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IN GREY-BRUCE

# MOSAIC

SEPTEMBER 2012  
VOL. 20 NO. 3



CANADIAN  
**SPIRIT** 2012  
**TOM**  
TOM THOMSON ART GALLERY

TOM THOMSON  
ARTS FESTIVAL

OWEN SOUND, SEPTEMBER 28-30

Tom Thomson in a canoe, Algonquin Park, 1912



# SweetWater

## MUSIC FESTIVAL

SEPTEMBER 21 – 23, 2012 • OWEN SOUND & LEITH, ON

Mark Fewer, Artistic Director  
with Phil Dwyer and Kenneth Slowik,  
Guest Artistic Directors

### 2012 GUEST ARTISTS:

Virginia Barron, viola  
David Braid, piano  
Adrian Butterfield, violin  
Phil Dwyer, saxophone and piano  
Mark Fewer, violin  
Myron Lutzke, cello  
Joseph Phillips, bass  
Kenneth Slowik, cello  
Philippe Sly, bass-baritone

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### FRIDAY SEPTEMBER 21

**Concert 1 – Early Music  
8:00pm @ Leith Church**

Works by Biber, Barber, Telemann and others.  
Tickets: \$45

### SATURDAY SEPTEMBER 22

**Concert 2 – Jazz Crossover  
8:00pm @ Georgian Shores United Church**  
A Jazz/Classical cross-over concert  
featuring 2012 JUNO Award  
Winners Phil Dwyer, David Braid and Mark Fewer.  
Tickets: \$40 Adult  
\$10 Student (with valid ID)

### SUNDAY SEPTEMBER 23

**Concert 3 – Jazz Brunch  
12:00pm @ Best Western Inn on the Bay**  
Enjoy brunch overlooking beautiful Georgian Bay  
while hearing three Juno-award winning jazz  
musicians do what they do best!  
Tickets: \$50 (includes brunch)

# MOSAIC

Arts, Entertainment & Lifestyle

September 2012

Vol. 20 No. 3

## MOSAIC

A composition created by inlaying various sizes of like pieces so as to form one picture.

Established in 1993

MOSAIC is the only publication in Grey-Bruce dedicated 100% to encouraging and supporting the arts and entertainment specifically in the Grey-Bruce area.

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Copies of MOSAIC are delivered free of charge to the general public at specific drop-off stops in Grey and Bruce from Tobermory in the North, Kincardine in the West, Mount Forest in the South to Collingwood in the East and many places outside of this area.

We welcome your letters and suggestions as your opinions are important to us and help us better understand what you desire to see and read in MOSAIC.

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# From My Desk

by Maryann Thomas

Two years ago, September 2010, I acquired MOSAIC and published my first issue. This long-standing cultural magazine was founded and had been run for two decades by Vi Bland, a remarkable woman who passed away last month. During those two transition years, Vi very gently released herself from the day-to-day running of the magazine: at first she would bring in her marked up copy to show me where I'd gone wrong, advise me on who needed their stories when, and provide me with her contacts and concepts. Gradually she stepped back, allowing me to make my own mistakes and discover my own MOSAIC voice. Whenever we got together, she encouraged me, wistfully; I'm sure giving up the magazine was difficult for her. Vi continued to edit and publish the newsletter of the Grey Bruce Writers Group and, as always, generously gave of her word skills to many groups and individuals in our community.

I will always be grateful to Vi for her friendship. We connected on many projects over the years: back in the early 1990s I too was publishing magazines, but I gave it up after a few years; I just didn't have her tenacity. I went on to focus on publishing books; Vi continued to bring out MOSAIC nine times every year. I remember her proud smile when she brought in the latest issue; often there would be time for coffee and a chat out of her delivery schedule, which I treasured. There just aren't that many publishers round these parts! She would bring the news gathered from her rounds and I would share what I knew about what was happening here in Owen Sound. And she was always on the lookout for my latest books and projects, which she heralded generously to her readers.

This month, on the outside back cover, we have included many tributes to Vi which poured in after her passing. There is also a reflection on his mother's influence by son Chris Bland on page 17. She touched so many lives; her legacy includes enriching the literary life of Grey and Bruce. Thank you, Vi.

Maryann

## 5TH ANNUAL POETRY AND SHORT STORY WRITING CONTEST FOR YOUTH

by Dyan Jones

The South Grey Bruce Youth Literacy Council invites young people to enter your poem or one page short story about...Shoes. This juried writing contest links with The Elves, A Shoemaker And His Wife, the upcoming theatre performance presented by Little Red Theatre at the Victoria Jubilee Hall in Walkerton, October 28 at 1 PM for the Words Aloud 9 Spoken Word & Storytelling Festival.

There will be four cash prizes of \$100 awarded: one each in Poetry and Short Story categories for Youth in Grades 1 to 4 and Grades 5 to 8. Winning writers will be invited to present their work at the performance of **The Elves, A Shoemaker And His Wife**, October 28 at 1 PM, at the Victoria Jubilee Hall. These works will also be posted on the Words Aloud and SGB Youth Literacy Council websites and printed in local media. Send your entries to the **Shoes Writing Contest** by October 9 to info@sgbyouthliteracy.org.

Please make sure that your name, age, school and contact information is clearly noted on the entry. You may also mail your Shoes entry with this information, postmarked by the above deadline to: The South Grey Bruce Youth Literacy Council, 467 10<sup>th</sup> Street, Suite 303, Hanover, ON N4N 1R3. *Kick Up Your Heels & Write!* 

# Ashanti Coffee: From Farm to Cup

**A**shanti Coffee in Thornbury and Collingwood offer excellent beverages, baked goods and light meals in a friendly, relaxing setting, but what really sets them apart is their social conscience. David and Amy Wilding-Davies own and operate a coffee farm in Zimbabwe, Africa. "Deep in the heart of East Africa's Beautiful Highlands, we grow Ashanti Coffee, select the best beans, import it and hand-roast it fresh daily, giving us total control," says their website. The Collingwood location showcases photos of farm workers. They organize fundraising events to support Zimbabwe families in crisis and help finance two local schools. "It's all about making connections between Canadians, coffee and Africa," says David.

Farm workers are struggling under the crushing oppression and violence of Robert Mugabe who came to power in 1980. Mugabe especially targets farm workers

because they supported his political rival, according to David. The Wilding-Davies family purchased their farm in 1998 and lived there until 2005. The move to Thornbury was necessitated by the danger to and needs of their growing family. They still spend time in Zimbabwe regularly. They are also Canada's first grower-direct coffee supplier: "From farm to cup."

Enjoying a light lunch at their Thornbury café recently, I had the pleasure of reading a photo book about the whole Ashanti Coffee process. What struck me most was the commitment they demonstrate to their land and workers. Coffee is planted along the land contours to reduce erosion and utilize water most efficiently. Corn planted between the coffee rows provides shade, windbreak, and is the staple food in workers' lunches. During peak picking season in August, 500 people are employed. The farm also provides housing for 250 full-time employees. These

By Sandra Howe



Photo by Shelley Jackson

are major commitments and must have a huge impact on local community development.

Here at home Ashanti Coffee is providing a brilliant cup of coffee. Produced daily at their Thornbury roastery, their coffee is available in medium and dark roast, ground or whole beans, for wholesale and retail. Try a cup at their cozy cafes in Thornbury and Collingwood or purchase it at select outlets across Ontario. More details at [www.ashanticoffee.com](http://www.ashanticoffee.com). Happy brewing! ☕

## 1969 Revisited - FM DAZE

by Lori Ross

**F**rom the Fillmore to Woodstock to Altamont to the Roxy Theatre Owen Sound, take an Apollo 11 space oddity mind trip back in time to when the baby boomers came of age: 1969. Get your motor running and head out on the highway on September 21st as we come together in the time of the season. Everybody's talkin' about the DJ (Bob Wallace from 92.3 The Dock), and son of a preacher man who, while eating a hot burrito, fell into golden slumbers in the court of the crimson king and dreamed of honky tonk women stuck in Lodi, and sweet Caroline as she came in through the bathroom window. He whispered Ummagumma, lay lady lay, and touch me as she tied him to the whipping post. He awoke to find there was a bad moon rising, he was helpless, helpless, and was now in this magic moment of 1969.

A seven piece band of everyday people came down from sugar mountain adorned in crimson and clover and played all the classic music that he had loved and heard it through the grapevine of his youth. He embraced his inner voodoo child and proclaimed, Oh what a night and denounced those he knew in Galveston for their suspicious minds and those back in the USSR for their crystal blue persuasions. He flipped the On Air button on and urged his listeners to pack up the babies and grab the old ladies for "1969 Revisited - FM DAZE"!

Cousin Kevin Dandeno played his bass, and proud Mary's daughter Katie sang like a bird on a wire, while that guitarzan

Trevor MacKenzie rocked out, there has got to be a twist. He's got such a supple wrist, and Hans Langedyk with his flow it, show it, long as God can grow it hair belted it out all dazed and confused as the spinning wheel went round and round. Dave Fearnal wanted to try a little tenderness on the keyboard as Okie From Muskogee Ed Morrow played drums and pleaded with him to hide the tracks of his tears and take that sad song and make it better. Meanwhile Bob Robins, on the psychedelic guitar, proclaimed that the moon was in the seventh house and although it's easy to be hard, they should get together, to let the sun shine in, and bring it on home as it was all for a good cause.

And so the DJ called up Ruby and said don't take your love to town, I know my baby wrote me a letter about that night they drove old Dixie down and you found out I'm really a boy named Sue but if you go ask Alice, I'll think she'll know that these eyes cry every night for you and it will be an oh happy day and we can have hot fun in the summertime again if you take another little piece of my heart and see both sides now, because I love you more today than yesterday. So build me up buttercup, I'm hooked on a feeling and I don't know where do you go to my lovely when you're alone in your bed, but you should come on down to the Roxy on September 21st!!!

1969 Revisited - FM Daze, a fundraiser for the Roxy Theatre, Owen Sound, Friday September 21st, 7:30 pm. Tickets \$25. ☕



# THE ROXY REPORT

by Aly Boltman

**M**eet Kate. Kate is an enigma. Kate is a survivor. Kate is a mould-breaker. Kate is a single mom and full-time college student in her mid-20s. Kate is a 4<sup>th</sup> generation Owen Sound-er. Kate has a wide network of friends and family, none of whom, just like her, had ever stepped foot in The Roxy Theatre before June of this year when Kate began working for us.

Last May, Kate's resume landed in my inbox, courtesy of Georgian College's business program. Kate had answered my near-desperate plea for a summer intern, and an oh-so-desirable unpaid internship at that. Throwing caution to the wind and ignoring the warnings of "you get what you pay for", I was so swamped at work I decided that any help was better than no help at all. My caveat was that whomever I hired couldn't be a mouth-breather and had to have tolerable spelling skills. After detecting no unusual breathing habits during our interview and passing my standard spelling test with flying colours, Kate was hired. And I exhaled the first of many sighs of relief this summer that came as a result of dumb luck, a little fate and a great HR decision.

Kate has taken to The Roxy like a fish to water. She started with mundane tasks and quickly demonstrated she was capable of more. I began to pile jobs on her with the enthusiasm of a kid in a candy store. Was she computer savvy? ☑ Could she read my handwriting? ☑ Could she handle social media? ☑ Could she cold call? ☑ Could she organize events? ☑ Could she stage manage a show with no previous experience? ☑ Could she read my mind? Sometimes...

So how was it possible that this intelligent, hard-working, creative and self-directed local woman with a great set of contemporary competencies had never been through the doors of The Roxy before? Why had her parents never brought her here, or any of the schools she'd attended? It certainly wasn't for lack of available programming. Why hadn't she or her friends ever seen a concert here? It certainly wasn't for lack of variety. Why hadn't she brought her child to our Children's Performance Series? She certainly didn't lack an interest in meaningful experiences for her son. And how was it possible that the same could be said of almost all of her friends and family? This was a travesty. A catastrophe. A heartbreaker. This pain is only magnified when I think of how many more are like her in our city, our region and the world.

This conundrum has led to numerous conversations over the past few months, and Kate has been grilled incessantly. The answer to the questions is always the same: "I just don't know." We compare the value of movies to live theatre, with no arguments that a live theatre experience is generally more rewarding and of more lasting value than the average slapstick Hollywood kids movie (Tim Burton excepted). We analyze our prices at The Roxy and she feels they are fair and generally accessible, especially our new family-friendly pricing for our children's performance series. We discuss The Roxy's official charitable status, and confirm that our aims are true and our goals worthwhile. We look to programming like OTHERfolk and Lupercalia for her hipster friends, and confirm appropriateness to this alternative clan. And yet, not a single friend or family member of Kate's can be found anywhere in our database. It's enough to keep me up at night.

I can't help but be reminded that in the arts industry we throw around the word *culture* a lot. But the term *arts and culture*, when used by arts organizations, refers most often to the culture OF the arts, and the patronage of them. But what is to be said about the culture of non-patronage? It can't be dismissed. It is an audience waiting to happen. The obvious answer is to bring the mountain

to Mohammed. But how do you do that with a limited budget, immovable sets, and lack of appropriate, alternative venues? Could you tingle with excitement at the mall while a live version of *The Sound of Music* was played out inches from the fast food line up, the scratch and win counter and the screaming babies? I doubt it. How about The Metro, the Y, the Timmies, the splash pad, or the tattoo parlour? The smell of the greasepaint, the miracle of theatre technology and the magic that happens beneath the proscenium arch are generally vital parts of the experience that get lost when you move the mountain, albeit for a most important cause. So are there other ways?

Theatre and music in the schools is an irreplaceable step, although don't bother telling school boards that. They already know. The age-old conclusive studies are in, but that doesn't seem to stop the slash and burn of arts programming. Do I send Kate out there in the world, a newly converted arts warrior, to try to convince her community that they are missing out? That wouldn't be very fair – she has enough to do and she would be lonely. Plus, I can't live without her at the office anymore. But I think Kate is the key, and people just like her: people who are willing to try new experiences, and share their thoughts with others. Kate is the path to getting her child to a children's show, and to encouraging her child's school to take advantage of arts programming at The Roxy. Kate is the best shot we've got for minimizing the many degrees of separation between arts supporters and the rest of the population. It all comes down to Kate. And to listening to the needs of people like Kate as we navigate a strange and beautiful land that is the unknown; our potential future audiences.

So I guess the answer, or at least one of them, is that we all need to take more chances and hire more Kates. We need to take the time to mentor eager learners and, in so doing, open ourselves up to the possibility that sometimes we may learn as much from them as they can from us. We need to ask the right questions and not dismiss the answers that don't sit well. And in my case, I need to be open to the possibility that if another Kate walks through my front door again, however rare that might be, I will be smart enough to recognize my luck, and not jeopardize an amazing opportunity by worrying about trivial things like spelling or mouth-breathing.

P.S. While Kate is busy trying to convert her friends into arts supporters, she would want me to tell you that the next few months at The Roxy are jam packed with amazing shows that even she (and some of her friends) will be going to on occasion. On September 21<sup>st</sup>, we will rock the house with **1969 Revisited's FM Daze**, featuring retro favourites from the 1960s and 1970s. Our One Act Play night for new OSLT directors is scheduled for September 22<sup>nd</sup>. **Amberley Beatty**'s tribute to honky tonk legend **Loretta Lynn** will have you tipping your hat on September 27<sup>th</sup>. The First Lady of Broadway, **Mamma Mia** star **Louise Pitre** visits with Joe Matheson and pianist Diane Leah on October 12<sup>th</sup> for a night of original music and Broadway favourites. October 18<sup>th</sup> it's **Leisa Way and Aaron Solomon's Country Jukebox**, a tribute to country music's best duos like Waylon and Tammy, Johnny and June, Kris and Rita, Tim and Faith and many more. The amazingly interactive **Great Rhythmobile Adventure** for music-loving kids cruises into town on October 20<sup>th</sup>. And with OSLT's musical **Anything Goes** set to charm audiences this fall, it will be an incredible season and an opportunity to get to know The Roxy a little better, whoever you are. **¶**

# Innovation and Tradition in Harmony at Ninth SweetWater Music Festival

September 21 to 23, Owen Sound & Leith

**M**ark Fewer, fresh from his 2012 Juno Award, is back as SweetWater Music Festival Artistic Director for the 2012 season. While there are many stars in this season's line-up Fewer is particularly excited to announce two artists making their SweetWater debut at this the festival's ninth season.

On Friday September 21<sup>st</sup> at the historic Leith Church patrons will be treated to a solo performance by bass-baritone, **Philippe Sly**. A recent graduate of McGill University and only 23 years of age, Sly has already been described as a national treasure. He has been the recipient of numerous prestigious awards including in 2011, in competition with 1500 other singers, the grand prize at the Metropolitan Opera National Council auditions. The list of previous recipients is a virtual 'who's who' of opera super stars including Kathleen Battle, Thomas Hampson and Jessye Norman. More recently, Sly was awarded first prize at the Montreal International Musical Competition. The award has a cash value of \$30,000 as well as a career development program valued at \$20,000. In 2012, Sly was also the recipient of the Jean A. Chalmers Award and the Joseph Rouleau Award.

Also making his SweetWater debut is pianist, **David Braid**, renowned for his musical curiosity and open-mindedness which have led him to unexpected collaborations with such diverse instrumentalists as Indian classical musician Vineet Vyas (tabla), China's Chang Jing (guzheng), and the popular jazz/rock group, Metalwood. In a more traditional context he has appeared as a soloist with the Winnipeg Symphony Orchestra and Northumberland Orchestra. Braid, also a composer, has written work for one of the world's leading cellists, Shauna Rolston. Most recently, he was commissioned to write a set of compositions for brass quintet, which he performed and recorded with the renowned Canadian Brass. In the world of jazz music Braid is known for his work as an ensemble player, especially with his own sextet. More recently his sole recording, VERGE, garnered him his second JUNO Award. Combining harmonic intricacies fundamental to

European classical music and the spontaneity of American jazz, Braid's original music engages audiences with melodic lyricism and rhythmic pulses that do not conform neatly to any one musical genre. Mr Braid will perform at the Saturday evening concert at Georgian Shores United Church.

Artistic Director Mark Fewer is keen to embrace innovation. As a result, patrons will be greeted by a blend of early and jazz music played by a combination of national and international stars with, for the first time, support from local musicians.

Another significant innovation that Fewer feels passionate about is SweetWater's commitment to make fine music accessible to everyone in the community. He is especially excited to announce a 'pay as you can' concert early on the Saturday evening of the festival. **Kenneth Slowik**, making a happy return to SweetWater, will give a performance of J.S. Bach's *Goldberg Variations*.

Artistic Director of the Smithsonian Chamber Music Society, conductor Kenneth Slowik first established his international reputation primarily as a cellist and viola da gamba player through his work with the Smithsonian Chamber Players, Castle Trio, Smithson String Quartet, Axelrod Quartet, and with Anner Bylsma's L'Archibudelli. Conductor of the Smithsonian Chamber Orchestra since 1988, he became conductor of the Santa Fe Bach Festival in 1998, and led the Santa Fe Pro Musica Chamber Orchestra from 1999-2004. The *Goldberg Variations* 'pay-as-you-can' concert takes place at 6:30 p.m. at Georgian Shores United Church on Saturday September 22<sup>nd</sup>. The main concert, a classical-jazz crossover, begins at 8:00 p.m.

Tickets for the September 21<sup>st</sup> to 23<sup>rd</sup> festival are now on sale at the Roxy Box Office, 519-371-2833. The Sunday Jazz Brunch – a duel between Juno Award winning jazz artists Phil Dwyer (a SweetWater favourite) and Artistic Director, Mark Fewer, is also expected to sell out in advance.

For further information about all the events taking place over the SweetWater Festival Weekend go to [sweetwatermusicfestival.ca](http://sweetwatermusicfestival.ca).

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# EcoArt Show Hosted by Bruce Botanical Food Gardens

by Sandra Howe

Bruce Botanical Food Gardens (BBFG) is a non-profit corporation building strong community partnerships with a project based in Ripley in southern Bruce County. Together with the BBFG, citizens, municipalities, businesses, service clubs and government agencies at all levels are working to create a new agri-tourism site highlighting sustainable agriculture, food security and the plight of small family farms. The gardens will also provide a venue to apply ecological integrity, support local food resources and strengthen community resilience. With funding assistance from the Ontario Trillium Foundation and lots of community support, construction is underway at the Park Street site in Ripley.

The major project this past spring was deconstruction of over 360 mattresses which were taking up space in local landfills. These have been reduced to reuse felt as landscape fabric under garden paths, metal springs for decorative fencing, wood slats for signage and netting to protect fruit crops - very ingenious! Community volunteers are encouraged to assist in preparing the grounds for planting. For regular updates on what is happening at the site, go to [www.bbbfg.org](http://www.bbbfg.org) and see their blog.

On October 13 at the Ripley Community Centre the BBFG will host The Best of the Bottom of the Bruce EcoArt Show. Local artists who utilize reclaimed, reused and natural materials in their work are invited to participate by contacting BBFG. Businesses with services and products which are "green" are also welcome. Lynne Taylor, BBFG President says, "The show will be sure to showcase the incredible ingenuity of the region's artists in developing sustainable artwork. We have a call out to all Bruce County artists to contact us with their interest and we invite everyone to come out to Ripley to take in the exciting artwork this fall." All proceeds support developments at the food gardens. A Harvest Hike and Bike event coincides with the EcoArt Show highlighting local trails, autumn colours, and the bounty of our rural landscape.

The Bruce Botanical Food Gardens aim to encourage agritourism, edu-tourism, and our abundance of talent and resources in Bruce County area. By supporting local food security, strong communities, and economic resiliency we all benefit. Take a look at how you can engage: [www.bbbfg.org](http://www.bbbfg.org). ☺

## LOOKING FOR ARCHIVAL MATERIALS

By Paul Eichhorn

The Owen Sound Museums (Billy Bishop Home & Museum: A National Historic Site, the Owen Sound Marine & Rail Museum) is currently seeking local sources as well as archival materials for the two videos it is producing about Owen Sound's history as a port town. The first video will focus on the Hindman Transportation Company, a major shipping from Owen Sound's rich marine history. The second video with the working title "The Dark Side of a Port

Town," will focus on tales from Owen Sound's past such as haunted buildings, mysterious accidents, and the sinking of the Hibou. The goal of both productions is to preserve local history for future generations. The Owen Sound Museums is keen to connect with anyone who witnessed the history being documented.

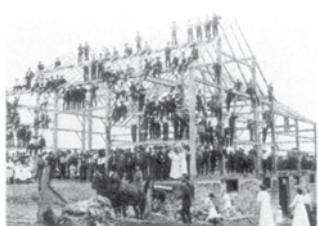
Both videos are being produced thanks to a \$25,000 grant from The New Horizons for Seniors Program. Richard Thomas, an Owen Sound-based video



producer, has been commissioned to work on both videos. Thomas has previously put together historical videos for the Museums including the introduction videos that are shown regularly at both the Billy Bishop Home & Museum and the Marine & Rail Museum.

For more information, contact Paul Eichhorn, Community Outreach Coordinator at 519-477-1403, Owen Sound Museums, [www.billybishop.org](http://www.billybishop.org) or [www.marinerail.com](http://www.marinerail.com).

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# I Love Owen Sound CONTEST

By Paulette Peiro

**G**rab your pen, camera or camcorder and tell us in words or pictures what you love about Owen Sound for a chance to win some terrific prizes in the I Love Owen Sound contest. We're giving away GoPRO and Contour video cameras, plus gift certificates, passes and prizes from local sponsors, including golf courses, galleries, stores, restaurants, festivals, the Owen Sound Little Theatre, the Georgian Bay Symphony, as well as vouchers for the Farmers' Market, Heritage Place Mall and downtown merchants.

What's it all about? We hope to share some of your stories, pictures and videos with the rest of world through social

media and other outlets. The contest is open to everyone, residents and visitors alike, with three categories: Best drawing and story, ages 5-12; Best photo or video, ages 11-18; Best photo, video or written submission – 19 and over. Send entries to the Visitor Information Centre at 1155 First Avenue West, Owen Sound N4K 4K8 or [www.owensoundtourism.ca](http://www.owensoundtourism.ca). The deadline is October 1, 2012. All entries must include the phrase "I Love Owen Sound," and you can get as creative as you like about that part as well. (Face paint anyone? Lines in the sand at Kelso Beach? Don't be shy. Give it your best, and have fun. Tell the world why this is where you want to live. ☺

## Arts on the Wild Side

By Peter Harrison

**S**eptember 15 and 16 is your weekend to go Wild for the Arts at MacGregor Point Provincial Park. Arts of all sorts—dance, drama, literary, musical, visual—await visitors in the Ash Woods campsite loop each day. It's a nature-inspired studio tour, with all the venues within walking distance. Daytime music stage performers confirmed at press time include Fiddles & Friends, singers Brontae Hunter, James Skarnikat, Ben Turcotte and Margaret Wysman and the Cripple Creek Cloggers. Saturday evening highlights a concert with Port Elgin comic Jenny O'Reilly as MC, actor Andrew Young in a vaudeville performance, and local band Mid Town Cross.

Hosted by the Friends of MacGregor Point Park, Wild for the Arts is in its ninth year of bringing arts to the autumn beauty of the Lake Huron Fringe. Day-use of the popular Lake Huron shoreline park is free for the weekend. Visit [www.friendsofmacgregor.org](http://www.friendsofmacgregor.org) for further information and updates. ☺

## Edible Landscaping

By Deb Pyke

**T**he Grey County Gardeners' Club will host a talk by Ben Caesar of Fiddlehead Nursery ([www.fiddleheadnursery.ca](http://www.fiddleheadnursery.ca)) on Edible Landcsape Gardening at 7:00pm on Tuesday September 11 at the Lutheran Church Hall, 1049 4th Avenue West in Owen Sound. "Design your garden," says Caesar, "like an ecosystem, with fruit and nut trees as canopy and edible and support plants as understory." Everyone is welcome to attend; there is no charge.

The Grey County Gardeners' Club is an informal "social" garden club with regular meetings, speakers, plant swaps and lots of garden talk. All gardeners are welcome to join (\$15) no matter how big or small your garden, or whether you are beginning or experienced. Meetings are held on the second Tuesday of every month from September to May. In the summer, members tour gardens. For more information contact [www.bebo.com/GreyC6](http://www.bebo.com/GreyC6). ☺



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In 1947, when newly married Princess Elizabeth and the Duke of Edinburgh began redecorating the royal residence Clarence House, the Canadian Pacific Railway and the T. Eaton Co. Ltd. of Toronto partnered to gift them with a fully furnished personal study for the Duke. Known as the Canadian Room, the royal couple chose a light honey-coloured Grey County maple for the panelled walls and furnishings, which included desks for the Duke and his personal secretary and a special map table that cunningly folded into a 3-inch space, concealed behind panelling when not in use. The Durham Furniture Co. Ltd., of Durham, Ontario was commissioned to provide 60,000 board feet of lumber with perfectly matched grain, and custom patterns and machining knives were made to create the bevelled panels, moulded frames and detailed relief carvings. Upon completion of more than six tonnes of hardwood components and furniture pieces, they were shipped from Durham aboard a CPR train and then carefully repacked onto an ocean freighter for its voyage across the Atlantic to England, where it was seamlessly installed in Clarence House, known as "Clarry" to the royal family.

With the untimely death of George VI in 1952, Princess Elizabeth and Prince Phillip moved to Buckingham Palace, where the Princess began her reign as Queen; many furnishings moved as well, including the Canadian Room. The beautiful maple panelling was dismantled and, while some was used in Windsor Castle, most of it was re-installed aboard the royal yacht Britannia. Prince Phillip uses his Grey County-made desk, with its green leather tooled top, in his private office in Buckingham Palace to this very day.

In celebration of Grey County's rich timber history join Grey Roots on September 28<sup>th</sup> at 7 p.m. for the opening of two new original exhibits, **From Forest to Furniture** and **Re: Thinking the Past**. The exhibit **From Forest to Furniture** celebrates Grey County's unique natural conditions that created rich forests which transformed beautifully into exquisite furniture and wood pieces to grace settler homes and royal palaces alike. **Re: Thinking the Past** juxtaposes objects from the Museum's permanent collection, especially items made of wood, with new work created in response to these objects by artists who have a connection to Grey County. Local artist and maker, Stephen Hogbin, approached us with a proposal to work with five artists to create an exhibit reflecting the artists' "take" on selected items from the Museum's collection. In Stephen's words, "How do the objects and stories inspire us today?... Artists will rethink, remake, compare, confront, and consider the conceptual implication of the past which builds the future."

The 159<sup>th</sup> Sydenham Agricultural Fair, perhaps the oldest

school-based Canadian fall fair, is being held at Grey Roots Museum & Archives on September 20 from 10 a.m. to 3 p.m. Organized by volunteers from the Sydenham Agricultural Society, the fair gives over 500 students a chance to show off their talents in a wide range of agricultural activities. Students will attend opening ceremonies on September 20<sup>th</sup> at 10 a.m. and present their projects throughout the day. Displays will remain up Friday, September 21 and Saturday, September 22.

Enjoy a weekend-long **Black Ash Basketry Workshop** with basket maker, Elder Renee Wasson Dillard, on September 22 - 23, from 9 a.m. to 4 p.m. This workshop will give participants the chance to immerse themselves in the craft of basket weaving, gaining a better understanding of the process involved, from the careful selection of the tree and hours of labour involved in softening and stripping the wood to the creation of the baskets themselves, an integral tool in Native culture. The workshop wraps up with the completion of a group piece that will become an installation in the museum exhibit, **Re: Thinking the Past**. Registration is \$40 and lunch is provided. The workshop is limited to 15 participants, so sign up early.

The luck of the Irish will once again smile upon us as we offer **Praties Oaten**, a celebration of our Irish Heritage. Now in its third year, the **Praties Oaten Irish Festival** features Irish music, dance, and food. The festival will be held on **September 30**, from **10 a.m. to 5 p.m.**, in Moreston Heritage Village. *Praties* (pronounced PRAY-tee) is an Irish word meaning 'potato', while *Oaten* means 'oats'. Praties oaten is an Irish-style food made by combining the two staple ingredients of oats and potatoes. Samples of praties oaten will be available in the Log Cabin throughout the day's festivities. There will also be new potatoes and corn cooked by the heat of a wood fire. Traditional music will be playing throughout the day in the beautiful turn-of-the-century barn. Stroll through Moreston Heritage Village and step back in time in the 1850s Log Cabin, the 1880s Log House, and the 1920s village, including the Good Cheer Bandstand, Farm House, Barn, SS#1 Derby Schoolhouse, George Rice Blacksmith Shop, and Bluewater Garage. Hear stories of days gone by from costumed interpreters and watch demonstrations of period activities, such as Irish bobbin-lace-making and the making of "Celtic twists", forged by the smithies. There will also be a vendors' area and special children's activities such as potato-print-making and scavenger hunts. Included with admission, visitors will also be able to experience all of the Grey Roots exhibits on display.

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# We All Have Them

By Sat Dharam Kaur, ND

**B**reasts. We all have them, yet how many of us are aware of what affects them? More importantly, how many of us adopt a lifestyle conducive to breast health?

I have spent much of the last 20 years championing breast health. Telling women I see as patients what to eat, what to avoid, how much to exercise, what hormones to test and how. I have been investigating environmental links to breast cancer and what to do about them, and researching nutrients and supplements that help prevent the disease. I listen to women as they tell me their stories, frequently about the stressors, painful events or difficult relationships that preceded a diagnosis of breast cancer. It is a fascinating study, and one I am passionate about.

For me breasts represent the nurturing capacity of the planet. They connect us to our children, to our partners, to our mothers, to other mammals, to mother earth. They are barometers of our emotional health and matters of the heart. It is tragic that these beautiful, sensuous, abundant appendages have become an endangered species. How many women do you know who now have only one, not two? We have come to accept

this as the new norm. Something can be done.

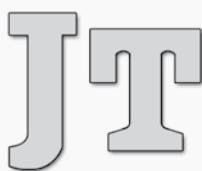
Recently I returned from a trip to Chile where I taught the Healthy Breast Program I have developed to 50 women from Chile, Argentina, Uruguay and Brazil. The Program educates women about the factors that both prevent and cause breast cancer, and how to adopt a lifestyle that supports breast health. The interest and enthusiasm of these women was amazing, despite the language barrier! They were hungry for the knowledge and eager to pass it on. Over 20 of the women committed to teaching the Healthy Breast Program in their own communities, seeding prevention strategies throughout South America. Women teaching women.

Last week I put out the call to Canadian and American women who have studied the Healthy Breast Program with me over the last several years, asking them if they would like to teach the program in their communities. Over 15 people responded. I am ecstatic. Finally it is time to celebrate breast health. Towards the end of September, almost 40 of us will begin to teach the 12 week Healthy Breast Program across Canada, parts of the

US and South America. The word will spread. We can reduce our risk, that of our daughters and future generations.

There may never be a cure for breast cancer, but we can help to prevent it. I invite you to join me starting September 19, Wednesday evenings from 6:30-9:00 p.m. at Trillium Healing Arts in downtown Owen Sound. I will begin teaching a 12-week series on breast health, in combination with yoga. For more information, see [www.trilliumhealingarts.ca](http://www.trilliumhealingarts.ca) or call 519 372-9212 to register. The cost is \$250 + HST for the series, and you can bring a friend for half price. For more information on how to prevent breast cancer or a recurrence, please see [www.mammalive.net](http://www.mammalive.net) or pick up a copy of my book, *The Complete Natural Medicine Guide to Breast Cancer*.

*Sat Dharam Kaur is a naturopathic doctor, author and yoga teacher practicing at Trillium Healing Arts in Owen Sound. She has written three books on women's health and breast health and lectures on breast health at the Canadian College of Naturopathic Medicine and at conferences and workshops internationally. ■*



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*Someday they will know what I mean.* Tom Thomson

Image: Tom Thomson on Lake Scugog, 1915

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# Community Identity from Heritage Subjects and Objects

By Stephen Hogbin

**R**ethinking the Past is an exhibition opening at Grey Roots at 7:00pm on September 28. Contemporary artists investigate our heritage through the artifacts from the museum collection. Every object has a history that may resonate over time. Inspiration is drawn from the stories told by the objects which reveal how we used to think, live, work and play. The artists reflect on our heritage and interpret objects from the Museum's collection by making companion objects; observing, learning, remaking and evolving the past. What do artists bring to the identity of community and place? This identity is made from the people and place, the built and natural environment. While heritage images give a base line or foundation for contemplation artists bring a fresh view with perceptions that transform values or the conceptual underpinnings of the culture. That is art at its best, most stimulating and mind expanding. Identity develops through rethinking subjects and their images. It also develops through objects and their stories - whether at the grand scale of architecture or the smaller intimate objects held in the hand. Size is not the issue rather the quality of the idea and the means of expression.

Each artist in the exhibition has a connection with Grey Bruce counties through birth, family, education, or current residence. There are various disciplines represented including architect, artist and designer. Ages range from recent graduates to senior practicing artists also with a reasonable balance of gender. The six participants are Kevin Yates, Christie Pearson, John Glendinning, Elly MacKay, Simon MacKay and Stephen Hogbin

The first session with all the artists took place in 2010 at Grey Roots with Brian Manser, Manager; Petal Furness, Heritage Interpretation; and Anne Frost, funding consultant. The concept of the exhibition was presented and an open discussion developed about the nature of the collection and the role of the artist. The artists visited the collection, selected and photographed works which they saw as potential sources of inspiration. A broad range of objects was selected to include a spectrum of cultural artifacts. Nine months later, after funding was secured through the Ontario Arts Council, the artists prepared their ideas and presented them at the next session in the Museum. Individual project ideas were talked about, the space and method of the collective presentation of all objects discussed. The production of work then proceeded from the spring of 2011 into the fall. The artists responded to the collection by thinking about the past or by rethinking the past.

## THE ARTISTS

**Elly and Simon MacKay**, through graphic and sculptural means, present toys from the past reflecting on the farm and how a child may have experienced them. Farming has changed and the impact in this region on family farms is considerable. Simon MacKay's pick-up sticks are proportional now at an adult scale. They see their art as metaphoric games influencing political and social observations for the family farm.

**John Glendinning**, through the Museum collection, became interested in water and wind energy and tackles a contemporary issue. "Wind Tower" implies a radical perceptual departure by rethinking the propeller blades as the wings of a bird. The reading of the work will vary depending on the viewers' point of view. Are the wings a metaphor for the birds killed by industrial wind turbines or do they relate to the flight of birds soaring on thermal

winds? The scale of the works will also play into the experience. Glendinning's "Wind Tower" is at a human rather than industrial scale.

**Christie Pearson** was influenced by an ash basket woven by a First Nation maker and proposed making an entrance and woven form through which the public would walk. The possibilities of creating architectural space using similar techniques evolved. In conversation with the basket maker Elder Renee Wasson Dillard the idea of a workshop formed to give instruction in the traditional ways of First Nation. [Register for the basket workshop (September 22-23) at Grey Roots - 519-376-3690.] The outcome of the workshop will include a basket at an architectural scale.

**Kevin Yates** discovered a fungus covered with many signatures, a curious anomaly within the collection. The found signatures on the early 20<sup>th</sup> century fungus led Kevin to encourage a participatory identification for the contemporary viewer. The writing on the many fungi in the display case present the new technologies and social media connecting the viewer to another world. From the decaying tree of life new ways of communicating emerge.

**Stephen Hogbin** investigated the social conditions of the early pioneers and the domestic forms that influenced or spoke of their lives. He was attracted to identity politics through two objects: the "Lord's Prayer" fret sawed in wood and the chaise lounge "Fainting Chair". Both were made in the 19<sup>th</sup> century. They appeared as essentially feminine and masculine objects by title but by character were quite different. Interestingly the Lord's Prayer is feminine and the Fainting Chair is masculine. The Lord's Prayer was made by a man but the Fainting Chair maker is unknown.

All the artists' works are open to interpretation; they are dependent on the viewers' experience and the fundamental question of thinking or rethinking the past. Each of the artists started with one notion that transformed as their idea developed. It is no easy task to leave the familiar territory of what is usually made and think about a new subject. This exhibition emphasizes the fluid and delicate nature of a transforming culture.

What are the recognizable landmarks today? Material culture is as delicate and fragile as the butterfly when looking at decades or, better yet, centuries of time. What will be left, appreciated, treasured, restored, interpreted and subject for the artist to investigate and interpret in future centuries? What will be left of the throw-away consumer culture in which we currently live? What will museums collect and reflect upon? While individual objects may lose their original meanings over time, the collection in the future will become useful by the juxtaposition of then and now and the reconfiguration of the contemporary experience. ▀

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# Nature's Millworks

By Paul Crysler

**N**ature's Millworks is an eclectic retail business housed in one of Bruce County's oldest buildings, which has been reported as being one of the tallest structures of its type in Ontario. Its current use as a thriving arts and cultural centre is described at [www.naturesmillworks.com](http://www.naturesmillworks.com).

John Valentine arrived in Paisley in the year following Samuel Rowe's arrival in 1851. Unlike Rowe, who opened Paisley's first tavern, Valentine built the area's first sawmill in 1852 on the Teeswater River. By 1854 he had built what was likely at the time, one of the country's largest flour mills, also on the Teeswater River just west of what is now the Heritage Village of Paisley. It was also the first flour mill in the area. While Rowe's tavern may well have been a place that fostered a sense of community, so too did the Valentine mills. It has been reported that the early settlers came to Valentine's help by digging the 100 m long raceway out by hand so the mill could begin operations as quickly as possible. The mills quickly became highly desired centres of commerce for the area and as such were places where the local population gathered regularly.

Valentine sold the mill to James Stark in 1872. Stark brought a savvy business acumen to the business and it continued to thrive for the next 100 years. In 1884 the mill burned to the ground but, in less than a year, it was up and running again on the original site, built from wood milled across the road and harvested locally. Stark's business name for the new flour mill was Paisley City Roller Mills since by now there were six other mills in Paisley as well as a real diversity of industry. These businesses continued to be at the core for building that sense of local community. Gradually the competition from the US and much larger local competing businesses spelled the end of these enterprises. Like so many others of that time, Stark's mill closed in 1970 and was sold in 1972 marking the end of an era. Of the original seven Paisley mills only four remain today. All four have gone through what I would call a full life cycle and have emerged, much like a butterfly does, in radically altered forms. At the same time all of them have many shared characteristics with their origins but have arrived at these by totally different means.

In 2000, Stark's mill changed hands again and in 2003 the doors opened for the first time in 33 years as Nature's Millworks. The exterior now looks much as it originally did. Inside it also looks similar to the past except for the lack of equipment and flour dust. What happens inside is similar but different. After 10 years of operation as Nature's Millworks, the mill again provides a place where a strong sense of community is being built. The current clientele is different but in many ways has shared characteristics with those of the past: they use locally produced products. The products have simply changed! In those 10 years of operation Nature's Millworks has become a dynamic centre for the promotion of the creative spirit through the distillation of history, nature and the arts. As such it has become a centre as it once was for community building and coherence.

Each year, over 300 artists from all fields display their works in the premier gallery on the 2<sup>nd</sup> floor of the mill. The regular stock of products for sale is mostly Canadian and very much locally produced. The company policy for stocking the business

is to identify products that are of value to its customers and then search these out, first locally, then provincially, then nationally and finally internationally. All products must meet an established standard of quality, appeal to the creative spirit, be within our environmental themes and environmental standards when produced and have an educational component. All of this helps to strengthen our local economy by circulating the dollars locally in a much more effective way than other models do.

As we attempt to move into the preparation of dinners on international themes, we have taken five years to test menus and accept only those that can be produced 100% from locally grown produce while also using fresh and unfrozen food. This means all menus will be produced using fundamental ingredients. Again this supports our local economy through effective recycling of the revenues. While more labour intensive, the outcome is of superior quality.

In the past, the rate of movement of information and products was limited to being quite local and at a rate of 2 mi/h to 10 mi/h until the train services arrived. Now information about products moves at the speed of light and can span the world but, more importantly, can quickly inform a large part of our local community. This approach to business is one that strives to create a sustainable local economy which in turn is environmentally sound. The spin from this is thriving schools, a well-established medical system, places to work and programs that allow for intellectual growth and for recreation. Drop by Nature's Millworks in Paisley to experience the best the region has to offer. **M**



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Peter Colley's **The Donnellys**, April 11-20  
Oscar Wilde's **The Importance of Being Earnest**, June 6-15



# *At the* DURHAM ART GALLERY

by Terry Burns

D/A  
Durham Art Gallery

## Texture and Text

It is stating the obvious to say that words are important to all writers; without words, stories could never be told or written. A poet's sensitivity to language is even more heightened, as he or she is concerned not only with a word or sentence's meaning, but also with its sound, appearance, history or cultural associations. What is less known is how some contemporary artists make use of the tools we associate most often with writers, to create text-based art or "visual poetry".

Complementing the upcoming Words Aloud Spoken Word and Storytelling Festival, the Durham Art Gallery is presenting two visual artists who use text to explore a number of different aspects of communication and understanding: As a multi-linguist fluent in English, German and French, **Alice Teichert** has always had an interest in the study of language. Combining these interests with a poetic sensibility, a love of composition and music,

a passionate relationship to colour, and a fascination with the physical sciences, Teichert creates energetic and fluid tonal acrylic paintings which are less about technique than about emotion, sensation, and the information that lies within clear space and silence. **Caitlin Erskine-Smith**'s chosen medium is textile, which she likes not only for its presence in day-to-day life, but also for its metaphoric links to the interweaving of individuals with their communities and their cultures. Language, for her, has a similar significance, and she blends textile and text to "deconstruct the process of communication, examining how messages can be lost entirely in the multi-layered process of understanding."

**Alice Teichert** and **Caitlin Erskine-Smith** will be present at the opening of *Texture and Text* on September 8 from 2 to 4 pm. The exhibition runs to November 4, coinciding with Words Aloud 9 which takes place November 2 to 4. Durham Art Gallery is located at 251 George Street East. For further information contact 519-369-3692, info@durhamart.on.ca or www.durhamart.on.ca.

## The 19th Saugeen Autumn Leaves STUDIO TOUR



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Sept 22 - Oct 14 - Autumn Harvest Festival

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# THE 2012 AUTUMN LEAVES STUDIO TOUR

By Tanya Zaryski

All summer we've been treated to local produce at farmers' markets and roadside stands, searching out the early shelling peas or the best jams and jellies. Increasingly we are curious about where the things we enjoy come from and how they're made. This interest in all-things-local has always extended to art and craft as well, and out of this the tradition of the studio tour was born. By visiting artists and makers in their working spaces, it allows us to see their work practices and share in their processes. We are able to experience, for a moment, the place where an artist creates and we begin to understand their inspirations and struggles. We see how the views from the window inspire the painter, how the heat of the glass furnace or forge affects the working glassblower or metalworker, and how labour intensive the creation of a single piece of pottery can be.

2012 marks the 19th annual Saugeen Autumn Leaves Studio Tour, a free, self-guided tour that always runs the weekend before Thanksgiving. This September 28, 29 and 30, the public is invited to step into the fabulous and varied studios, gardens and living spaces of 23 of the area's most skilled craftspeople and artists. Visitors may choose to focus exclusively on a certain area (the geography covered can seem daunting) or pick and choose a few locations with time set aside for a leisurely lunch (some suggestions are listed with the images on the brochure). A day on the studio tour circuit can be truly rewarding.

Among the many artists on the Autumn Leaves tour this year, you can expect to see a variety of materials and styles. There are potters, metalworkers, glassblowers, and photographers. There are textile artists, woodworkers, jewelers, creators of food, and painters. Most host studios also feature a selection of guest artists. Here are some suggestions to start your journey: At **Sourceworks Ceramics** (Studio J) Melanie Earle showcases her unique slipcast ceramic work. Rather than throwing vessels on a wheel, she pours a thin clay slip into plaster molds to create unique functional and sculptural pieces. Many of her works have decorative elements, patterns or animals added to the surface. Her glazes are metallic or minimally coloured, with the focus on form and surface decoration. Melanie's studio can be found just north of Rocklyn down a long narrow gravel lane, surrounded by farms. This year Melanie will show her work in the straw bale house she and her husband built, surrounded by gardens, while a new studio building is under construction.

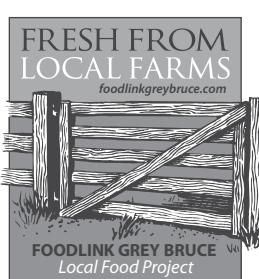
**Ofra Svorai** (Studio L) has a studio in the heart of the Beaver Valley, just north of the little village of Kimberley. Up a short lane, she has a small painting studio looking across to the river and backed by the Niagara Escarpment. For the studio tour, Ofra features her richly coloured, luminous paintings on silk, as well as her works in oil and acrylic. She paints mostly landscapes, inspired by the obvious beauty of her surroundings and frequent canoe trips to Killarney. Her large panels capture the movement of sky and water; her smaller silk paintings (created using dyes and a resist) are reminiscent of stained glass windows, brightly lit. Ofra also has a selection of small art card reproductions, as well as hand screened shirts.

**West Meadow Press** (Studio U) is the studio of Wesley Bates, an extraordinary painter and printmaker. Located in the small village of Clifford, his main street storefront building

houses a gallery and printshop. Wesley is a versatile artist, equally adept with a brush, creating detailed and intricate wood cut prints, or experimenting with new materials and ideas. This year, as well as his figurative work on paper, Wesley has a series of paper mache functional vessel forms combined with animals (roosters and bulls), creating some unusual hybrids. For the studio tour, Wesley will also be demonstrating his printing techniques to visitors. There is a renewed fascination with antique and vintage letterpress printing, and Wesley is interested in how what was originally an industrial technology has been elevated to art-form status, creating a kind of renaissance of hand printing.

In this way the Autumn Leaves Studio Tour becomes a starting point to discover, or to re-visit talented and creative artists and craftspeople. We are able to meet and connect with these makers, and maybe take home an addition to decorate our walls. Perhaps we will find a magnificent mug or vase whose function we incorporate into our daily lives. The tour provides opportunities to explore not only the individual studios, but also the larger communities that surround and support each artist. So as this autumn draws us onto the roads with promises of red and gold leaves and cooler temperatures, take the opportunity to experience the Autumn Leaves Studio Tour and its various creative offerings. Look for a brochure (or online with the information below) and enjoy the tour! For more information contact [www.autumnleavesstudiotour.ca](http://www.autumnleavesstudiotour.ca), [info@autumnleavesstudiotour.ca](mailto:info@autumnleavesstudiotour.ca) or 1-888-445-4312.

Local orchardists lost most of their tree fruits this season because of extreme weather conditions in the spring. Let's show our support as they cope with this loss. You'll find pies, preserves, fruits, vegetables, and baked goods at the orchard farm markets.



Check out our new look & keep in touch!

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Jennifer Pittet x1411([info@foodlinkgreybruce.com](mailto:info@foodlinkgreybruce.com))

# What's On At The TOM

by Leanne Wright

## Canadian Spirit 2012: The 100<sup>th</sup> Anniversary of Tom's First Trip to Algonquin Park

Throughout the year, the TOM is celebrating this momentous occasion with events at the Gallery and participating community partners in Owen Sound and Huntsville. For all Canadian Spirit events check [www.canadianspirit.org](http://www.canadianspirit.org). Canadian Spirit: The Tom Thomson Arts Festival September 28-30.

The first annual **Tom Thomson Arts Festival** will be a celebration of the arts in all of its forms: visual, music, literary, dance, film, culinary both in a traditional and contemporary context. The theme of this year's Festival is *Sense of Place*. Activities will include a main stage tent with headlining bands, an artisans' tent, a food tent, a workshop and demonstration tent and a children's activity area. Entrance to the Festival will be by donation. To book your tickets for the main stage performances, visit [canadianspirit.org](http://canadianspirit.org) or call the Gallery.

**Call for volunteers:** We welcome all eager volunteers, no matter your age to get involved in the first annual **Tom Thomson Arts Festival**. This is a great opportunity for high school students to complete their community service hours and for everybody else to get involved and give back to their community. To sign up visit: [www.canadianspirit.org](http://www.canadianspirit.org) and click on "Volunteer". Your support is appreciated!

**TTAG YOU'RE IT** – offsite projects throughout Owen Sound As part of the Festival, artists from across Canada will undertake off-site projects – outdoor installations, public performances/interventions, video and media works – in a variety of public spaces throughout Owen Sound, that explore the continuum of the "landscape tradition" with a focus on the multi-faceted, diverse and often divergent streams of multi-disciplinary contemporary land-based practices and theories. Thank you to our partners the City of Owen Sound and Grey Sauble Conservation Authority.

### Sketches of the Scenic City:

#### A Collection of Stamps by Tom Thomson

Until October, The Owen Sound Marine and Rail Museum will be exhibiting reproductions of the stamps that Tom Thomson designed in 1914 for the Children's Aid Society to promote Owen Sound. The stamps are representative of the colour letterpress design of the time.

## ON VIEW

Until September 16

#### Penelope Stewart: Echo Utopias

and Michael Jacob Ambedian and Mary Dean: Derivation II

## NEW SHOWS

September 23, 2012 – January 6, 2013

**Opening Sunday September 23 from 2pm, all are welcome.**

#### Michele Karch-Ackerman: Domestic Acts of Love

Artist talk and tour: Sunday September 23, 1:00 prior to the Opening.

**Domestic Acts of Love** is a mid career survey of Michele Karch-Ackerman's installation-based art practice dedicated to the lives and lost-lives of the women and children who were the early settlers of Canada.

Besides the work exhibited at the TOM, there are two concurrent shows: Elements from **The Lost Boys** (exhibited at the TOM in 2003) will be shown at the Billy Bishop Home and Museum; and elements from **Lost Margaret** (2002) will be shown at the Owen Sound Marine and Rail Museum.

### Community Curators Select V

One of our annual favourites, **Community Curators** features work from our Permanent Collection selected by members of the public.

### Continuing

#### Canadian Spirit: The Tom Thomson Experience

This exhibition showcases Tom's life story, through paintings, films and photographs.

## PROGRAMS & EVENTS

### Make Art September 16 1 to 3 pm FREE

Drop in to the Gallery Studio for an afternoon of family fun with a unique art activity. All are welcome.

### The Social Studio Every other Wednesday September 5, 19 1 to 4 pm FREE

Don't have room to paint at home? Need inspiration to finish your art work? Drop in to the Gallery's open studio sessions- a friendly time to get together to paint, discuss and explore new ideas. Bring your own materials; no oil paint.

### Frame Works Beginning at noon

At noon on the last Tuesday of the month, the TOM presents a series of informal yet informative discussions led by local art enthusiasts. If you would like to present, please contact David Huff at the Gallery. September 25 – David Huff.

## MOVIES

### Gallery Night at the Movies

The hottest ticket in town celebrates its 17<sup>th</sup> season of bringing the best of Canadian, foreign and independent film to the region, in conjunction with *TIFF/Film Circuit* and Galaxy Cinemas.

### Monday September 10 at 2:00, 4:30 & 7:15 pm *The Best Exotic Marigold Hotel*

This lively comedy of manners follows a disparate group of British pensioners who "outsource" their retirement to India. Directed by John Madden (*The Debt, Shakespeare in Love*) and starring a who's who of British Cinema - Judi Dench, Maggie Smith, Bill Nighy, Tom Wilkinson - this is a story about new adventure and of finding your place in the world (again). PG 124 minutes

For more information call 519-376-1932 or check our website [www.tomthomson.org](http://www.tomthomson.org). To find out how to get involved with our fantastic Membership & Sponsorship programs, contact Leanne Wright [lwright@tomthomson.org](mailto:lwright@tomthomson.org).

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# ART of KNOX'S BELL

Story/Photo By Ted Shaw

Following the closing of the Knox United Church on 4th Avenue east in Owen Sound the Church bell was removed. On the morning of July 9th a handful of people gathered on the corner across from the Church to see the bell being removed from its erstwhile home high up in the belfry. A high level crane lifted the lightning mast, the cross and canopy from the belfry. And then the bell. It was lowered down to another mobile crane and moved an open space about 400 metres away to near the Labyrinth just off 4th Avenue where it will be placed in a cairn of commemoration.

The bronze bell weighs 500 kilograms. It is encircled with bold sculptured 'relief' inscriptions which read in part: Erected at Knox's Church Owen Sound Ontario, A.D. 1874 Glasgow. Rev. Duncan Morrison M.A. Minister. John C. Wilson Founder.

And as we go to press the bell has been enwrapped in heavy plastic protective covering until the cairn can be built. ☀

## Reading, Writing and Reviewing

Andrew Armitage is one of Ontario's few remaining newspaper book reviewers with an active weekly column, one that began in The Sun Times 20 years ago. Over that time, he has reviewed over 3,000 books.

How does he do it? Andrew will share some of his secrets in a six-session course, **Reading, Writing, and Reviewing**, that will take place over 12 weeks at the Ginger Press this fall. The course will be a combination of informal book club plus a chance to learn more about the worlds of publishing and book reviewing in Canada. One session will be dedicated to the world of local publishing and sources for review copy. Hints and tips on how to read, write and review will be provided.

The crux of the course will be six brand new fall releases, both fiction and non-fiction. Registrants (and the course leader) will have to read all six, be prepared to discuss them, and even compose short reviews. Review contributions for the final book (Alice Munro's new volume of short stories) will be compiled and published in one of Andrew's **Read This** columns in The Sun Times.

There will be a limited class size for Reading, Writing, and Reviewing. Classes will run from 7:00-9:00 every other Wednesday starting September 26th. Registration at The Ginger Press (\$150) includes copies of all six books chosen for the course. The first two books will be supplied on registration. Drop by or call 376-4233 or email [maryann@gingerpress.com](mailto:maryann@gingerpress.com).

## Creating Community through Singing: OSSIA

By Louise Jarvis

Community choirs draw their singers from the community. That's obvious. More important is that the choir actually creates a close community within itself. Something magical happens when people sing together, especially when they work closely to create harmony. What is this magic that lifts people out of themselves and into heightened awareness and joy? When a group learns a piece of music together, when they really internalize it and can watch the conductor for nuance and shaping, they are like a school of fish or a flock of birds, swooping and turning at the same moment. A wonderful feeling of resonance is created that is rarely experienced by people in their daily lives. When we're singing, we can think of nothing else, so the whole group is on the same frequency with the same goal, not some abstract future goal, but a very immediate present goal. Talk about being in the present! And when an audience is listening, their faces open and responsive, the choir experiences a shared vulnerability that affects everyone. Magical!

OSSIA meets on Monday nights from 7 to 9:15 pm in the Tone Yoga Studio, beginning September 10th. Fee: \$80 with sliding scale. We sing for the joy and pleasure of being together, and also prepare for a concert in December though performing is optional. Everyone who loves to sing is welcome. Please phone Louise Jarvis 519-371-8227, or email [lojarvis@gmail.com](mailto:lojarvis@gmail.com) with questions and to register. ☀



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## PROFILE:

# The Healing Arc: Sea Buckthorn Bounty

By Sandra Howe

Ontario's oldest producing Sea Buckthorn orchard is in full swing this fall with a bounty of bright orange berries. Long known in Europe and Asia as a highly nutritious food and ingredient in skincare products, Sea Buckthorn is making its way into North American markets. Marlene Wynnnyk, owner of The Healing Arc located just north of Wingham, is instrumental in this process. Marlene founded The Healing Arc in 1993 to "supply and produce products that will work to restore and support the body's inherent healing systems, and are in harmony with natural processes," says her website. Her commitment is to research, quality, professional support and services. Previous research focused on oregano oil, and on marigolds for lutein production; Marlene's present focus on Sea Buckthorn is literally, bearing fruit.

The Healing Arc's Sea Buckthorn (*Hippophae rhamnoides L.*) orchard is aglow with fire-orange berries in the rolling hills of

southern Bruce County from July to October. Tours and pick-your-own are available by appointment. The tart, citrus-flavoured fruit are high in Vitamin C, carotenoids, fatty acids, and anti-oxidants. In ancient Greece they were used as horse fodder, and the Latin name means "shiny horse" due to their benefits to hair and skin. Sea Buckthorn has extensive potential for use in foods, juices, and nutritional products. It grows well on marginal land and could be the basis for a new value-added agricultural commodity. "In spite of March's warm weather and a severe water shortage this season, most of our trees are doing well. This is yet another testament to this plant's amazing hardiness," says Marlene.

In research and development collaboration with the University of Guelph, the Ministry of Agriculture, and the Agriculture Adaptation Council, The Healing Arc is assisting in Canadian agriculture and in supporting healthy lifestyles. They won the Premier's Award for Innovative AgriFood Excellence. "The Healing Arc team is working to support the 100 mile market and to promote Sea Buckthorn as Ontario's 100 mile citrus," notes Marlene. For further details, see [www.thehealingarc.com](http://www.thehealingarc.com). ▀

# DAUGHTERS OF THE REVOLUTION

By Joan Evans

Sally Armstrong, well known Canadian journalist and human rights activist, will speak in Port Elgin at an event presented by the Canadian Women for Women in Afghanistan in partnership with the local chapter of the Canadian Federation of University Women and the Bruce County Public Library. Armstrong will speak about her upcoming book, Daughters of the Revolution, women as the agents of change in societies rife with warfare, violence, poverty and subversion. Armstrong is a powerful and engaging speaker whose far-ranging career has given her a foundation for her message, which is inspirational for people in every

walk of life. The event is being held to raise funds to advance educational opportunities for Afghan women and girls at the Port Elgin United Church (Bruce Street) on Wednesday, October 17 at 7:00 pm and will also feature a market for authentic Afghani crafts. Doors open at 6:00 pm for the craft fair. Tickets are \$15.00 advance or \$20.00 at the door and can be purchased at the Port Elgin & Southampton Branch Libraries, the Owen Sound Library, Cathy's Flowers (Port Elgin), Bayberry Flowers (Southampton) and the Ginger Press (Owen Sound). Further information can be accessed by emailing [sallyinsaugeen@gmail.com](mailto:sallyinsaugeen@gmail.com). ▀

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# From the Front Burner

by Paul Thomas .....



...back when I was a kid, (detect the "grey hair" tone), one of the ways our family used to celebrate a meal was to sing an ode to Johnny Appleseed: "...For giving us the things we need; the sun and the rain and the apple seed..." This blessing is innocuous enough that we carried the tradition on with our own kids. The principle is sound. Giving thanks for the harvest and the farmers who feed us. In her novel about Johnny Appleseed's life, author Lynda Durrant shares a vivid fictional portrait of a real-life American folk hero. Johnny Appleseed emerges as an eccentric visionary who was generations ahead of his time. John Chapman was born in September, 1774 in Massachusetts. When he was nine, he and his father planted some apple seeds a neighbour had given them. Three seeds per hole. Not one. Why? "*One for doubt under the hoe, One to sprout and one to grow.*" His father gave him a handful of seeds. It was a miracle. Johnny was off! "Eat one apple and plant three apple seeds. In seven years you'll have enough apples to feed your family through an entire winter. Plant three more apple seeds. In seven years, you'll have enough apples to give a neighbour, to feed his family through an entire winter." And so it goes. Imagine a thousand neighbours, imagine four thousand neighbours, every last one of them eating apples and planting apple seeds to help even more folks through the winter. Were this to happen, there'd be no reason for anyone on this earth to be hungry again. Ever. All this miracle needed was the sun, the rain and the apple seed.

Talk about planting seeds and growing hope. Thank you, Johnny Appleseed. Thank you, September. Thank you, farmers. Thank you, harvest. Thank you for this food we grow and enjoy right here in Grey Bruce! Thank you for not taking our harvest for granted. Thank you for celebrating and sharing with our children these important stories and lessons. Thank you for coming together in your kitchens to share in preparing this wondrous bounty. Everyday. Planting seeds. Planting hope.

It doesn't have to be complicated. Like breathing. Deeply inhale the gift of offering our bodies nutritious food and exhale the satisfaction of knowing you're helping yourself, your family and your community. Liken this process to building a delicious September soup. Within arm's reach I'm sure you can find an abundance of fresh local ingredients. No recipe road blocks here...substitute where necessary and have fun.

## Corn Chowder (as in a thick soup)

This one is vegan...serves 4 - 6 (in beautiful ceramic bowls)

- an onion or two, chopped and sautéed
- 2-3 Tbs oil
- a couple of carrots (don't peel if fresh from the garden/market; julienne into match sticks using your new chef's knife)
- a few sticks of celery diced
- 3 - 4 cups of fresh from the cob corn...(it'd be great if you can grill them first but don't sweat it if you can't)
- 2 - 3 cups potatoes, cubed (new white, red, or blue, are good choices... don't peel if new)
- 4 cups of water (more or less as needed)

- 2 – 3 Tbs light miso paste...(remember from Mosaic, May, 2012?)
- dash of salt and pepper.
- green onion, as in 3, sliced on the diagonal for extra points.
- thyme, as in a few sprigs.
- chopped fresh parsley, as in a small handful.
- paprika, as in a dash.

Sauté the onion in oil until golden...caramelized. Deglaze with a little of the water and add celery, carrots, corn and potatoes. Add a little salt and pepper. Sprigs of thyme can be tied together and added so it's easier to remove later on. Keep adding water so vegetables are barely covered. When vegetables are cooked through, add green onion and parsley. In a small bowl take some of the soup liquid and mix in the miso and paprika. Then return to the soup pot. Remove the thyme. Garnish with more parsley or some edible flowers from the garden. Bachelor buttons are great. Enjoy this "harvest what you have" soup and remember to "...TTF..." The harvest is on so there are no excuses not to fill up that beautiful basket and start witchin in the kitchen.

Paul Thomas is co-owner of MarketSide Food Shop and Cafe in downtown Owen Sound.

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Sept. 21 1969 Revisited presents FM Daze.....  
Roxy Theatre



Sept. 21 - 23 SweetWater Music Festival.....  
Various locations, Leith & Owen Sound



Sept. 27 Honky Tonk Girl, Legend of Loretta Lynn.....  
Roxy Theatre



Sept. 28 - 30 1st Annual Canadian Spirit Arts Festival.....  
Tom Thomson Art Gallery & other locations



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# FINDING HOME

By Chris Bland

Some people believe all endeavors are ultimately a quest for home, either literally or archetypically as an embodiment of what the collective unconscious would call the comfort zone. If that's true, I felt as far from my comfort zone as to be an extraterrestrial when my mother Vi Bland founded *Mosaic* magazine in the 1980s and gave me a single editorial guideline in response to my asking what she might be looking for in terms of submissions. She said, "Write whatever you'd like"—singly a most disconcerting and puzzling guideline, considering my schooling and work experience at the time.

As a journalism graduate of Sheridan College, where anything beyond the merest of infusions of oneself into writing were deemed an express route to unemployment, I'd held firmly to the rules of journalistic objectivity while inking my way into the working world, and detachment had outwardly served me well. Immediately landing a three-month post-graduation gig to write a company history book for Versa Food Services, I floundered around for a while afterward as a freelancer and mail clerk before being hired as a reporter and columnist for *TV Guide*. Fervently learning from seasoned staff writers like Bill Brioux and Andy Ryan while always finding inspiration and guidance by the strange rock star-ness of editor-in-chief John Keyes, my byline soon appeared with cover stories. Swag began arriving from broadcasters and TV distributors. There was free food and more at the media parties I was invited to. Citytv Toronto used one of my quotes in a TV commercial, stretching my 15 minutes into daylong celebrity. I was even asked to appear as an extra in a rock video and, if I didn't become cocky for a while, then I'm a salamander. By every measure of success that I'd envisioned walking the halls of Sheridan, I was there. To this day, I am thankful for the experiences I had and the invaluable gunslinger skills I learned. Yet in essentially becoming a non-voice in the work I was doing, I inevitably reached a point where sureness felt like non-footing. I began asking, "Who am I? What am I?" That was the question my mother had effectively invited me to

explore by saying, "Write whatever you'd like."

In heading into new territory, I took along the familiar so as to gingerly find my first footfalls. Initially writing a *Mosaic* column called Best Bets on TV, I also wrote book reviews and did artist interviews. I would continue doing such pieces here and there for *Mosaic* until its eventual sale. Yet at my mother's encouragement, I soon began speaking in a first-person voice. I wrote about my life, the experiences I'd had and what I'd learned. In stories like "The Rumi Trees," "Who Soweth the Monsters" and "Beggar's Moon Over Runnymede," I would offer the deepest of personal reflections. In stories like "There Are No French Fries in Outer Space" and "Hot Rubber on the Way to St. Barnabas," I would begin to meld humor and introspection into what would eventually become my signature style. And in being uniquely allowed the gift of time and space to discover myself, my work outside of *Mosaic* took on a previously unknown dimension.

I'd foray beyond consumer magazines to the corporate world, writing wellness articles for the College of Physicians and Surgeons of Ontario, Red Hat (distributor of the Linux operating system) and Mother Parkers. I'd create all sorts of things, including my greatest outward expression—a self-published zine-style humor magazine called *Xrisville*, which would find readership from Vancouver to New Brunswick, would lead to a song being signed with Weekly Indie and a story being purchased by *Canadian Living* magazine. And all of it would have the one thing I hadn't known before the gift of *Mosaic*. It would have my voice and thereby be of a lasting personal value that keeps my *Mosaic* work amongst the most meaningful things I've ever done. That had been the true gift of my mother. She'd helped me discover that self-investments in love, honesty and even humor were more than the very cornerstones of her life and work. She'd shown me that self-investment was self-reclamation, and in knowing that and keeping it would always keep lit the lamps that those before us were wise and loving enough to set along the true path by which all of us can always find home. **¶**

## Walking the Labyrinths of Grey-Bruce

By Neil Baldwin

Labyrinths are intricate and interactive patterns dating back 5000 years, with particular prominence during Medieval times. They have had a worldwide resurgence in the past two decades, seen as a form of walking meditation and broadly interpreted as spiritual and life metaphors. Grey-Bruce is home to at least nine of these meandering paths.

While there are many designs and variations, labyrinths are unique in having only one path: Always a single route in to centre and, with very few exceptions, the same way back out. Unlike a maze, a labyrinth has no dead-ends, no false turns, no decisions to be made.

The rational half of your brain it can have a rest; it is not needed. Walking a labyrinth is a meandering, circuitous, yet purposeful, journey. In a maze you can become lost. In a labyrinth you may not always know where you are in relation to where you started or where you are going, but you will never be lost.

There is no right or wrong way to walk a labyrinth. Before entering, many people find it helpful to take a few calming breaths to quiet the mind and relax the body. Some people find it useful to ask a question or set an intention, though for a first walk it is often best to just see what emerges. What is most important is to have no

expectations, walk with an open heart and open mind, and simply experience your experience.

On your way in, walk at whatever pace feels natural to you. Spend as much, or as little, time as you wish in the centre. When you get back out, pause to reflect and look for metaphors and lessons from your experience. Many people find labyrinths to be much like life: some sections are long and the going is easy, then there are times when the path constantly changes direction or seems to double back on itself; sometimes you get close to centre, only to then find yourself moving further away. Does that sound like life's journey? Try this walking meditation, on your own and with others, and see what experience it brings you.

The most classic style of labyrinth is based on that found in Chartres Cathedral. A wonderful example can be found in the public labyrinth behind Division Street United Church in Owen Sound. A "chalice" variation is found in Kincardine, where the path borders are formed from a beautiful array of flowers, all arranged in colours of the chakras. Other publicly accessible labyrinths include those at Tobermory's United Church and Rural Rootz just north of Wiarton. To learn about these and other Grey-Bruce labyrinths, use the labyrinth directory at [www.labyrinthnetwork.ca](http://www.labyrinthnetwork.ca). **¶**

# You Too Can Be A Novelist

By Tracey Richardson

We've all taken different roads to get to this place of writing a novel. We all have special skills and talents, unique powers of observations and unique analytical skills, our own histories and experiences. Our perceptions and conclusions about the world around us are our own. Your uniqueness qualifies you as a writer.

Do not be embarrassed or afraid to call yourself a writer. Give yourself permission and the freedom to write. Part of that permission is realizing you need to vanquish the voice that says you are not good enough, or that your writing is not good enough. You are not perfect as a human being and neither is your writing; nothing is.

Be fearless. If you are not afraid of the voices inside your head, you won't be afraid of the critics outside of you. Listen. This is the one skill every good writer needs. Listen with your whole

body, take in the past, present and future of where you are. Listen to the person speaking, listen to the sounds around you, look at what is around you, ask what came before and why things and people are the way they are. The deeper you can listen, the better you will write. Take things in without judgment.

Read tons of fiction and be a critic. It will make you a better writer. You will learn what works and wasn't doesn't. Reading will also nourish your writer's soul. Start writing. To be a writer, you must write. It doesn't have to necessarily be a novel. Write whatever comes to mind. Who knows, it just might lead you to a great idea for a novel!

*Award-winning author Tracey Richardson will be launching her sixth book published by Bella Books, *The Campaign*, at The Ginger Press at 7:00pm on Friday September 28. Everyone is welcome to attend; no charge. ▀*

## Our Trans-Oceanic Voyaging

By Rosemary Cutbush

Paul Howard and Fiona McCall are legendary long distance sailors, having successfully voyaged 100,000 nautical miles, including a circumnavigation of the world during over 40 years of blue water sailing. They have published extensively and have authored two books – *All in The Same Boat* and *Still in the Same Boat*.

We are most fortunate to welcome Paul and Fiona to Owen Sound to give a lecture hosted by Owen Sound Power and Sail Squadron at 7:30pm on Friday September 21 at The Bayshore. They are about to set sail (in October, 2012) on another marine odyssey, this time through the Panama Canal and on to the British Columbia coast and Alaska. The variety of sailing challenges afforded by sailing both in tropical and higher latitudes has a magnetic appeal for these senior sailors. Their previous trip took them around the north of Iceland to Europe, Africa and the tumultuous waters of the Southern Oceans to round Cape Horn.

Against the beautifully illustrated background of that last incredible adventure, Paul and Fiona describe their experiences and how they prepared both themselves and their boat for the challenges they faced, and expect to meet during the upcoming trip. Tickets (\$15) are available at Grandma Lambe's and Stuff to Read in Meaford, Georgian Shores Marina and The Ginger Press in Owen Sound and Grandma Lambe's on Highway 10 near Rockford. For further details go to [www.cps-ecp.ca/owensound](http://www.cps-ecp.ca/owensound) or call 1- 888 - 797-2880. ▀

## OLYMPICS report WITH LAURA ROBINSON

Have you ever wondered what really goes on at the Olympics? Accredited journalist Laura Robinson is just back from the London 2012 experience and she's got the goods. Find out what happens in the backrooms and behind the scenes in this evening of incisive and original observations on the world's biggest athletic event. Hosted at The Ginger Press at 7:00pm on Thursday September 6, admission is by donation to the Ski Program at the Nawash Health Centre's Mental Health Program for Children. Contact 376-4233 for more information. ▀

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# TURKEY VULTURES, WOLVES AND COYOTES

By Andy Koshan

The Owen Sound Field Naturalists was created in 1989 to provide area naturalists with the opportunity to share activities to increase their understanding of natural history and conservation. They provide a full schedule of indoor and outdoor programs covering a wide range of topics.

## Indoor Programs: 7:00pm at the Owen Sound Library

On September 13, Chris Hamilton will speak on the **Miraculous Timid Turkey Vultures**. Chris is a long-time Burlington resident with a passion for the Niagara Escarpment and its preservation. Since childhood he has been hiking the trails and exploring the caves at Mount Nemo Conservation Area, and it is there his interest in turkey vultures peaked. He has researched and observed these unique birds since 2004, and considers himself fortunate to have spent a season observing and photographing a venue of vultures in 2006.

On October 11, Dr Brent Patterson will speak on **Wolves and Coyotes in Ontario: Population Status and Recent Research**. In conjunction with the release of the "Strategy for wolf conservation in Ontario" in 2005 the province launched a comprehensive research program to better determine the distribution, abundance, and ecological roles of wolves and coyotes in representative ecosystems across the province. Dr. Patterson will provide an update on the present status of Ontario's wolves and coyotes, and will also highlight some interesting findings from the recent research.

## Outdoor programs include:

**Stargazing with John Hlynialuk** on Saturday Sept. 8 from 8:15 p.m. - 11:00 p.m. Limit: 12 participants. Register: John Hlynialuk stargazer@wightman.ca.

**Hiking Kinghurst Forest Nature Preserve with Clarke Birchard** on Saturday Sept 29 from 10:00 a.m. - 3:00 p.m. Limit: 12 participants. Register: call Clarke 519 363 2719 or clarkeb@eastlink.ca.

**Exploring the Shoreline of Malcolm Bluff Ontario Nature Preserve with Andy Koshan** on Sunday Oct. 14th 1:00 p.m.-5:00 p.m. Limit:12 participants. Register: akoshan@yahoo.ca.

**An Exploration of the Wodehouse Karst System in the Beaver Valley with Daryl Cowell** on Sunday October 21 from 10:00 a.m.- 3:00 p.m. Limit: 12 participants Register: Andy Koshan akoshan@yahoo.ca or 519 372 9480. **■**



# Beckon at Clavering Coffeehouse

By Connie Sinclair

Initiated by former Tanglefoot member Rob Ritchie, and taking place in the picturesque Clavering United Church, the Clavering Concerts are a highly entertaining and enjoyable means to help a small country church with fundraising for both its own budget challenges, as well as many worthwhile projects which have included a girls' school in Malawi Africa, a relief tent for Haiti, and seeing-eye dog training for local youth.

Rob made good use of his fellow Tanglefoot-alumni by kicking-off the semi-annual concert series with performances featuring himself and brother Steve Ritchie in 2009, followed by Al Parrish in 2010, "My Sweet Patootie" (Terry Young and Sandra Swannell) in 2011, and a Christmas show by local band "Midnight Blue" last December.

Now the Clavering concert series is proud to present local duo **Beckon** (Beth Hamilton & Connie Rossiter) on Friday, September 28 at 7:30pm. Beckon has just released their first full-length album "Beautiful Life" and are on a 40-stop tour of Southern Ontario. Trading off between piano and guitar, the two musicians showcase striking harmonies and captivating original songs in their engaging live performances.

Tickets (\$20) can be reserved by phone at 519-534-1933 or email mindseye@bmts.com and, as always, include coffee/tea/snacks. For more information about Beckon please visit [www.beckonofficial.com](http://www.beckonofficial.com) **■**

# Navigate Your Local Food Network

By Michael McLuhan

The Grey Bruce Coalition for Peace and Justice presents **Navigating Your Local Food Network** on Saturday September 22nd starting at 1pm at the Owen Sound Library with **FRESH**, the movie which celebrates the farmers, thinkers and business people who are re-inventing our food system worldwide. At 2:30, *Sun Times* columnist and local food maven **Anne Fin-**

**lay-Stewart** will be on hand to introduce several of our area's food producers. From honey to vegetables; beef, lamb and pork to local beverages; producers of a variety of local foods will be on hand to answer your questions. At 3:30, **Sarah Elton** CBC food columnist, journalist and writer who focuses on food and agriculture, science and sustainability, and author of *Locavore*,

the national bestselling book about Canada's local food revolution, will speak to the issues raised in the movie, give tips on how to navigate your local food network, and answer questions. Everyone welcome. Be a force for change! For more information contact [michael@michaelmcluhan.com](mailto:michael@michaelmcluhan.com). **■**

# Georgian Bay Bobbin Lacemakers

By Ronda Tanfield

The Georgian Bay Lacemakers are hosting their annual Bobbin Lace Retreat, September 25<sup>th</sup> – 27<sup>th</sup> at the Owen Sound Farmers' Market building. Lacemakers from all over Ontario are joining us for bobbin lacemaking, two lace workshops, delicious lunches, raffle table, shopping for lace making supplies and lots of fun and fellowship. If you are a bobbin lacemaker and would like to join us, please contact Shirley Dickson, at 519-376-3789 or email shirley2810@yahoo.com to register.

What is bobbin lace? Lace was made by hand in the 16<sup>th</sup> – 18<sup>th</sup> centuries throughout Europe and the British Isles by braiding and twisting (never knotting) thread wound on bobbins and worked on a pillow, using pins to hold the lace in place. With the industrial revolution, bobbin lace began to wane, as lace was made by machine. If you are curious and would like to see bobbin lace being made in the traditional way, we encourage you to join us for our open house during our Retreat on Wednesday and Thursday, September 26<sup>th</sup> and 27<sup>th</sup>, from 1:30 to 3:30 p.m.

The Georgian Bay Bobbin Lacemakers are currently a group of 17 members, including three men, from advanced lacemakers to beginners. Bobbin lacemaking is an art that keeps your mind active and your fingers nimble. We meet every Monday afternoon and new members are always welcome. If you are interested in learning bobbin lacemaking, and would like to join us, please contact Jane Dobinson, at 519-376-7309, email janed22@rogers.com.



Jane Dobinson

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## Pratlie Oaten

September 30

12 - 5 p.m.

- ✖ Sample "Pratlie Oaten" and local food
- ✖ Stroll through Moreston Heritage Village
- ✖ See pioneer demos and shop for Celtic-inspired crafts and artwork
- ✖ Enjoy Irish Potato Printing and a Scavenger Hunt in the Village
- ✖ Tour Morland Place and Gardens

### New fall exhibits open!

*RE: Thinking the Past & From Forest to Furniture*

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# Walk, Pray, Water

## 1000 Prayers for Water



Poster Design by Kylesierens.com

Photography by Tereasa Basaraba

Join us for an inter-faith gathering to bless and protect the planet's water through prayer. Meet at the 6<sup>th</sup> St. N changehouse at Sauble Beach at 10:00 am for a water blessing ceremony. Bring your prayer beads and we'll pray for the world's water as we walk. Pot-luck vegetarian lunch (bring plate, cup, fork, chair) at 12:30 pm at the changehouse.

Saturday, September 29<sup>th</sup>, 10:00 am to 1:30 pm

Call Sat Dharam Kaur (519) 372-9212 for more information.

# Thank You Vi

It was with great sadness that I heard about the passing of Vi Bland. In the nineties, I was a journalism student with an interest in the Owen Sound music scene. I started writing articles on upcoming concerts and CD releases for Mosaic Magazine (which was more like a newspaper back then). Vi didn't have email at the time, so I would drive to Durham, with my typed out papers, and hand deliver them to her in her back room print shop. She was friendly but very business minded, so our exchanges were brief. I profiled just about every musician in town and Vi printed them all. Vi cared, really cared, about music, arts, poetry and theatre. It was her passion. Her legacy. I am so happy that Mosaic goes on, and is still available for free, throughout Grey and Bruce. "Ars longa, vita brevis" - Lori Ross

Back in the early 90s, I would take my camera and note book to local live music hot spots like the Sing Out Café in Durham and other far flung outposts. A retired TV journalist near Elmwood would develop the film which Vi or I would pick up. I would meet her in Dornoch (she lived near there) and hand her my typewritten or sometimes handwritten stories. She was always such a patient person, ready with a smile, making beginning writers like me feel appreciated, even though some of those stories were not written that well. She was interested in people, interested in their stories and genuinely cared for her writers. She was an old time publisher, the kind who had time, was appreciative, but could be hard hitting when needed. I will miss her a lot. - Jon Radojkovic

Vi Bland has made us all an integral part of the cultural MOSAIC of this region. As a contributor for twenty years, I have always felt my own small part of the whole. Vi gave encouragement that I create a monthly piece, writing about Indomitable Spirits, sharing the life stories of such unsung heroes as a woman who freely offered her surplus vegetables by the highway roadside. It was our running joke that I wanted to feature Vi, which always caused her to shrug and laugh. She surely was the keynote Indomitable Spirit in creating and carrying MOSAIC for twenty years, this publication that has sparked so many creative initiatives. - Dyan Jones

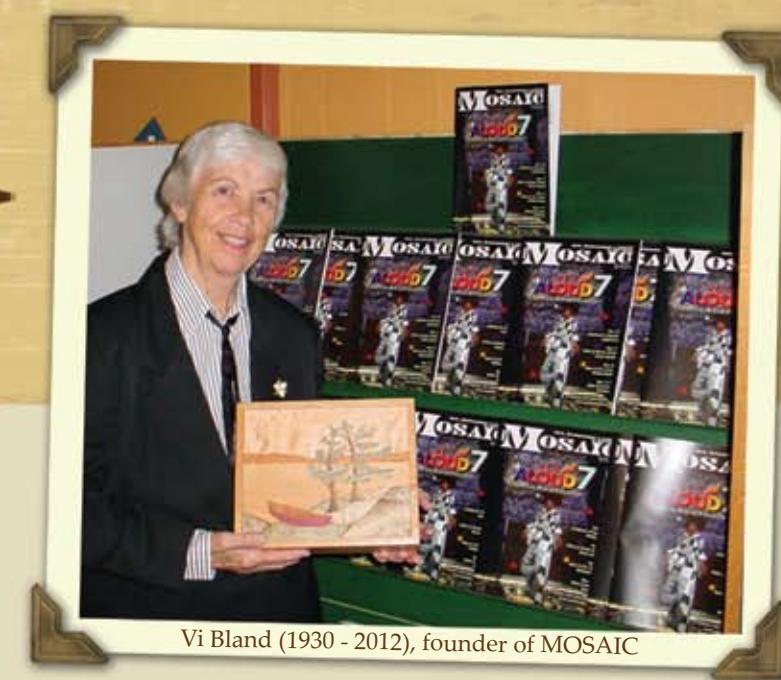
Vi was such an active and vital woman, passionately committed to the arts and an incredible ambassador for Theatre Collingwood. She really cared about helping artists and companies to continue to thrive in rural Ontario.

- Irene Thomas

Although we never met, Vi Bland connected all of us in every arts discipline. She was a remarkable unifying presence. - Stephen Hogbin

I contributed many articles to MOSAIC over the years and Vi was always encouraging and welcoming. - Brent Jeffries

Vi was an amazing visionary for the arts in our area. And thanks to you, her vision continues and blossoms as *Mosaic* meets and challenges our times. - Judy Beth Armstrong



Vi Bland (1930 - 2012), founder of MOSAIC

When I moved to Owen Sound ten years ago, Vi Bland was one of the first and most memorable people I met. We had many conversations about this area and it was a treat for a newcomer to have access to her knowledge. I will always remember Vi's passion, insight and love for Grey-Bruce. She will be missed. - Anne Mollon

Vi's spirit lives on in all of us. - Catherine Macleod

I didn't know Vi, but I know what an important person she was for our Grey Bruce community, and for women. - Colleen Purdon

Vi would always give me a hug when she delivered my MOSAICs. This is a great loss to the community. - Patty Marr

I approached Vi Bland with a tattered journal of scribbled stories and snippets of facts with a question. "Could you format this if I prepared content?" She answered without hesitation, "Yes!" Two weeks later, I brought my manuscript to her office. Two days later she had entered it into her computer. She printed it out and sent me home with it. "We need to finish this up in two weeks," she said. "I have a paper to put out. Read and edit it." After sending me home more than once, Vi completed the formatting with image design and book layout. If the quote, "It takes a village to raise a child" is true, then it takes individuals with networking passion to complete a project and put it into print. When I asked Vi for her bill, she said, "It's a donation to your work." She was not only a skilled editor, mentor and publisher, she had a gracious heart for all that was good. - Donna Mann

Vi was a dear friend of the Grey Bruce Writers. We will miss her vibrancy and her passion for life. - Lynn Wyvill

An analogy come to mind to express my feelings of Vi Bland...Vi seemed to me to be like a welcoming lighthouse shining her bright, energetic beacon on all aspects of our literary world through Mosaic, so that we could each see the beauty and share in the endeavours of our artistic talents and make the world a more beautiful place. - Linda Thorn

No matter how busy, no matter what printing problem was nipping at her heels, Vi would not let me leave the premises without having a chat about our part of the world. Her interests were many and varied, but the subject of music never failed to surface. As we talked, I never failed to notice, with amazement, the floor-to-ceiling display of MOSAIC front covers, month after month, year after year. Vi created a cultural history of Grey Bruce. I miss her - Marlene Markle