had made myself accountable to the group. I knew that everyone would be presenting their goals at the next meeting for discussion, and I wasn't going to be the only one who hadn't done it!

Subsequent meetings dealt with following up on our individual assignments from the previous month. There was usually a demo and something to accomplish for the next meeting. There might be a discussion on something such as how to have a better chance to get into juried art shows or social media tips. I liked that I could submit a painting in progress and receive feedback. We could ask for specific topics to be addressed in the future.



The attached painting, “Feathered Majesty,” emerged from this process. Julie Freeman did a demo of painting feathers, and our homework was to reproduce her example or do something on our own. I chose to paint a whole bird, this beautiful kestrel. I showed it to the group during the next meeting and received feedback—the meeting after I showed the finished piece.

I guess I am not the only artist with a nebulous list of things I know I “should” be doing in my practice, but they are easy to ignore. This program nudged me to stretch myself in directions I would never have done independently. The mentors gave freely of themselves and their experiences and were cheerleaders or constructive critics when called for. I now feel much more confident in my direction and excited to see where it takes me. I highly recommend the mentor experience, however it is presented.

Postscript:

After seven months, I ended my mentorship with Michael and Julie but have since signed up for another Mastrius session with pastel artist Amanda Houston and a six-week mentorship with Roberta Combs through the Federation of Canadian Artists. I will be busy but inspired!



## Ancient Art of Printing

### at the Old School House Qualicum Beach

Historically, printmaking was utilized to add images to text and to create less expensive copies that could be made available to the general public.

The basic principle is creating a matrix or plate inked and pressed onto paper. Traditional methods of relief (lino-cut and woodcut), intaglio (dry-point, etching and engraving) and planographic (lithography) are still used, as well as newer processes such as collagraph, monotype and polymer photo-etching, which expand the printmaker's oeuvre.

With the advent of large mechanized presses and digital printing, analog printmaking was no longer necessary and fell into decline. Over the last 50 years, it has become a niche artistic medium - the purpose being to create artworks that draw on various techniques to produce specific effects.

In recent years, efforts have been made to reduce the toxicity of the medium with the use of soy-based inks and other chemicals that have replaced the more toxic modalities traditionally used in printmaking.

Vancouver Island has several printmaking studios available to the public, but none in Oceanside. Ladysmith is the closest to the south, and Comox is in the North.

After one particularly nasty cloudburst driving home from Ladysmith to Qualicum Beach, I proclaimed loudly to no one, particularly my lament, that Oceanside had no facility for printmaking.

The next day, as I was checking out the Creative Hub at TOSH, the director, Illana Hester, came by and said, "Come and see what I have." She took me into a classroom where parts of a printing press and boxes of supplies filled the space. "OMG." I thought, "I must have a superpower."



Once I got over myself, I discovered that Don Goedbloed, who had been working out of his garage studio, had decided to donate his studio and go off travelling. With permission from Illana and advice from Dorothy at the Ladysmith group, I got the press going, ordered some Akua inks and began printing.

TOSH now offers courses in various aspects of printmaking and a membership program we call PTOSH, which gives printmakers Open Studio opportunities in a dedicated space from Thursday to Saturday.

~ Linda Lewis

[theoldschoolhouse.org](http://theoldschoolhouse.org)





“Everything is Light” • The Green Bough Gallery, Gabriola Island BC • [ZulisYalte.com](http://ZulisYalte.com)

Creativity is inventing, experimenting, growing, taking risks, breaking rules, making mistakes, and having fun.” – Mary Lou Cook

## Cowichan Public Art Gallery

### Receives monumental donation

In a landmark philanthropic gesture, Dr. Fred and Ann Wurlitzer have announced the donation of their awe-inspiring art collection to the Cowichan Public Art Gallery.

This magnificent gift has an appraised value of millions of dollars and will undoubtedly shape the future of the cultural and economic landscape of Cowichan Valley.

The Wurlitzer Collection, painstakingly curated over a lifetime, includes an exceptional selection of Canadian masterpieces, with a portion of the collection featuring 32 paintings by the renowned Canadian Group of Seven, valued at an astonishing \$3 million. Notable Canadian artists such as Jean-Paul Riopelle also grace this remarkable collection, adding to its significance.

Jock Hildebrand, President of the Cowichan Public Art Gallery, expressed his enthusiasm for this transformative donation.

*“The donation and the new gallery will change the economics of the Cowichan Valley by bringing cultural tourism in a major way. This collection of master Canadian works will draw national and international visitors, making it a major economic engine for the valley,”*



The positive impact of this gift is not limited to the gallery alone but is poised to ripple through every aspect of the Cowichan Valley.

This monumental donation is poised to become one of the largest art donations ever in Western Canada, solidifying Cowichan Valley's reputation as a hub for the arts and culture.

Read the complete story: [cowichangallery.ca](http://cowichangallery.ca)

## New Artists @ Bayside Resort



Humpback Whale Fluke at Sunset  
24 x 15", photograph by Karen Massier  
[www.karenmassier.com](http://www.karenmassier.com)

Karen Massier enjoys nature and landscape photography. She is a passionate traveler that has been to almost 100 countries so far.



Clouds over the Inlet, 36 x 36", acrylic by Muriel Bush

Growing up in Vancouver, Muriel enjoyed the beauty of the west coast while studying at the Emily Carr College of Art and design.

**BR**  
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## Featured Artist

# Mark Heine



I live on an island and have spent most of my life on and around this ocean. But I felt I needed to really immerse myself, so to speak, and gain a closer understanding of the medium that covers seven tenths of our planet. In May of 2014, a friend and I embarked on an grand, 80 day, sailing voyage from Victoria to Hawaii and back. A distance of 6450 miles in total, akin to driving from LA to New York and back, plus another 800 miles.

I spent many long watch-hours writing, when conditions would allow. In the middle of the Pacific Ocean, on the return leg, some 1200 miles from shore, I completed the outline for Sirens. There are many observations and event in the course of the voyage, that have found their way into the story.



## Featured Artist

### Mark Heine's Sirens

By Susan Schaefer

I've explored this world through different facets of creativity for 43 years. Each discipline, such as writing, sculpture, illustration, painting, etc., presents unique challenges. Artistic growth is directly proportional to the degree of challenge undertaken.

Sirens are the natural progression for my exploration. Writing has long been a critical component of my creative process. These two distinct disciplines' symbiotic relationships have afforded me a unique approach to both.

The Sirens manuscript is a work of fiction in the genre of Magical Realism. Its objective is to examine Humankind's ambiguous, destructive, undefined relationship with the natural world. My purpose is to inspire reflection and affect attitudes regarding that imperilled relationship.

For that purpose, I've envisioned a contemporary interpretation of the infamous and misunderstood femme fatal of ancient Greek mythology, made famous in Homer's Odyssey. The remote setting is one of the least explored regions of our planet.

I've sailed to many times and learned, first hand, of it's rich history through conversations with representatives of the Tseshaht First Nations. These hardy people have survived and thrived in this beautiful, unspoiled, yet inhospitable region for thousands of years.



*What do you enjoy the most about the creative process?*

I've been 40+ years on the creative side of things in one way or another. I've created murals, books, paintings, commissions, posters, renderings, portraits, technicals, etc. As an artist, life often presents creative challenges that push physical and emotional boundaries. My favourite part of the creative process is coming up with an idea and then figuring out how to get there to the best of your abilities. It's the solving of that puzzle that I enjoy.

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## Featured Artist Mark Heine

I've come to understand that I'm a storyteller. Consequently, my creative process and goals are different.

For most artists, the endgame is the finished painting. But my goal is the unveiling of a narrative. I use two competing media related to a common storyline to achieve that goal. My strategy is to combine the power of writing and the power of imagery to create a finished narrative that is greater than the sum of its parts. I say competing media because each is trying to outdo the other. It's a healthy competition that keeps me moving forward and pushing for new expressions.

As a writer, I strive to describe the details of a scene I'm working on. As a realist painter, I've had much experience creating convincing details. Exploring those visualized ideas in written form gives me ideas to bring to a painting describing that scene. So, the writing helps drive the painting in new directions. Conversely, as I paint, I think about the twists and turns of the storyline.

*Why have you selected the Magical Realism genre for the Siren series?*

Stories in the genre of Magical Realism have specific common themes. In general, they appeal to young people (and many adults) because most have a magical world hidden behind everyday life to which only they are privy.



It's that special feeling of being on the inside, with secret knowledge others don't have. My Sirens book is very much like that. I've created a world parallel to ours but unseen below the ocean's surface.

By keeping the paintings realistic, I can use my ability to create convincing details to help with the suspension of disbelief for the viewer. It also sets a visual feel for viewers to experience what I'm imagining as closely as possible. And if the opportunity for a screenplay arises, the paintings could act as a visual guide for art direction and feel.

But this question touches on a big part of my Sirens concept. Our youngest daughter, the model for most paintings, went through a Magical Realism reading phase when she was 10 to 13 years old.

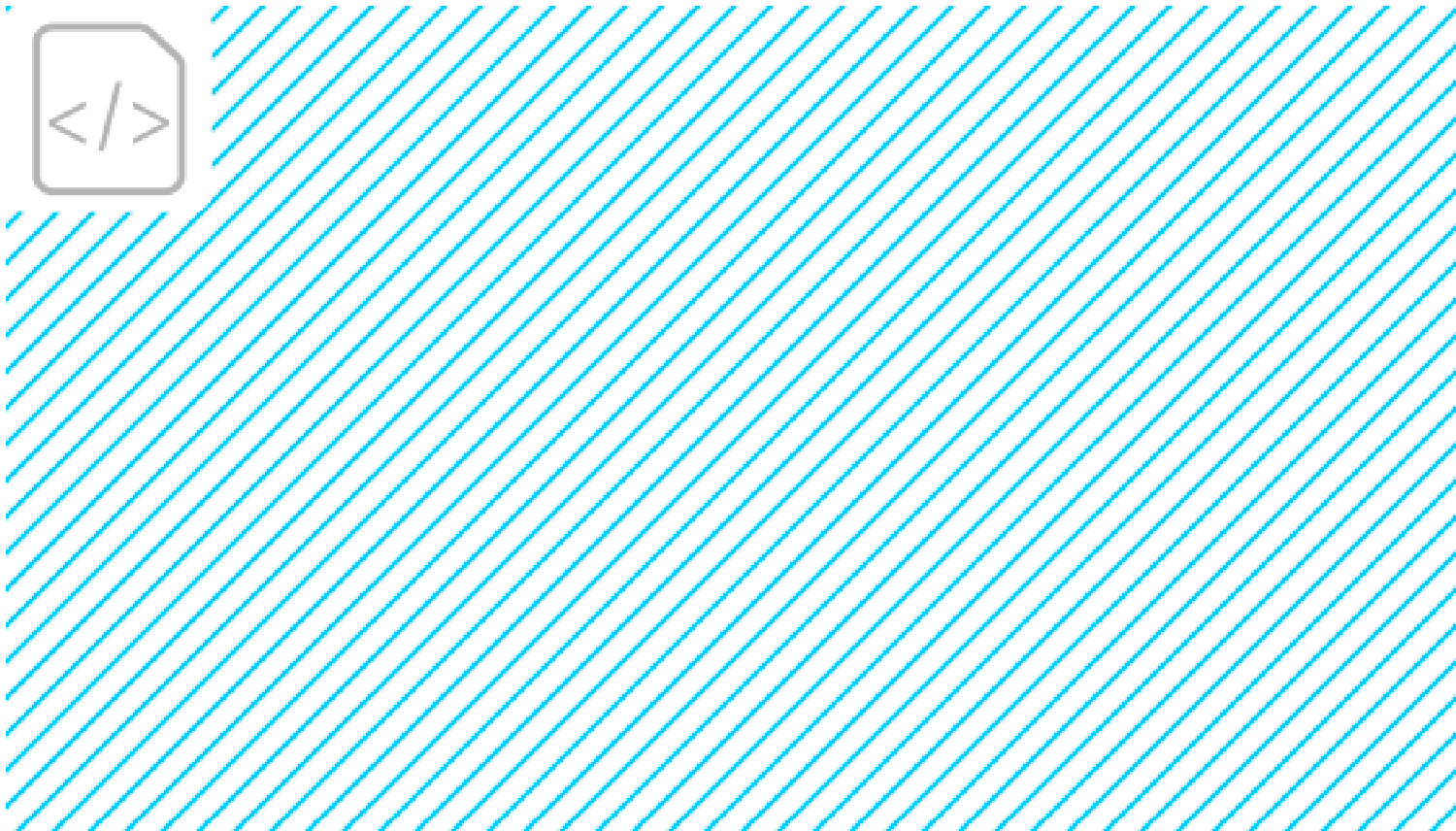
I want to connect with young adults through storytelling, generate the same passion for the natural world, and, ideally, help foster environmental stewardship and sustainable thinking. Storytelling has that kind of reach and power and can influence generations.

*How many paintings are in the Siren series?*

I have completed precisely 100 paintings—a nice round number, but not necessarily the final total. There are 32 sold and 68 in my inventory, which is between my current galleries and studio.

I have been holding back on promoting/selling the paintings until the book is ready for launch, so many have yet to be seen outside my studio. My goal for the work is to create a book launch event combined with an art show to attract those interested in both competing media.

~



**BLUE MOON MARQUEE** 

**Congratulations on your 10th Anniversary**



**Linda Lovisa**  
**Canadian Landscape Artist**  
Art Instruction, Art talks, and Workshops



Join Linda for an on-line demonstration class every Tuesday.

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

# Okanagan Art Herald

by Linda Lovisa

The George Ryga Arts & Cultural Centre is at 9525 Wharton St. in Summerland, BC. It has become a hub in the Okanagan community for artists, arts groups, children’s art programming, and travelling exhibitions, as well as a resource centre for all kinds of events in the Summerland community and beyond. An informative newsletter named Arts Palette, updated twice weekly by the Summerland Community Arts Council provides information on cultural events in the valley. If you are considering visiting the Okanagan, looking at the newsletter while planning your visit is well worth your time.

Summerland Arts Council was established in 1990, but the Summerland Art Club has a history that dates back to the 1950s. Together, they share a space on the main level of the building – The Art Gallery and The Gallery Gift Shop. The City of Summerland is very proud to support art initiatives in the community, such as the Street Banner Project. This endeavour aims to have every lamppost in the downtown area decorated with local artists’ renditions of several community themes. You need to see these lovely colourful banners! As you explore Summerland, you will get a sense of a community that genuinely loves the arts. The banners transform the downtown area into a walk-about gallery. As you walk downtown, follow the banners to the Gallery Gift Shop.

The Gallery Gift Shop is a little gem packed with artistic treasures. Beautiful scenes created by local visual artists adorn the walls. Pottery, functional and decorative, hand-crafted with artful hands, natural woven baskets, art cards, and jewelry in silver, copper, beaded, and fused glass. Colourful blown glass orbs will catch your eye, glimmering in the light. I caution you, there are animals in the gallery! They are felted wool, friendly, but Do Not Pet or Feed! Cuddles are recommended once you take one home. I can’t possibly name all the treasures in the gallery, but I can tell you that 35 very talented artists participate to share their passions with you. You will indeed find a memorable treasure here at The Gallery Gift Shop. The Gallery Gift shop is operated solely by volunteers. If you live in the area and would like to volunteer, stop by the Gallery Gift Shop to see how you can help.

The Gallery Gift Shop shares the space with The Art Gallery. You can visit both at the same time. [summerlandarts.com](http://summerlandarts.com)



**FEDERATION of CANADIAN ARTISTS**  
Arrowsmith Chapter

# SPRING JURIED EXHIBITION

**April 2 to April 28, 2024**

Visit the Gallery at:  
McMillan Arts Centre

**MAC**

11 am - 3 pm Tuesday - Sunday  
133 McMillan Street,  
Parksville, BC

See the VIRTUAL SHOW: [www.arrowsmithfca.ca/show](http://www.arrowsmithfca.ca/show)

2023 Spring 1st Place Sherry Mitchell, FCA  
"End of Season 2 - Inside with Maple Leaf"

2023 Spring 2nd Place Harold Alanson SFCA  
"Along the Bow"

2023 Spring 2nd Place Brigit Coomb AFCA  
"LightPlay"

Vote for your favourite  
"People's Choice" painting

**Award Presentation / Meet the artists Saturday April 6th: 1-3 PM**

## Arrowsmith FCA 2024 Spring Juried Exhibition

The local Arrowsmith Chapter of the Canadian Federation of Artists (FCA) is presenting its annual Spring Exhibition at the McMillan Arts Centre at 133 McMillan St. in central Parksville, BC. You will be able to enjoy the creative talent selected from the best local artists, and the show offers you the opportunity to enhance or begin a collection of original art. You are invited to attend the reception to meet the artists at the Awards Presentation on Saturday, April 6th, 1 -3 PM.

And.... you will be able to participate in choosing the coveted "People's Choice Award." Please vote for your favourite artwork. A prize package of art cards from our member artists will be randomly drawn from participants.

The Arrowsmith FCA Chapter traditionally hosts two prestigious juried group shows per year. All the artwork in these shows, from abstract to figurative in various media such as watercolour, oil, acrylic, pastel, and mixed media, is rigorously selected by three Signature members of the FCA. This is our first juried show where sculptures will be included.

When selecting works, jurors consider mastery of the artist's chosen medium, use of composition, colour, perspective, light, proportion, and more. Come, say "hello" and enjoy!

[arrowsmithfca.ca](http://arrowsmithfca.ca)



## Along the Way

Scenes From Travelling the  
West Coast of Canada & Abroad

***Peggy Burkosky, AFCA***  
*Watercolour artist*

**Mar 4 to Mar 31, 2024**

**Opening reception: March 9**

@ the McMillan Arts Centre, Parksville BC

"I am inspired and aspire to recreate simple light and beauty in loose, free expressive ways with the medium at hand. If it is watercolour, let it be wet and loose water."

President of the Arrowsmith Chapter of FCA

Regional Director Canadian Branch of the Int'l Watercolour Society

follow Peggy on [Facebook](#) email: [pburkosky@gmail.com](mailto:pburkosky@gmail.com)

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## Blue Jeans and Rubber Boots

By *Susan Schaefer*

Growing up on the farm shaped my passion for gardening.

I've never thought much about it, but as I get older, I can see how growing up on the farm shaped my childhood and inspired me to continue farming in my adult life.

I can still see my mother sitting at the kitchen table after all the dishes were done, leafing through seed catalogues. She would draw out maps for her flower and vegetable beds. I do that now.

I would ask my mom about the difference between annuals, semi-annuals and perennials. She would describe each one in detail. She could talk for hours about the different flowers, showing me pictures and what would have the longest blooming period. My mother truly loved her flower beds, as I do mine.

The vegetable garden was a way to keep her family nourished until the following year. It was huge in comparison to my raised beds in our backyard. As a little girl, it seemed enormous, as we spent many Saturdays out there trying to keep the weeds down and the mosquitoes from carrying us away.

I used to help my dad plant potatoes in the field. He would load up the back of an old pickup with buckets of sprouting potatoes from last year's crop, and off we would go. My dad would dig the hole, and my job was to quickly throw a potato seedling into the hole before he dug the next one, covering up the first. Sometimes, he would be too quick, or I would be daydreaming, but eventually, we would get into a nice rhythm. I always enjoyed this small chore, and I was happy to spend the time with my dad.

I gave up part of my backyard two years ago for a potato bed. Easy to grow, with a high yield, I was proud to have fresh potatoes for the two of us right

through Christmas. Last fall, I asked my husband to make us another bed.

When I was growing up, I never really appreciated the joy of gardening. We picked and shucked wheel barrels full of peas; we harvested crate loads of tomatoes and a truckload of potatoes. These were all chores to us. In my adult life, this brings me great joy and a proud sense of achievement. Again, I am doing it on a much smaller and more manageable scale.

Our garden expands a bit each year, and so does my appreciation. We plant bee-friendly flowers; everything is organic, and last fall, we incorporated two rain barrels into the mix to help with the hot and dry summers. We enjoy eating fresh from our garden, and it is a place of great nourishment for the entire year.

All those years growing up on the farm have influenced me; as they say, once a farmer, always a farmer.

Happy gardening.



## West Coast Wild

Join us for our second annual group exhibition, April 19-25, 2024, at the ArtSea Gallery in Tulista Park, 9565 Fifth Street, Sidney, B.C.

West Coast Wild features the work of seven artists, Carole Finn, Dyan Myhr, Anna Spratt, Thomas Kero, Corinne Flaws, Bettina Williams, and Jocelyn West, who take their inspiration from their love of rolling surf, sea fog, mossy forests and of the wondrous creatures who inhabit land and seascapes.

The WCW group came together for the first time in April 2022, in the dwindling days of Covid 19. After months of masks and isolation, it was a relief and delight to meet each day to share a passion for art and a love for the unnatural beauty of the Pacific Rim.

Seasoned artist and educator Carole Finn, who will participate in this exhibit, hosted the week-long painting workshop in Ucluelet, B.C. Carole generously shared her many skills and considerable experience over the course of what proved to be a very productive week.

Judging by previews of the work these seven dedicated artists are showing this year at the ArtSea Gallery in Tulista Park, West Coast Wild has outdone last year's success. Packed with paintings and

Open Daily  
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WESTCOAST WILD  
Group Exhibit April 19-25, 2024

OPENING RECEPTION  
ArtSea Gallery in Tulista Park  
9565 - 5th St, Sidney BC. Saturday April 20, from 1 - 4pm

prints of every size and medium, each artist displays a unique style and approach, united by a deep love of the wild West Coast and Vancouver Island, in particular.

Set aside time on your calendar to see this impressive show of windswept beaches, foaming waves, orcas, ravens, and more. Come by the ArtSea Gallery on Saturday, April 20, from 1:00 to 4:00 pm, and meet the artists.





Our 'Gallery Beyond Walls' offers contemporary Canadian West Coast Art in an intimate setting. We are celebrating the diversity and talent of local and regional artists.

DRAW Gallery is pleased to open our 2024 Season with Spring into ART: March 05th to April 26th.

DRAW Gallery continues our tradition of showcasing work from a variety of our gallery artists with originals & prints including paintings, photographs, mixed media, glass and copper featuring work by local and Island Artists.

Gallery artists include Courtney Anderson, Cecil Dawson, Chris Doman, D.F. Gray, Pamela Holl Hunt, Guy Langlois, Karen MacRae, Ann McIvor, Shannon McWhinney, Emma Paveley, Mark Penney, Sarah Platenius, Todd Robinson, Susan Schaefer, Daniel Spallone, Perrin Sparks and Sue Thomas.

Works exhibited in the Gallery are available for viewing from home with our Online 'Gallery Beyond Walls' and onLocation, too! Our main Gallery & Shop may be viewed by clicking the Enter 'MAIN GALLERY' button at drawgallery.com. We invite you to visit, explore and discover.

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— Malala Yousafzai

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### Gnocchi alla Sorrentina

by David Essig

The city of Sorrento, just around the bay from Naples, is beloved by Italians as the home of the Latinate comfort food, no better exemplified than by this classic dish from Campania. This simple meatless main course - once part of the great 19th-century tradition of la cucina povera (the poor kitchen) - is now a Sunday dinner favourite with modern families throughout Italy - especially during Lent.

Gnocchi is Italy's gift to the world of dumplings, with just three ingredients. Once cooked, gnocchi becomes "alla Sorrentina" when dressed with tomato sauce, topped with cheese and quickly baked.

For four servings, bake two large russet potatoes at 400 F for 45-60 minutes, until fork-tender. When cool enough to handle, split with a sharp knife and let cool and dry. Scoop out the pulp and either mash or put through a ricer into a mixing bowl. Add an egg (or two, if they're small) and beat with a pinch of salt and an optional dash of nutmeg.

Slowly add unbleached white flour until a dough forms. It should be just past the sticky point so you can handle it with floured hands on a floured surface. If you've got some semolina or cream of wheat, add up to ¼ cup. Knead the dough very gently - not more than a couple minutes. Remember to handle the dough lightly; pretend that it is still very hot. Knead nimbly and stop when the dough forms a smooth ball.

Cover the dough and allow it to rest for at least 15 minutes. Now make the simplest of tomato sauces - warm up some canned or jarred Italian tomatoes in any form - my favourite is Muti passata. Add a bit of salt, a thumb of butter, a modest grating of parmesan cheese and maybe a handful of split cherry tomatoes. Set aside.

Divide the dough into four pieces and, with your fingertips, roll each piece into a "snake" about 1" in diameter and 9-12" long. With a knife or dough scraper, chop the snake into 1" pieces. Press the tines of a fork into each piece and place it on a floured tray. Bring a large pot of salted water to a boil, slide in the gnocchi all at once and boil for about 3 minutes, until tender. Drain with a slotted spoon and place all the cooked gnocchi in a buttered casserole or baking dish.

Pour the tomato sauce over the gnocchi and stir gently. Top with pieces of mozzarella cheese or something similar. The most traditional is fior di latte - my favourite is split bocconcini (miniature mozzarella balls packed in salt water). Add some torn fresh basil leaves and maybe a dusting of red pepper flakes. If you can't find fresh basil leaves, don't use dried - the taste is overwhelming.

Bake uncovered at 400 F for 10-12 minutes, until the cheese is bubbly and starting to brown in spots. Remove from the oven and let it settle on a rack for a couple of minutes before serving with a green salad and a light red wine or rose. Saluti dalla Campania!

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



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**Toronto art auction sets record as private collection fetches \$36.6M**

Joshua Freeman, CP24.com Journalist

Nine paintings which each sold for more than \$1 million have helped set a record for the highest-grossing single private collection of Canadian art to ever sell at auction.



Other notable sales included Tom Thomson's *Petawawa Gorges* (1916), which sold for \$2.22, read the complete story [here](#)

**Celebration of Coast Salish Weavers at the Vancouver Art Gallery**

by *Rebecca Bollwitt*

A new exhibition celebrating the profound work of four local Salish weavers is on now at the Vancouver Art Gallery.

Rooted Here: Woven from the Land provides a rich selection of works by these prominent artists that demonstrate both their connections to tradition and their capacity for innovation. For the artists this means understanding the integration of weaving into the social life of Salish communities and that the recovery and forward movement of each is dependent on the other.

On now until May 12, 2024 at the Vancouver Art Gallery 750 Hornby St, Vancouver BC  
read the complete story [here](#)



Art is what we call the thing an artist does. It's not the medium or the oil or the price or whether it hangs on a wall or you eat it.

What matters, make makes it art, is that the person who made it overcame the resistance, ignored the voice of doubt and made something worth making. Something risky. Something human.

Art is not in the eye of the beholder.  
It's in the soul of the artist.

Seth Godin

## Tech Talk

By Jeff Shields @ [yaadev.com](https://yaadev.com)

### Using AI Responsibly A Guide to Harnessing the Power of Artificial Intelligence

We had a couple of interesting comments on our Island Arts Magazine Facebook page after sharing an article from a recent issue. The commenters disagreed with the article's premise; one suggested the author used AI to generate her story.

That raised the question of how we should approach AI content in our magazine and websites.

I have been experimenting with AI for several months and used different models and services. The learning curve has been exciting, perplexing, and sometimes downright scary.

What I have discovered so far (subject to re-evaluation) is that AI can be a very useful tool if used responsibly. It is the concept of responsible use that has me perplexed.

One concern is plagiarism or copyright infringement. I have a subscription to Grammarly Pro, primarily for grammar and spell check, but Grammarly also provides several other functions I find very useful. Plagiarism check compares the text to billions of website content, looking for exact matches on sentence fragments, highlighting those fragments and citing the source. This allows me to rewrite those fragments.

Another issue I found was that sometimes, the AI-generated content needs to be corrected. This is where my knowledge of the subject comes in and allows me to research further and correct any factual errors.

The third issue was using AI-generated content as is. Humans and other AI services can detect

AI content as the text can be repetitive and predictable. Thankfully, there are AI tools that can detect AI-generated text and can then provide a score as a percentage of human writing.

This has allowed me to create a work flow to use AI responsibly (I hope).

- Use AI to generate ideas for an article or blog - if I need help
- Craft a prompt using the 5 Ws and H (who, why, where, when, what and how)
- Generate an article using any AI generator
- Use Grammarly to check for plagiarism and rewrite it
- Use Grammarly to check spelling and grammar
- Use an AI-generated content check to get a human written score, and rewrite any text identified as AI-generated until my score is 99 or better.
- Publish the article or blog

This article has not used any AI-generated text but has been spell and grammar corrected by Grammarly.

The scary part, by the way, was this going to put my job at risk. Maybe, but not yet!

~

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## A Dance Journey

by Karina Bromberg

At the age of 21, I have been dancing since I was 5 years old. Growing up in a family of athletes and in a multi-cultural environment, I have always had a pull for story-telling, performing and creating. I was part of “Apprentice” and won World of Dance Canada 2019 and competed in various other local hip-hop competitions.

Alongside my work on TV & Film, I started working as a choreographer and creative director for the local artist, TRS. Choreographing and performing my own choreography for music festivals like Safe & Sound and BCC was transformative for me and my career. It opened a new world of art creation and collaboration.

The blend of our two art forms brought opportunities like teaching workshops at Studio North, further collaborations on stage performances and music

videos and hiring dancers for live performances. I put my various passions together and created “rishon” art showcase. In a 25 minute immersive show, my work as a video-editor, choreographer, dancer, movement director and producer was brought to life and united many art communities in Vancouver.

I immersing myself in a large variety of communities and artists comes with a warm and welcoming culture bringing people together. With my work in the dance industry and being a student at university, I come across artists in many forms; dance artists, choreographers, visual artists, music artists, fashion designers, models, videographers and photographers.

“Rishon” was started with the goal of being a meeting spot for all these different art kinds and their artists. Curating this idea for an in-person immersive show from scratch revealed another purpose for me – directing. The process was a dream come true. [karinabromberg.com](http://karinabromberg.com)



### There's Something Wrong with This Picture

The first time I identified myself using my new police badge, I was at the wrong end of a machine gun.

I had been posted to Canadian Forces Base Comox on Vancouver Island in August of 1973. I knew that my job as a military police officer would involve guarding nuclear weapons. In telling you this, I'm not giving away military secrets, as much has been written for public consumption over the intervening years. A mock-up of the Genie-2 nuclear missiles that were maintained at the base in those years can be viewed by the public at the base museum. In 1973, though, the existence of nuclear weapons in Canada was official 'neither confirmed nor denied.'

On my very first day, though, I learned that the Special Armaments Storage (SAS) facility on the base was a very high security area.

Once I figured out where I was staying and where to get food, I decided to walk around my new home to see what Canadian Forces Base Comox was all about. I walked over to the aircraft hangars, along the flight



line, and then over to the SAS, where I'd been told to report for work the next day.

It was one of those 'you don't know what you don't know moments—a simple mistake. "I'll just take a photograph to send home to my parents I thought. It's just an innocent 'this is where I'm working now' sort of picture.

Such an action might be reasonable at any other place of employment. But not at a nuclear-capable base. And especially far from the SAS.

I had just put my camera up to my eye when a blaring loudspeaker advised me that

I was in a restricted area and not to move. A Quick Reaction Team of military police officers armed with Sterling submachine guns ran out of the SAS, pointed their guns at me and ordered me to freeze. Then, I was frisk-searched for weapons.

I tried to explain that I was one of them. That I had Military Police ID in my pocket. "You must be the new guy" was the only comment once the response team determined I wasn't an intruder. It was certainly a hands-on way of starting my new career.

continued page 32...

## There's Something Wrong with This Picture by John Warden

continued from page 31

Comox turned out to be a beautiful place to live and work. The work wasn't really too hard. Occasionally, we provided armed security escorts for the drills and practice sessions of moving the special weapons from their storage bunkers to the flight line. Mostly, though, we sat in small guard post huts for three hours at a time, watching for intruders.

But there were never any intruders. In fact, the only creatures stirring in the night were the black-tailed deer common to the Comox Valley. Sitting in the guard post one evening, watching the deer grazing along the outside of the SAS while swirls of mist coiled in and out of the barbed-wire topped security fence, I got to thinking. There's something wrong with this picture. I'm on the inside of the fence looking out, and the deer are on the outside, looking in.

It wasn't long after that realization that I left the military. Half a century later, I'm back, living on the Island. We don't get many deer coming into the neighbourhood where I live, but most mornings, I grab my camera and go looking for them. It's a lot more fun.



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

Walt Whitman

## HEATHER BROWN, artist - potter



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## What's in a Signature

by Susan Schaefer, Artist

As an art instructor, I am often asked by my students how they should sign their paintings. My general response is to sign it on the bottom right side of the painting, picking a colour that will stand out against the background. I also tell them to practice a few times before committing to painting. After all these years of painting, I often find it difficult and never quite get it right on the first try.

As I pondered this question, I thought, hmm, let's see what AI (artificial intelligence) says about this subject. Have a read.

In art, the signature is much more than just a name. It represents the artist's identity and style and often serves as a stamp of authenticity on their work. From the bold and flamboyant to the subtle and understated, signature styles vary widely from artist to artist.

A handwritten signature of Pablo Picasso in black ink. The 'P' is large and loops around the rest of the name. The letters are bold and angular, with a series of quick, sweeping lines.

Pablo Picasso's signature is one of the most well-known in art history. His bold and graphic style was reflected in his signature, which features a large, looping 'P' and a series of quick, angular lines. The signature is as much a part of his style as the famous works he created.

Another artist with a distinctive signature style is Vincent van Gogh. His signature was characterized by its bold, sweeping lines and the unique way he connects the letters of his name. The signature is often incorporated into his paintings, adding depth and meaning to the work.

A handwritten signature of Vincent van Gogh in black ink. The 'V' is large and loops around the rest of the name. The letters are bold and sweeping, with a unique way of connecting the letters.A handwritten signature of Salvador Dali in black ink. The signature is highly stylized, featuring a series of loops and curls that are both whimsical and elegant.

Salvador Dali's signature is another iconic example of an artist's style. His signature features a series of loops and curls that are both whimsical and elegant. The signature is as much a work of art as his surrealistic paintings and sculptures and is instantly recognizable to anyone familiar with his work.

A handwritten signature of Henri Matisse in black ink. The signature is simple and elegant, with a focus on the flow of the letters.

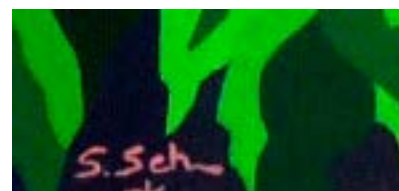
In contrast, the signature of Henri Matisse is much more understated. His signature is simple and elegant, with a focus on the flow of the letters. The signature mirrors his artistic style, characterized by clean lines, bold colours, and a strong sense of composition.

Signature styles are prevalent in other art and design areas beyond the world of fine art. For example, graphic designers often create their signature styles, used in everything from logos to advertising campaigns. Fashion designers also frequently incorporate their signature styles into their work, from the cut of a garment to the use of specific colours and fabrics.

In conclusion, an artist's signature style is essential to their identity and work. Whether a series of loops and curls or a simple, elegant flow of letters, the signature is as much a work of art as the work it represents.

Thanks AI. I may need to rethink my autograph or revert to an earlier signature. It was a simple S. and an Sch~ leaving folks to fill in the blank.

~



## Next Generation of Artists

### Keya Mukund

#### About Me

“I found I could say things with colour and shapes that I couldn’t say any other way- things I had no words for.” This art quote by Georgia O’Keeffe resonates with me. I picked up painting very early and realized I felt comfortable with shapes and colours. However, I got serious about it when everything seemed so dark around me during Covid. Colors made me feel calm and kept me rooted. Painting, for me, is courageously expressing emotions on a wide canvas.

I feel fortunate to have found a wonderful mentor in India who inspired me to dig deeper into this art. My forte is watercolours and oil colours.

I am 17 years of age, and I know there is so much more to learn, and I am going to come across great talents to learn the nuances of art from them. I am excited about my journey ahead.

I am also thankful for my family and mentors here in Canada.

I am studying Art at Ecole Ballenas secondary school in Parksville, BC, though I am a student at Woodwind School, also in Parksville.

My name is Keya Mukund, and I come from India, the most spectacular and magical country on the globe.

I am proud of my roots and extremely thankful to the country I am presently in (Canada) for allowing me to grab this wonderful opportunity and chase my dream of being a graphic designer. Creativity takes courage, and I am courageous to take up this challenge.”

contact: [mukundkeya07@gmail.com](mailto:mukundkeya07@gmail.com)



*Creativity takes courage and I am courageous to take up this challenge.*



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## My Garden Musing

by Yolande Fournier

I am a seasoned potter and gardener of 50 years, though not an expert; my garden gives me solace and joy. I was a banker during the week and a hippy on the weekends, always in my garden or studio. After retiring, I expanded my garden and raised seedlings in an 8 x 11 greenhouse, selling plants and pottery from home and the local Farmer's Market.

Twenty years ago, I moved to a city lot in a green space. I designed and had my studio built. Once settled, I began planning my garden and digging up designated areas, an ongoing project. The ground here is very hard; a mattock must be used, and soil built. I get 1 yard of Earth Land & Sea fish compost yearly, which is the best soil amendment. Every Spring, I top-dress my garden beds. My neighbour generously allows me half of his greenhouse for my seedlings, which I move from my living room window when ready.

In addition to my garden beds, I grow food and flowers in pots. New garden beds and pots get layers of peat moss, manure, compost, fish compost with potting soil put on top of pots. When planting seedlings, each receives a handful of Gaia 444 fertilizer and bonemeal. Every two months, I top dress with fertilizer and bonemeal. When plants start blooming, I give them an Epsom salt booster every two weeks. In the fall, the pots get emptied into the garden beds.

During the growing season, I enjoy walking around my yard with a basket, picking veggies for a stir-fry.

My favourite sweet pepper, which is best in our area, is the Gypsy pepper. They are available on order from William Dam Seeds or West Coast Seeds. They are early, prolific, turn red quickly, grow well in pots in a sheltered spot, and freeze and roast wonderfully.



Here is a favourite recipe I'd like to share.  
Roasted Red Pepper Dip. 0 calories

2 large fresh red peppers  
2 teaspoons tomato paste  
2 teaspoons balsamic vinegar  
1 clove of garlic  
1/8 teaspoon cayenne pepper

Cut fresh peppers in half, broil until charred, cover, cool and peel. Add all the ingredients to a food processor or blender, puree and enjoy. This dip will last in the freezer for up to 1 year.

Until next time, happy gardening.



# Navigating the Digital Horizon: Unlocking the Advantages of Advertising in Online Magazines Advertising

by Jeff Shields

For advertisers venturing into the digital realm, the landscape of online magazines offers a trove of opportunities. In this exploration, we uncover the distinct benefits advertisers reap by strategically placing their content in digital magazines and how it positions them at the forefront of a dynamic and ever-evolving marketplace.

Advertising in digital magazines allows you to reach an extensive and varied audience. The expansive online readership of these magazines ensures that promotional content is exposed to many potential consumers. This broad reach is instrumental in elevating brand visibility, effectively placing your message in front of a receptive and engaged audience.

Financially, investing in digital magazine advertising offers a robust return on investment (ROI). By leveraging the digital space, you can often access cost-effective avenues compared to traditional media. This allows for efficient budget allocation and ensures that marketing efforts generate substantial impact. The affordability and reach of digital magazines make them an attractive choice for advertisers seeking to maximize their marketing dollars.

Moreover, digital magazines provide advertisers with a unique opportunity for targeted marketing. Advertisers can precisely tailor their campaigns to specific demographics, interests, and behaviours

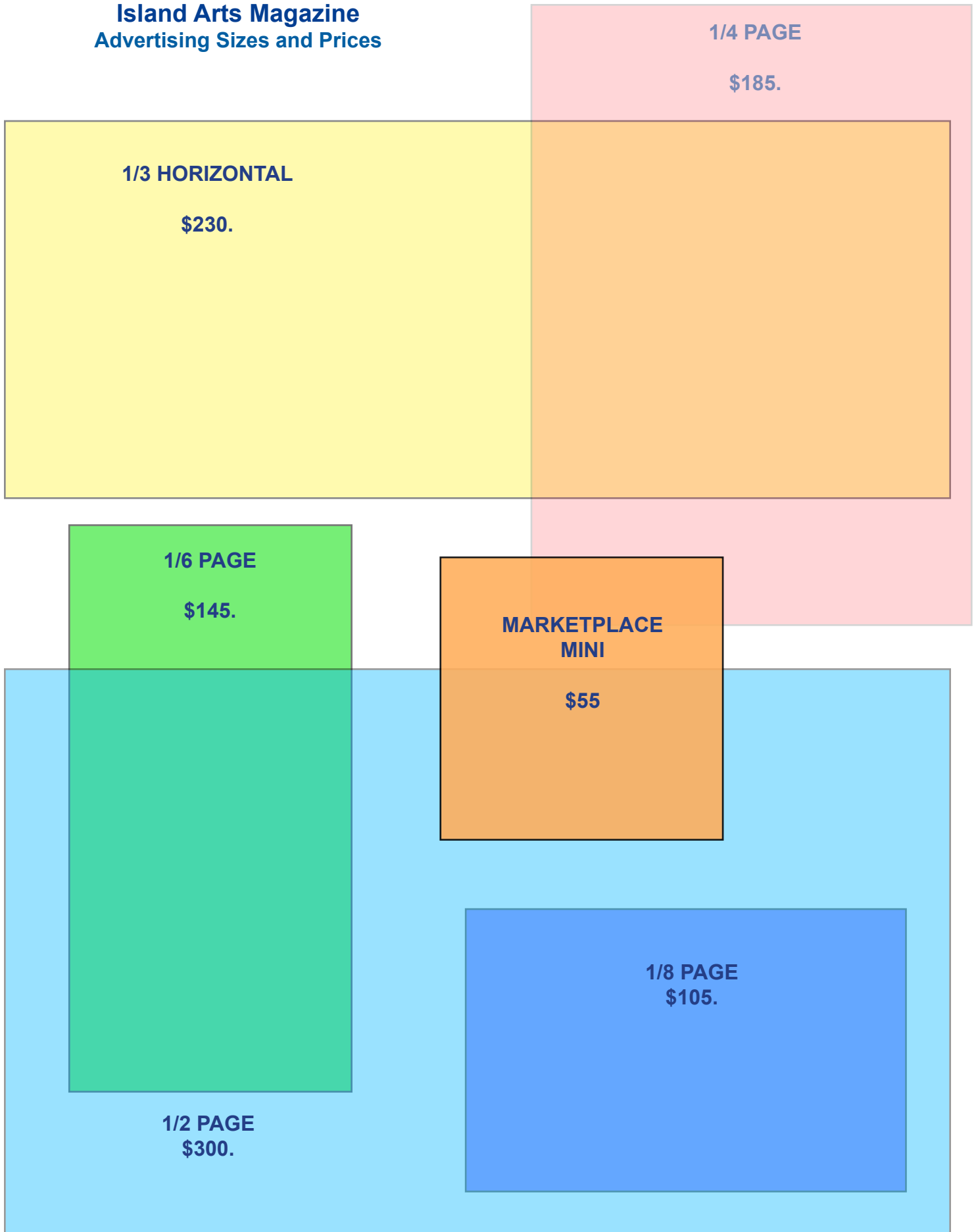
through data analytics and user insights. This targeted approach ensures that promotional content resonates with the intended audience, increasing the likelihood of conversion and creating a more efficient marketing strategy.

The immersive nature of digital magazines enables advertisers to craft compelling and interactive content. Unlike traditional print, digital formats offer dynamic possibilities, such as videos, clickable links, and interactive elements. This enhanced engagement captivates the audience and allows you to convey your message more memorably and impactfully, fostering a deeper connection with potential consumers.

Digital magazines offer you the advantage of real-time analytics and feedback. This means that you can receive immediate insights into how your campaigns are performing, track user interactions, and measure the effectiveness of your content. This data-driven approach lets you quickly adapt and refine your strategies, ensuring your campaigns remain relevant and impactful in the digital landscape.

Advertising in online magazines is a crucial strategy for you to succeed in today's digital age. Unleash the full potential of online magazine advertising. ~

**Island Arts Magazine  
Advertising Sizes and Prices**



# IslandArts

## Magazine

Embracing Creativity and Community



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