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MOSAIC

AUGUST 2014
VOL. 22 NO. 2

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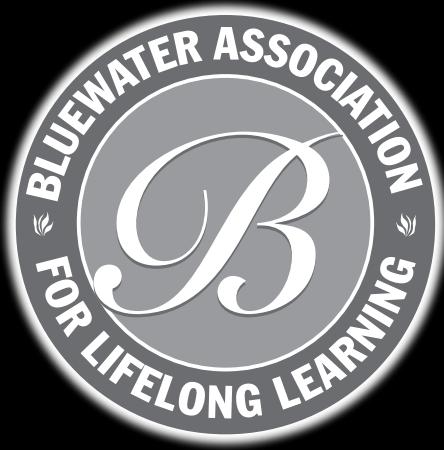


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Photo by Ron Berti

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Photo by Dr. Stew Hiltz

January 8 – February 12, 2015

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MOSAIC

Arts, Entertainment & Lifestyle

August 2014 Vol. 22 No. 2
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

Transformation. That's the flavour of the month. We begin with the simple magic of turning a field of greens into the perfect summer's pesto. We celebrate the emergence of new young visual artists. And we report the disappointment of a cancelled music festival we've supported for its short run of three years. Change is in the air. Politics. Community. Economy. Environment. Art. Music. Agroecology. Upwards. Downwards. Sideways. *Plus ça change, plus c'est la même chose.* Harbour nights. Sweetwater days. Summerfolk weekends. Swimming in the secret places. And then there's sex, scandal and suffering in Flesherton... We've got lots to do in this issue of MOSAIC. And lots to think about. Butterflies really do create tsunamis—may the Monarch butterfly return. We've got the power to be part of the transformation right here, right now. Take this summer by one hand and your issue of Mosaic in the other, and make this August the best one ever.

Maryann

Streets Alive! BUSKERFEST

Carolyn Bigley

Owen Sound Streets Alive! Buskerfest – an amazing fusion of sights, sounds and memorable moments – is back. Presented by the Owen Sound Downtown Improvement Area (OSDIA), the event will provide a combination of local grassroots performers and professional street performers, including unbelievable aerial acts, an impressive stilt walker and amazing feats of precision.

A preview presentation of Streets Alive! Buskerfest will take place Friday, August 8 from 7:00 pm to 8:30 pm at Owen Sound City Hall Square. On Saturday, from 11:00 am to 4:00 pm, the excitement will take place in the 900 block of 2nd Avenue East between 9th and 10th streets. Dianne Mattice, OSDIA Marketing & Promotion Committee Chair said, "this year's performers are a combination of audience favourites and new acts. We will be bringing back Look Up Theatre, Ryan Opar and Ezra the Stiltdancer. New this year is The Fire Guy performing on skateboards and using flaming hoops. And, a special treat from New Zealand is Shay Horay, the Famous Rubberband Boy." Mattice went on to say, "a festival of professional street performers is still new and unusual for Owen Sound, but it's actually a very old art form that dates back hundreds of years. The OSDIA believes it's a great way to draw people downtown and showcase all the terrific things downtown Owen Sound has to offer."

There is no admission for either Friday night or Saturday, but it's hoped that the audience will show their appreciation to the performers by tossing a Tooney or two into each of their hats. For more information contact the OSDIA at (519) 376-9225 or email admin@downtownowensound.ca. 

Making Owen Sound a Blue Community

Liz Zetlin and Louise Jarvis



A Blue Community recognizes water as a human right; promotes publicly financed, owned and operated water and waste water services; and bans the sale of bottled water in public facilities and events.

On July 7th, grandmothers Liz Zetlin, Suzanna Suchak, and Susan Shank proposed that City Council make Owen Sound such a community. "The United Nations and Canada already recognize water as a human right, so it makes sense that Owen Sound does too," said Liz. We're fortunate to live in the Great Lakes region, with abundant water. We think it will always be here. But scientists are now saying, "the Great Lakes could be bone dry in 80 years." It could happen here, in the lifetime of our grandchildren.

Water is a public good and the responsibility of all. Decisions about our water should be made by the public, not private corporations. "We are connected to our community by the water we drink," said Susan Shank. "Our society has lost this connection because we drink bottled water from different countries and cities. Let's start making this connection again. We trust that you, who we choose to represent us, will also take the long and wide view on this issue," said Susanna, "for it will leave a lasting legacy for all our grandchildren, for many generations, here and downstream. Let us be of One Good Mind. For we must answer to them."

As Susanna passed tobacco bundles to each of the Councilors, OSSIA, Owen Sound's community choir, sang "Nibi," an Anishinabe water song: *Water, we love you. Water, we thank you. Water, we respect you.* Council referred the recommendations to committee to return a proposal to Council, in the spirit of the Blue Communities initiative. For more information: www.canadians.org/bluecommunities. **ℳ**

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UPDATE from Santa Fe Gallery

Lin Souliere

A Sense of Place, the works of artists Sharon Barfoot and Lazarus Ioannou continues in the Main Gallery on the Second Floor at Santa Fe until August 12. On August 16, Saugeen Artists Diversity opens (reception 2:00 to 4:00pm) with the works of nine artists: Bev Morgan, Tina Revie, Jose Holman, Cindy Matthews, John Matthews, Janet Main, Kathie Wright, Susan O'Brien and Jane Jacques. The exhibit will show just how diverse this group is with a variety of mediums, subjects and approaches. This show continues until September 27 in the Main Second Floor Gallery.

Drop by and check out the other artists in the Corridor Galleries. Anita Penman, from Purple Valley, has sensitive watercolours on display showing glowing colours, personal subjects and a new technique of watercolour batik. Stuart Burgess, from Lion's Head, has acrylics on board and canvas, with tulips and forests and bison surrounded by pattern and colour creating his unique style of work. Patti Waterfield paints in oils on canvas and expresses her sensitive love of nature. Lots more to look at or even buy at Santa Fe Gallery (828 Third Ave East, Owen Sound) which is open Monday to Friday, 9:00 to 5:00, and Saturday 9:00 to 1:00. More information at www.dragonflyridge/santafegallery.ca or (519) 416-1007. **ℳ**

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Leith Summer Festival

Mary Reynolds

Leith Summer Festival, under the auspicious leadership of Artistic Director Robert Kortgaard, is presenting another exciting series of summer concerts in the Leith Church which was built by Scottish Presbyterian pioneers in 1865.

The wonderful Italian piano duo, **Alessandra Ammara** and her husband, **Roberto Prosseda**, arrive in Leith for a performance on Sunday, August 10 at 2 p.m. Roberto is known as a composer, music historian (Mendelssohn is a specialty) and concert pianist of skill and emotion. Alessandra attracted attention in the musical world by succeeding in major international piano competitions including the Van Cliburn in the USA. Their solo and duo piano concert at Leith will include Chopin's Preludes, Schubert's Fantasy in F minor for 4 hands, and the only existing piece for four hands by Chopin: Variations on a theme of Moore.

The festival closes with other audience favourites, **Patricia O'Callaghan**, soprano, **Andrew Downing**, bass, and **Robert Kortgaard**, piano on Saturday, August 23 at 7:30 p.m. Their program features songs

of Leonard Cohen and others. Patricia, a frequent performer at Leith, is often heard on CBC and with the Gryphon Trio. Her musical collaborators include Andrew Downing, a double bass player, cellist, composer and educator, and Robert Kortgaard, a pianist of choice for many singers and musicians.

Tickets are \$25. and are available at The Roxy Theatre in Owen Sound. Contact (519) 371-2833 or 1-888-446-7699 for more information.

Other events at Leith Church this summer include an **Anniversary Service** and **Lunch under the Oak** on Sunday, August 3, at 11 a.m. The guest preacher is the Reverend Ted Creen, formerly of St. Andrew's Presbyterian Church, Owen Sound, with the Reverend Heather McCarrel officiating. An **Outdoor Country Market** with seasonal produce, local crafts, writers and visual artists, a Second-time Round booth, and refreshments will be held on Saturday August 9 from 10 a.m. to 3 p.m. Once a month on a Tuesday evening at 7 p.m. (Aug. 12, Sept. 9, Oct. 14, Nov. 11 and Dec. 9), local musicians gather for a **Fiddle Jam**. Musicians and listeners are all welcome for an evening



Alessandra Ammara and Roberto Prosseda of toe-tapping fun!

The Friends of Leith Church open the Leith Church on Sunday afternoons from 2 – 4 p.m. in August. They are on hand to describe the church's history to visitors who come to see the 149 year old church and to visit Tom Thomson's grave in the adjacent churchyard. Visitors are always intrigued by the box pews and raised pulpit. The lovely stained glass window depicting the Holy Family was featured on the 1997 Canadian Christmas stamp. At the back of the church is a bronze bust of Tom Thomson by the Wiarton sculptor, Murray Cathcart. For updates and other events, check leithchurch.ca or www.leithfestival.ca. ☐



The SOLDIERS of Song
A Tribute to the Dumbells By Jason Wilson
Presented by The Roxy and Bishop House Museum & Archives
September 5, 2014
7:30pm \$15-\$30



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Thursday, October 2, 2014

THE BEACH PARTY BOYS
Thursday, October 16, 2014



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AGROECOLOGICAL PEST MANAGEMENT

Thorsten Arnold

Agroecological approaches to farming try to embed agriculture within the surrounding natural environment. In the past, farmers generally had no other options. But with increasing technology, humans started adapting landscapes to farming rather than farming to landscapes. Since WWII, this process has accelerated and resulted in the re-design of our environment to an unprecedented extent. It created vast barren landscapes of monoculture crop production where few other ecosystem services still exist (like water retention and providing habitat for plants, animals and insects).

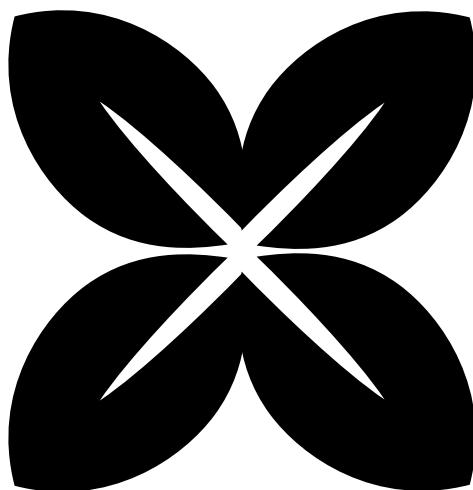
Agroecology seeks to find a new balance between nature and technology and re-create living landscapes. Compared to the 20th century, modern insecticides are much less dangerous to vertebrates – birds, mammals, and farmers. They can be applied to plant seeds and make the complete plant

permanently toxic to insects. In part because crop insurance requires it, farmers use these pre-emptively (according to OMAF, 95% of corn in Ontario is pre-emptively treated with a Neonicotinoid). The result is an agricultural landscape rich in deer and raccoons, but with hardly any insects or the birds that feed on the insects. Unfortunately, pesticide companies are paid by the quantity of chemicals they sell, not by the acreage they protect from pests. That's kind of like paying your drywaller by the amount of mud he uses, not by the area he finishes.

A few young ecological farmers who collaborate as the Grey Bruce Centre for Agroecology Cooperative seek alternative strategies to pest management. We have invited Dr. Fulvio Gianetto to teach a one-day workshop on agroecological pest management. Until Mexico privatized its agricultural research, Fulvio helped small

farmers to manage their pests without spending money by buying inputs. He combines cultural methods (crop rotation) with "soft" repellent methods, e.g. plant teas that make crops taste yucky to pests, and "hard" biopesticides that farmers can make by themselves from common weeds or bugs. During this summer, Fulvio is working for ecological farms in Ontario and offers workshops in which he shares the techniques he has developed for our climate, crops and pests.

On Saturday, September 13, Dr Gianetto will offer a one-day workshop at Persephone Market Garden close to Hepworth. If you have a particular pest that you are struggling with, get in touch and we can send the information to Fulvio so that he can tailor the workshop to our local needs. For details and registration, please visit www.gbcae.com/workshops.html. 



**NEXT
GENERATION**
OWEN SOUND ARTISTS' CO-OP

THE LEGACY GALLERY

hosts the work of seventeen emerging young artists for the month of August

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UPDATE: LEGACY PROJECT at the Owen Sound Artists' Co-operative

by Morag Budgeon



The past two years I have been working with local youth artists while managing the Artists' Co-op Legacy Project. Courtesy of the Ontario Trillium Foundation, this endowment allows us to promote and encourage art among the youth of Grey Bruce. The learning curve I have experienced has been extremely gratifying. We have so much varied and incredible talent in our scenic region! April 2015 will see the end of this grant, but I hope to take the information we have gathered and create ongoing stimulating opportunities for our young artists.

Projects within our Legacy Project include workshops for senior high school students which allow them to learn from professional artists; a high school juried art show; mentorship; a repository for unused art supplies to pass on to our youth (Artslink); and, my favorite, the Next Generation group of artists.

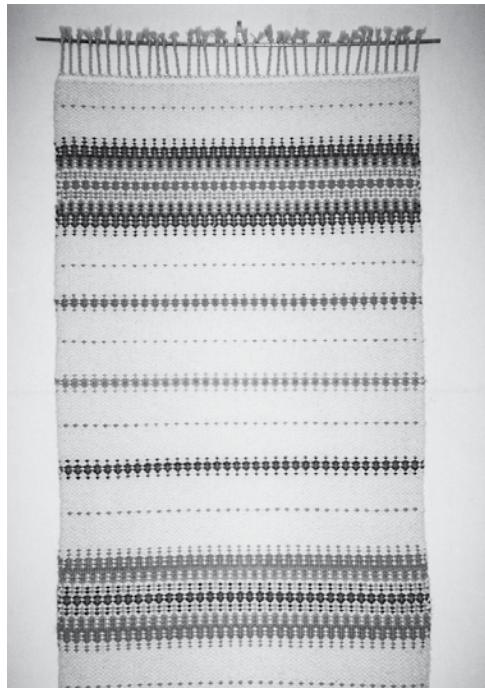
Next Generation allows the work of untried and established artists, aged 16 to 29, to hang side by side in a safe and nurturing

atmosphere. Seventeen young artists show their fresh work in a multitude of mediums: acrylics, oils, printmaking, scratch art, jewellery, clay, graffiti, bookbinding, multi media, flint knapping, stained glass and photography. Their work creates a remarkable gallery experience.

We welcome Susan Sparks to our membership at the Artists' Co-op. Susan works in textiles; she weaves and knits striking items to wear or enhance your home décor. She has been making since graduating from the Ontario College of Art and brings with her years of creative experience.

We are fortunate to host two guest artists for the month of August. Ming Wu, a seasonal Southampton resident, will be showing her lovely sterling silver jewellery. John Kaandorp will exhibit his visual art, with ethereal paintings that create a sense of memory and longing.

Located in downtown Owen Sound, the Artists' Co-op is open Monday to Saturday, 9:30 to 5:30, and Sundays in July and August from 12 to 4. **M**



Weaving by Susan Sparks

Citizen Scientists Wanted

Thorsten Arnold

Anecdotally, many areas of Grey Bruce still remain havens for native pollinators. These insects are in a rapid decline elsewhere in Ontario and across North America. Reasons include the pre-emptive use of systemic pesticides in modern agriculture as well as in garden centres, loss of habitat in a monoculture landscape and diseases that are imported from other continents. Systemic pesticides make the whole plant toxic to insects, which is good for the grower but not so good for the insect ecosystem and the birds that feed on them. Birds have advocates and people that observe them. But no one looks at the state of native pollinator insects or even knows about them. We cannot even put numbers to what is happening to them, for supporting the claim that our healthy environment offers a refugium to rare insect and bird species and a repository for insect biodiversity.

The Grey Bruce Centre for Agroecology (GBCAE) Cooperative and the Grey Sauble Conservation Authority have partnered for a project to monitor our native local pollinators. This citizen science project needs YOUR help for insect observation and counts. We ask people to regularly observe flowers for 15 minutes and count the type and number of pollinators. Participants would also describe weather conditions during observation and the surrounding landscape. In addition, we will carry out a squash bee count across Southern Ontario, in partnership with many ecological farmers who have supported this project from the start. The TD Friends of the Environment has graciously supported us further, so we can supply you with print materials, including a simple insect and pollinator plant guide. More information can be found at www.gbciae.com/pollinators.html. If you are interested or have questions, please contact us at info@gbciae.com. The GBCAE cooperative is a network of local ecological farmers. We support each other in applying agroecological principles and methods, and share our knowledge in workshops, presentations and talks. For more info, please visit www.gbciae.com. **M**



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Lin Souliere (Gallery Director) and Carl Bell

JULY 19 TO AUGUST 12

A Sense of Place

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2:00-4:00, Saturday August 16: Opening Reception

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linsouliere@gmail.com www.dragonflyridge.ca

Local Swimming Holes

Barbara MacKay

(This article is excerpted from *Steal this Trail - a Digital Guide to 20 Amazing Hiking & Back Road Adventures in south Grey County and the Beaver Valley.*)

The **Flesherton Pond** provides safe, unsupervised family swimming with a sandy beach, portable toilets and a picnic pavillion with tables. The water is tested each Thursday and the pond is posted on Friday if bacteria levels are found to be too high for safe swimming.

The **Lake Eugenia public beach** provides a safe place to swim for children and adults. Trees providing shade and a wide shallow swimming area make it especially welcoming for small children (follow Canrobert Street East from Grey Road 13 in Eugenia, to the Boat Launch/Public Beach Parking Lot).

For those more adventurous or seeking the proverbial country swimming hole, there are many nice places on the **Beaver River**, such as at the canoe access point just north of Kimberley, left off

Grey Road 13 (you'll see a "water access" sign at the entrance).

Also on the **Beaver River**, and perhaps less visited, is a spot below the old Bailey bridge where Grey Road 30 turns south after leaving Grey Road 13, just south of Kimberley. Where the road bends there is a track straight ahead, with a vehicle barricade. Park at the barricade and walk the track, crossing a branch of the river and then, at the river itself, there is a pool (with a bit of a current) that is deep enough to dip in.

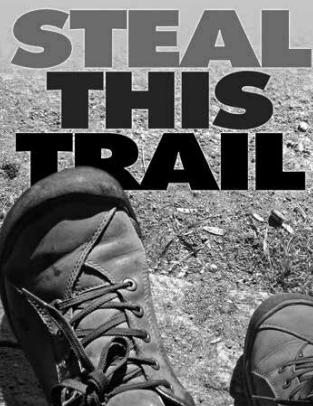
Slab Town swimming is located at GPS coordinates: Latitude 44.52013 North/Longitude -80.46652 West. First turn south of Grey Road 40 on Grey Road 13; you'll cross a charming old single land trestle bridge to reach this local favourite swimming hole on the Beaver River with a small falls

and pool created by slabs of concrete in the river. Note: not for small children.

The Grotto in the **Feversham Gorge** is possibly the ultimate personal swimming hole, east from Flesherton on Grey Road 4 to Grey Road 2 (one road east of Maxwell) turn left, just before the village of Feversham turn. There is a parking lot on the left (west) side. Not much bigger than a decent-sized swimming pool, it has 20-foot cliffs on one side, a small waterfall on the other, gurgling rapids feeding into it, a rocky bottom and clean clear water shared only by trout. Cedar and hardwoods surround it. It's the sort of magic place you expect to find a wood nymph taking a dip. The only problem is that the water is spring-fed and cold even in late summer.

Like the Flesherton Pond, swimming is sometimes

Your Guide to Amazing Hiking & Back Road Adventures
only 90 minutes northwest of the Greater Toronto Area



Barbara MacKay

available, depending on the e-coli levels, at **Markdale Rotary Park** and **Durham Dam**. Water safety signs should be posted visibly at these municipal swimming areas and sometimes also posted to the municipal web sites or the Grey Bruce Public Health website (Durham Dam is in West Grey; Flesherton and Markdale are in Grey Highlands).

At the DURHAM ART GALLERY

Ilse Gassinger

D/A
Durham Art Gallery

Imagined Existence: Tanya Love and Rui Pimenta see vast, universal truths implied in the smallest, most delicate living forms. Both have developed their own approach to their artistic media, each embracing delicacy and unpredictability in their rendering of light, shadow and transparency in abstract forms. Using sustainable and innovative materials including milk paint, beeswax, ink, plant based pigments and an array paper fibres, Tania Love's work emphasizes the need for tactile, quiet art that reconnects us to nature and slower rhythms. Rui Pimenta creates colourful abstract paintings that incorporate light and depth and transparency in a way that is completely surprising and joyful.

Unfolding Stories: Vibrant colours and intriguing textures create first impressions that draw people to Supria Karmakar's beautiful encaustic mixed-media work. Rich with symbolic imagery and full of whimsy, each of Karmakar's mesmerizing artworks unfolds a story that delights and provides insight into the artist's musing about life's journey, emerging from Eastern and Western cultures coming together.

Both shows are on display until Sunday, September 7. The Durham Art Gallery is open Tuesday to Friday from 10 to 5, Saturday, Sunday and holidays from 1 to 4, and Thursday evenings from 7 to 8. Located at 251 George Street East in Durham, for more information contact (519) 369-3692 or info@durhamart.on.ca or www.durhamart.on.ca. 

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AN EVENING WITH THE RIGHT HONOURABLE PAUL MARTIN

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For more information contact Aly Boltman
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COMMUNITY FOUNDATION GREY BRUCE:

Drinking the Community Kool-Aid

Aly Boltman



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In June, the Healthy Communities committee invited me to attend what I casually referred to as a "conference": the Tamarack's *Community: Programs and Policies*. Four days of meeting intriguing people and coming back brimming with new ideas? You bet I said yes. I quickly learned this wasn't a conference in the classic sense - instead, it was one long warm and fuzzy conversation in a park and the closest thing to a revival I've ever experienced.

People came from as far as New Zealand to drink from the community Kool-Aid. I will admit there were times when my comfort level was challenged, which is usually a sign that I'm learning something and altering the lens through which I see the world. I won't lie; if I had heard the words reciprocity, gifts, generosity, or reframe one more time, I may have gone and done something totally anti-social like put on headphones or jump ahead of someone in the buffet line. But I didn't. And I'm glad I was able to put aside my personal biases long enough to learn some things.

Tracey Robertson from the Ontario Trillium Foundation led a session about their design lab for a specialized program called the Future Fund to help develop youth social entrepreneurship. The Ontario Trillium Foundation (OTF) is an agency of the Government of Ontario and Canada's leading grant-maker. Through this pilot project, they reshaped the concept of "granting" as we know it. Youth and cutting edge mentors from across the province were invited to spend three days together to try to define what youth entrepreneurship and social innovation was while throwing out the rulebook, the rubrics, the standard applications and expectations that come from a typical funding platform. Working with visual design briefs and less-than-strict reporting guidelines, they funded youth social entrepreneurship initiatives across the province for three years to the tune of four million dollars. The projects are still underway but the initiative has linked youth who had nothing but ideas and enthusiasm with experienced state of the art business mentors, professional think tanks, ongoing support and capital funding. Imagine the possibilities...

Peter Block's comment that we, as community builders, need to stop asking people for "input", keeps ringing in my ears. He tied this seemingly inclusive process to the culture of colonialism. I am

a life-long seeker of input because I really care what other people think. This new approach was troubling to me. And in practice, especially on a municipal, provincial, or federal level, I can see how difficult it will be to *reframe* this practice, so to speak. But to quote Sherri Torjman, we need to learn to "co-construct policies" instead, and have ongoing community conversations to effect positive change in community.

And then there were Al Etamanski's six ideas for survival against the current, which I definitely need to write down and start carrying around somewhere in my already exploding purse. 1) Don't underestimate the power of imagination. 2) Be in love with your work. 3) Find the "free space" in your institution, organization, or your life to bring your goals to fruition. 4) Breathe moral oxygen. 5) Work together. 6) There's always room for one more in the canoe.

So now that I have also drunk the community Kool-Aid, I am seeking out donors to start or build specific funds to help ensure some great community projects come to life that are rattling around in my head, such as a small business capital or seed funding endowment fund to aid single parents. This could be facilitated through a partnership with the Business Enterprise Centre serving all of Grey Bruce. And then there is the hope for a new poverty reduction fund with some start-up funding from The United Way that needs more support to put words into action. I'm also excited about the new Rogers TV program I'm launching in the fall that will focus on local philanthropy and sustainability for non-profits and charities. And of course, the Right Honourable Paul Martin will be joining us September 24th to talk about his inspiring work in philanthropy, including his Foundation's Aboriginal Youth Employment Program (AYEP). The list goes on. Admittedly, I'm still absorbing everything through the eyes of someone who's fresh to a position and wearing a new set of new prescription glasses. But one thing is clear: we have more work to do as a community to be our very best. And in the coming years, I hope you'll join me in that work.

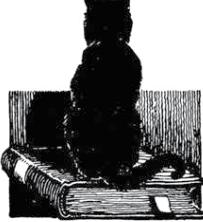
Aly Boltman is the Executive director of Community Foundation Grey Bruce.



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BUFFY AT SUMMERFOLK

James Keelaghan

When my older brother and sisters started spending their pocket money on albums, music began to change in Mum and Dad's house. My parents lost control of the playlist. West End musicals and the Clancy Brothers gave way to Joni Mitchell, Neil Young and Led Zeppelin (not all the Keelaghans were folkies).

I would have been 10 or 11 years old when I first heard Buffy Sainte-Marie. I'm pretty sure the song was *Universal Soldier* and I am certain it was my sister Cathy who did the introductions. Buffy has been with me, one way or another, ever since.

Her songs were part of the soundtrack of my geography. Her prairie songs were my favourites—*Indian Cowboy*, *Piney Wood Hills* and her most haunting song *Qu'Appelle, Saskatchewan*. They were an essential part of the mix tapes I'd make to survive long drives across the plains.

Buffy was born in the Qu'Appelle, a breathtakingly beautiful river valley north of Regina. The valley is deep and wide, with cool water and poplar trees. Seven First Nation reserves sit beside the river from its headwaters to the Manitoba border. Buffy was orphaned as an infant and went to live with relatives in Massachusetts but the valley never left her. In her haunting song about the place, she pleads, "Take me back to where I belong," among the coulees and cut-banks of the Qu'Appelle Valley.

She studied Oriental Philosophy, graduating in the top ten of her class. When she wasn't studying she was writing songs and performing at the University coffee-house. Buffy started out like most singer-songwriters, travelling alone, a voice and a guitar. She was part of the Yorkville music scene in the early 60s, playing the Purple Onion and rubbing shoulders with Neil Young, Gordon Lightfoot and Joni Mitchell.

She moved from coffeehouses to festivals to concert halls. While she was having success as a performer, her songs were doing even better. That was the way she wanted it. She's frank about the fact that writing is her reason for being.

Until It's Time for You to Go has been covered by Elvis, Jim Croce, Roberta Flack and at least 50 others. *Cod'iné* was recorded by Courtney Love and Janis Joplin.

A whole new generation came to know her in the five years she was a regular on Sesame Street. She wasn't just singing and playing guitar either. She taught Big Bird about breastfeeding on international TV, a big deal at the time.

But while she swims outside the mainstream, she still has Juno awards, Grammys, a Golden Globe. She even has an Oscar for the



THE 39TH ANNUAL MUSIC & CRAFTS FESTIVAL
SUMMERFOLK

Buffy Sainte-Marie

song *Up Where We Belong*. She feels, "As you grow you hang onto what was always great in your art and it just enhances whatever is coming up next."

Buffy's shows are energetic and dynamic. She'll be coming to Summerfolk with the band that has been with her since 2008: Leroy Constant-Cree from York Factory on bass and vocals, Lakota/Ojibwe guitar legend Jesse Green and Ojibwe Mike Bruyere on drums and vocals (and if we're lucky, footwork). "They've got the energy I need," says Buffy, "for driving songs like *Starwalker* and *No No Keshagesh...* what I sing about and where a lot of my songs originate is a world they know too: the realities of Native American passion, love, tragedy and music."

Now into her 6th decade on the music scene she's not showing any signs of slowing down. She's in the studio recording a new cd for release in 2015.

Buffy Sainte-Marie is joining us at Summerfolk for the first time. She'll play Saturday, August 16 on the Amphitheatre stage at 10pm. She will also be doing a workshop named "I Fight for Life" on Sunday August 17.

Visit summerfolk.org for information, schedules, office hours and tickets or call 1-888-655-9090.

James Keelaghan is the Artistic Director of Summerfolk.

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Earthbound in Red Bay

Judy Larkin

Earthbound Gardens is located at 14 Head Rd., Town of South Bruce Peninsula – or as we like to refer to it, "Beautiful Downtown Red Bay." Welcome to our story! It started out as just a cottage on five acres of land, located in one of the most beautiful spots in Ontario – our little piece of heaven. The almost 100-year-old house looked like a very promising "fixer-upper" – bats and all! The fields surrounding the house lay fallow, "empty" fields filled with weeds...and butterflies, dragonflies, snakes, frogs, mice, rabbits and birds. It was a rich discovery park for our six kids, their very own summer wonderland. This became a home.

The market gardening history of the property provided an excellent opportunity for educating our children on growing food, so the field was tilled, row upon row of vegetables were planted and the kids were only allowed to go to the beach after they'd finished weeding their row. As the crops grew and ripened, so did the their natural entrepreneurial spirit. The first commercial venture at Earthbound was the kids' vegetable stand at the corner.

And then we bought a greenhouse. The actual moment of decision seems to be a bit fuzzy – it involved a fine dinner with friends, and a bit of wine? Our original intent was to share this venture with like minded friends, our focus being on independence, sustainability and providing educational opportunities for our children. We were dedicated to passing on a respect for the land, a sense of community and an appreciation of nature.

The entrepreneurial spirit in each of us bubbled away – the potential that greenhouse held was just too good to ignore. We began to sell the herbs we were growing at the local Farmers' Market. As fate would have it, an ad running in the *Wiarton Echo* caught our eye – "Small Business Training for Women" – how perfect! Brenda and Judy quickly signed up for a program that opened up a world of possibilities for us. Women in Rural Economic Development (WRED) provided the skills and confidence we needed to take our business to the next level.

Our business grew. Judy and Brenda focused on growing and selling herbs, while

John grew the perennials and planned and planted the gardens. Our focus remained the same – sustainability, education, and play. Our business enterprise evolved with inspiration from friends. Frank introduced us to the wonder of lilies and convinced us that yes indeed, they were a good thing for us to grow. We started with four hundred bulbs and panicked. How were we ever going to grow and sell that many? We couldn't peer into the future and see that in a few years we'd be growing and selling eighteen THOUSAND lilies.

We discovered daylilies. Ross and Gabrielle quickly went from being customers to becoming our gateway into the wonderful world of daylilies, and the Ontario Daylily Society. We now have hundreds of different varieties, with an emphasis on Canadian grown and hybridized daylilies – including many of Ross's cultivars.

Bill brought us wildflower seeds and beautiful photographs of native plants from around the province. His seed collecting was just the nudge Judy needed to start building our collection of native plants. Work with the National Park in Tobermory inspired our "Don't Dig It on the Bruce" initiative. Susan decided that our garden already qualified as a Monarch Way Station and gifted us with a registration to Monarch Watch. Our monarch and butterfly education program began. Harriet thought the garden was a perfect spot for meditation and Yoga, Wendy agreed that it was perfect for Nia and BJ thought her Zumba class would have fun here.

And then came the music! We began with a once each summer garden party, with a live band, but that just left us wanting more. Now our Sunday concert series runs every Sunday afternoon in July and August. Friends like Gerry, and Rob, and Karen and Jan, have been playing here every year since we began. New friends, Al, Simple Folk, Assorted Affair, and Gordie Tentrees somehow made their way to us and the music goes on.

We've always believed that gardens are magical places. At Earthbound, we work with the magic that's already present – we just add the whimsical art pieces (garden sculpture, fountains, wind chimes etc.) to

help you see it too. There's a bench by the pond so you can count frogs and dragonflies, one in front of the butterfly garden to watch their comings and goings, and a quiet shady nook that you'll find to sit with friends. We want you to leave Earthbound Gardens with that well nourished feeling one gets from taking the time.

If you've visited our greenhouses and sales area, you'll know that we have a rather eclectic assortment of plants and giftware. We're always looking for something different, funky or shiny! Our goal is to grow interesting plants that will survive and thrive in our climate and add to the natural eco system. Our original values – sustainability, learning everything we can and having fun – are still at the root of everything we do. We'd love to share it with you!

Earthbound is open 9am – 5pm, every day in July and August. After Labour Day our hours are the same, but we're closed Tuesdays and Wednesdays. We close down the whole operation October 31 (a little sooner if Mother Nature insists). Our website has all of our events, concerts and some plant lists and is updated every two weeks. Check it out at www.earthboundgardens.com. **M**



In the mid-1800s, women's fashion demanded tiny waist-lines emphasized by floor length bell shaped skirts, held out with under-slips called petticoats, often with wooden hoops and stiffened horsehair crinolines. Some of the wealthiest women wore a dozen or more petticoats and had skirts in excess of six feet in diameter! By the 1870s, the desirable female silhouette began to change with the skirt fullness moving to the backside, rather than in the round. In order to achieve this look, young girls and women wore coiled wire birdcage-like structures tied to their waist under the skirt, called bustles. This framework supported the weight of the fabric and kept it from flattening and dragging on the ground and allowed for lots of draping and abundant decoration with flounces, ruffles, beadwork and trim. Some bustles were hinged and articulated to make sitting and moving easier; the bustle was considered a streamlined innovation by comparison to the full skirts of previous decades. Even women of the lowest economic classes would mimic the bustle effect by wearing sacks stuffed with straw under their skirts. Over the next 40 years the bustle remained an integral part of woman's dress, with the bustle elongating from a birdcage to more of a lobster-tail shape by 1890. But by 1905 the ideal silhouette had become long and lean; bustle-wearing fell out of fashion, disappearing completely with the popularity of the slim-line hobble-skirt styles of the pre-war era.

Spoke & Bustle is one of the oldest special events formerly held at the Grey County Museum site and is being held once again in Moreston Heritage Village, on August 9 from 10 a.m. to 5 p.m. This popular event celebrates our settlers and the days of steam power, chores and the crafts of yesteryear. "Spoke" represents the wheels on machinery and denotes the work traditionally done by men and "Bustle" represents the work that was historically done by women. This summer event holds a special place in the hearts

of steam enthusiasts throughout Grey County and beyond. Spoke and Bustle features various steam traction engines and motors, vintage tractors, hit-and-miss engines, classic cars and more, all evoking fond memories of days ago. Steam engine and antique farm equipment owners will be displaying and operating their restored pieces as well as Moreston's own 1921 Robert Bell Steam Engine. Step back in time with historic demonstrations such as tatting, spinning, cooking, and blacksmithing by costumed interpreters throughout the day. There will also be demonstrations using the portable saw mill, wringer washing machine, and the fanning mill.

Until Labour Day, visitors are invited to visit *Moreston Heritage Village*. Go at your own pace from 11 a.m. to 4:30 p.m. daily talking with our knowledgeable costumed volunteers about life in bygone days, or join one of our three guided tours (11:15 a.m., 1:15 p.m., 3:15 p.m.) through the Village with a Historic Site Interpreter.

The exhibit **EXTREME DEEP: Mission to the Abyss**, offers hands-on exploration of life at the bottom of the sea and features information on newly discovered life forms, thermal vents, close-up views of deep-sea research submersibles, and shipwrecks, including *RMS Titanic* until September 1. **The Legacy Project** is a sculptural installation promoting environmental responsibility. It consists of a life-sized, 25-foot long, killer whale skeleton sculpted entirely from reclaimed cedar and suspended above the audience. Legacy will remain on display until September 1

Grey Roots combines Museum, Archives and Tourism services under one roof and is located at 102599 Grey Road 18, just west of Inglis Falls and a few minutes south of Owen Sound. For information on any of the programs or services at Grey Roots, please refer to our website at www.greyroots.com or call (519)376-3690 or toll free 1-877-GREY ROOTS. **ℳ**

IN THE GARDEN OF THE METIS

story and photo by Ted Shaw

The long tree trunk had come ashore and was lying across the shingle beach near the water in the Ainslie Conservation Area on the east side of Owen Sound. For Don Williams, a frequent visitor to the forest, it provided the medium upon which he would follow his natural urge to carve. And over time as he quietly worked, various creatures of the wild emerged in the wood of the trunk.

He was very surprised one day to learn that his carving had been seen by others. Peter Coture, President of the Great Lakes Metis Council, had also come across the trunk on the beach, and recognised a typical aboriginal theme in the carving. A mutual agreement with Williams has led to the trunk being moved into the garden at the Metis Centre on 9th Street East in Owen Sound. There are more images to be carved out of the trunk which Williams will continue in the garden. Metis Secretary, Susan Schank said, "We haven't got a porcupine, we have got to do a porcupine!"

The trunk is about 30 feet long and tapers from a diameter of three feet at the base up to eighteen inches at the top. At time of writing eighteen different members of wildlife can be seen including Raven, Fish, Moose, Bear, Dragon Fly, Turtle and others. All are rendered in bright colours. At the wide end there is a Monk with out-reaching hands open to welcome all the creatures on the trunk. Just below this we see the portrait of an aboriginal. On the opposite end there is a verse from the teachings of Zen: "Zen is not in the Garden. But is in the making of the Garden." **ℳ**

Photo: Don Williams works on the trunk in the Garden.



Heritage

for Aly Boltman

it rocks you in a cradle of recognition
hovers just below awareness
the sense of a continuum
a something before informing
whatever's to come

there at the hectic nexus
of history kinship
identity community
culture and custom
rests heritage

capacious, yes, and generous
it accommodates time and place
suggests resonance rootedness
embraces art and stories and food
and the land on which you live

it forms the fulcrum on which
you balance your world
the lens through which you view it
it determines your alliances
apprehensions and taboos

some advise against it; say it is
best deemed a guideline not a rule
for at times it is misguided coercive
exclusionary and protectionist
and occasionally deadly

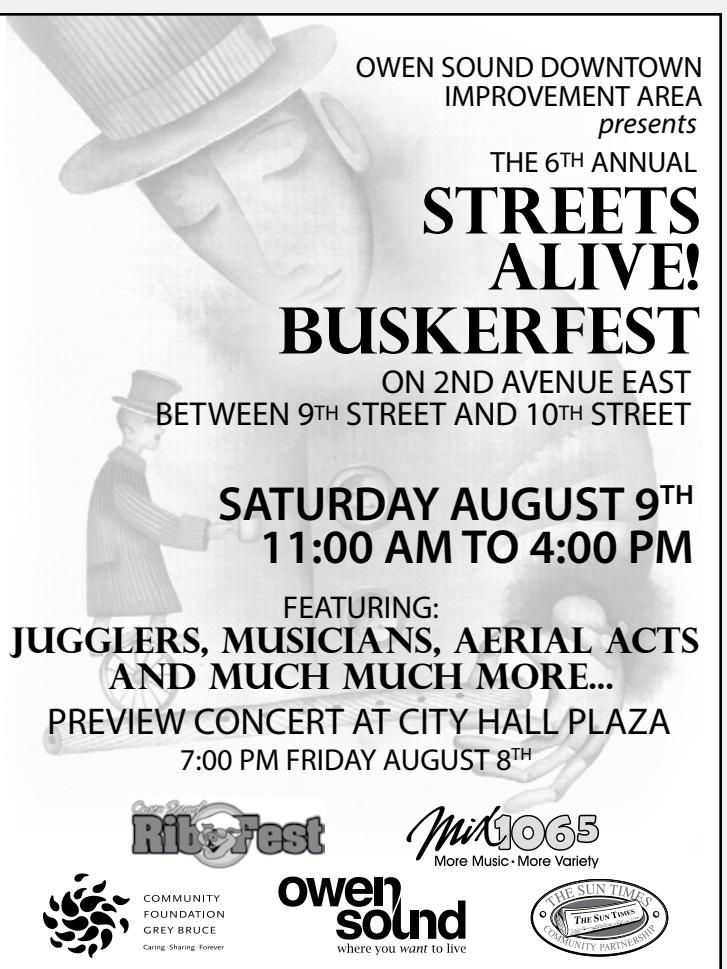
it should, they say, be viewed with as much
objectivity as you can muster
for it shapeshifts, its borders flex with point of view
what, for instance, do you see yourself
sharing with another?

skin colour? religion? gender?
perhaps race or nationality or ethnicity
socio-economics status war work
hometown language politics prison
familial relationship etiquette ancestry

but for all the pitfalls of heritage, its ambiguities
consider the consequences of its absence
the void when the past you hold in common
with others is stripped away
ponder the outcome of a people's broken heart

so let us applaud the tellers of their communities' tales
the seekers of what bids us not what divides us
the pullers-together not the rippers-apart
let us applaud the boltman from the blue
and her heritage-haunted heart

Written by Terry Burns, the Owen Sound Poet Laureate on the occasion of OSLT's volunteer appreciation and Aly Boltman tribute, June 16, 2014. Written under the auspices of OSLT's Owen Sound Poet Laureate Program, 2013-2015.



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WE KILLED

MUDTOWN

Josh Richardson and Kai Hulshof

"The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There's also a negative side." - Hunter S. Thompson

We're cancelling the 2014 Mudtown Music & Arts Festival. There's no easy way to put it. So, there it is. There weren't enough tickets sold - certainly not enough to justify the long hours our team put in, nor the financial risk. It hurts to do it, but we think it's the right decision.

In 2010, I wrote a letter which was published in the *Owen Sound Sun Times*. It criticized the local Summerfolk Arts & Crafts Festival for what I believed to be its narrow construal of the term "folk" and how I thought it was reflected in the festival's artistic programming. A series of replies and counter-replies ensued within the newspaper. At one point in the conversation, I was challenged to "put my money where my mouth is," as it were, and start my own festival. And so, the OTHERfolk Festival was born. OTHERfolk succeeded in connecting different people, artists and businesses throughout downtown Owen Sound. The festival grew. Our team grew. We expanded the number of artists and venues, and started to bring in bigger names - and took bigger risks. Last year it became the Mudtown Music & Arts Festival, expanding to two nights, and was credited by Now Magazine with helping "put Owen Sound on the musical map." And now, it's dead.

There are numerous challenges to building your own festival. There is the financing: finding sponsors, donors, advertisers, etcetera. There are the logistics: scheduling, lodging for artists, catering, and so on and so forth. There is the programming: what artists should play and where? There are the volunteers, sourcing of equipment, hiring sound professionals, bylaws, fire codes...the list goes on.

There are also a number of requirements one must satisfy in order to build an independent festival. Firstly, you need love. And, lots of it. The love of what you are doing, the love of your family, your partner, your friends - without it, you can't build a thing. We have an excess of love - an overabundance. And with it, we built a little festival together. It was hard, unpaid work - not one penny went into the pockets of any person involved in its organization. Secondly, you need gumption. You need just the right amount of gumption that lets you say: "We could put on a festival." And, you need people. Good, reliable people. People who show up, people who have got your back, people who will say the things you need to hear even when you may not want hear them, and people who will get the job done. To those people - namely the Mudtown Records steering committee - we say thank you.

We want to thank our volunteers. At one point, our volunteer co-ordinator was managing nearly 100 volunteers per festival. We're sure they didn't get to see a thing. Thanks for giving us your time, rather than watching the show.

We want to thank our sponsors. They took a chance on us, yet many sponsored us every year. If you knew how financially precarious the festival was, you'd know that we could not have done it without you. You knew there wouldn't be a big return, but still gave generously.

We want to thank our venues - for sticking with us, even when you didn't know any of the acts. Thanks for opening your doors to new patrons. Thank-you for buying into a concept you may not have fully understood. And, thanks to your staff for staying up way past closing time, while we loaded out.

And finally, we want to thank the artists and people of Owen Sound. From the beginning, you supported us. You've played the festivals, bought tickets, or helped out anyway you could. For every event, we knew we could count on you.

We have no aptitude for the music business. It's a tough game - especially in a small city. In fact, we didn't start out wanting to be in the music business. We just wanted to see the bands we like in our own city. We saw a lot of them. Some of them we missed - dammit, but most of them we didn't. We hope you saw some.

We're not going anywhere. We're killing a festival we can't afford. The Mudtown Music & Arts Series will continue throughout the year, providing concerts and different happenings. Mudtown Records will continue to produce and promote independently produced music. And, we've got plenty of other ideas up our sleeves.

Thank-you to the steering committee, volunteers, sponsors, small businesses, ticket buyers and other folks who helped make the seven Mudtown-Records-produced festivals happen: OTHERfolk 2010, 2011, & 2012, Lupercalia 2011, 2012, & 2013, and the one and only Mudtown Music & Arts Festival last year (2013). We couldn't have done it without you.

Ticket holders can return their tickets for a refund, or choose to use them for entry to their choice of Mudtown Music & Arts Series events during the Fall / Winter season of 2014.

Joshua Richardson and Kai Hulshof are co-owners of Mudtown Records.



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Grey-Bruce **ADVENTOURS** Big Bay, Skinner's Bluff

by Sandra J. Howe

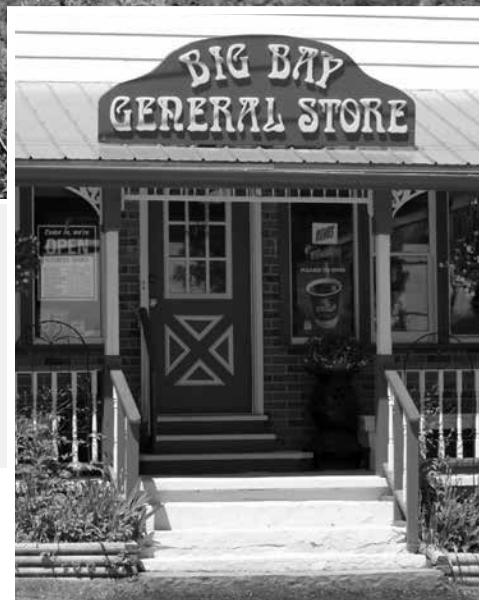
Summer is flying by and Grey-Bruce has so many outdoor adventures to enjoy. Don't miss the scenic drive to **Big Bay** for homemade ice cream. Bruce and Kelly Davis, the new owners of **Big Bay General Store**, are whipping up delicious, local flavours for your ice cream pleasure. The Big Bay beach also offers great swimming and the best selection of skipping stones around.

Westward to Oxenden, visit **Gleason Brook Pottery** to see Timothy P. Smith's beautiful, functional work. Timothy's motto – "Be yourself. Celebrate every day" – shines through his lovely pottery. Between Oxenden and Wiarton is the local airport named for aviation pioneer, **Eileen Vollick**. In 1928, she

became Canada's first licensed female pilot. You can read her story, and grab a coffee or light lunch at the airport.

Meander the back roads around Lake Charles to reach the **Bruce Trail** access on Colpoys Range Road. Do not continue past the drop over the Escarpment, or try to access Colpoys Range Road from the east end because it is a wild, four-wheel drive track; be warned. From this access, you can hike north to **Skinner's Bluff** on the Chris Walker Side Trail for spectacular views over Colpoys Bay and Griffith, Hay and White Cloud Islands.

Heading south from the same access point, you can explore the **Slough of**



Despond Trails. On August 3, at 2pm, **Sydenham Bruce Trail Club** is offering a guided hike to the Slough of Despond. This botanically significant wetland was formed when glacial meltwaters were trapped by escarpment bluffs and an ancient beach. Please confirm your attendance with Sandra at 519-477-1537.

August is a busy and bountiful month with so much to enjoy. **Grey-Bruce Adventours** wishes you many happy adventures! ☺

Meaford International Film Festival

The Meaford Hall and Culture Foundation is proud to announce that the 8th annual Meaford International Film Festival (MIFF) has officially launched with an announcement that the four films being screened this year are: The Selfish Giant, Finding Vivian Maier, The Broken Circle Breakdown and The Lunchbox. Tickets and more information on additional programming are now available online at www.meafordhall.ca, in person at Meaford Hall Box Office or by phone at 1-877-538-0463. ☺



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From the Front Burner

Paul Thomas



Step One: Go outside. What are you waiting for? Though I confess I am the reluctant gardener this year (comes with being in the midst of moving), I am delighted to be feasting not only on the produce that did get planted, watered and weeded, but also on the abundance from local growers. Gardening is the part of my life that keeps the priorities in order. It reminds me of the bounty, strength and tenacity that is nature. Cultivating the links between nature and culture through gardening and hence through cooking has become a bit of an obsession in our family over the last 25 years.

So when Michael Pollan writes a new book, *Cooked: A Natural History of Transformation*, he has my attention. He shares that "... turning the stuff of nature into tasty creations of culture implies a different way of engaging with the world." The variables that intertwine to create a nourishing feedback loop of conviviality between dirt and plate have implications reaching into the very core of humanity. Anywhere, anytime, someone, somewhere is harvesting something in order to feed someone. The relationship between those of us who cook and those for whom we cook is essential in this loop. Nourishment comes not only from the chemical breakdown of the foods in our bodies, but also from the knowledge that we have created something that pleases. "Cooking is all about connection," Pollan adds, "between us and other species, other times, other cultures but, most importantly, other people. Cooking is one of the more beautiful forms that human generosity takes." Can we really taste the difference that food made by hand offers? Becoming the maker in the process of transformation is the key.

This summer our son, Jacob, crosses the midway point of his degree in Marine Navigation at the Canadian Coast Guard College. He too has embraced a renewed commitment to stirring up the cauldron between nature and culture. After several months at sea and in a dorm and undertaking an enormous amount of research, he took it upon himself to acquire his own Vitamix. Now he is churning out smoothies not only for himself but also for many of his colleagues. Nature into culture. The process is pure magic. Take just about any ingredient and subject to the whirl of a fast moving blade. Voila! Smoothie, soup, sauce, pesto, pate; there are plenty of opportunities to turn the bounty of late summer harvest into tasty immediate

delights or freeze it for the "you know what shall remain nameless" which lies ahead. If you haven't added a pureeing machine to your kitchen arsenal, it's time. If you already have one, let's get it singing with some fresh local produce.

The MarketSide Morning Thunder Smoothie:

1 cup berries (cranberries, strawberries, raspberries, blueberries... your choice, fresh, frozen or a combination)
1 apple, cored
1 orange, outer rind only removed, seeded
1 lemon, outer rind only removed, seeded
1 or 2 carrots depending on size, washed if you know the source, peeled otherwise
a nice hunk of ginger, coarsely chopped, unpeeled, washed only
a liquid of your choice...we usually use warm water
Into the Vitamix everything goes and how it ends, only you will know. Add 2 Tbs. organic flax seed for extra fiber.

The other summer pureed delight has to be pesto. If you don't have a pureeing machine (who did in Italy before they were invented?) a mortar and pestle will work just fine; you'll appreciate the pesto all the more after the workout. I know your nostrils are going crazy smelling the basil but wait! Any fresh green can be pesto-ed, right? How about parsley, arugula, spinach, kale, mint? Wash and stem at least 4 cups of the greens. Spin dry. Add to the pureeing machine. Pour in enough olive oil to enable the puree. For basil, consider adding parmesan, roasted garlic and pine nuts or almonds, a splash of fresh lemon juice and salt and ground pepper to taste. For other greens, a little oil, salt and pepper may be enough. Use the pesto as a starter to enhance the flavour of your dish. If you freeze these little nuggets in ice cube trays they'll add a great hit to any soup or sauce in the months to come.

Make time in the summer to soak in some nature; become the maker rather than the package-opening consumer in the transformation of the harvest. We're outside where the livin' is easy. Reconnect with the source. Set the table for family or friends. Start from scratch. Ask for help. Build the team. Taste the difference. Celebrate summer. *Eet smakelijk.* **M**

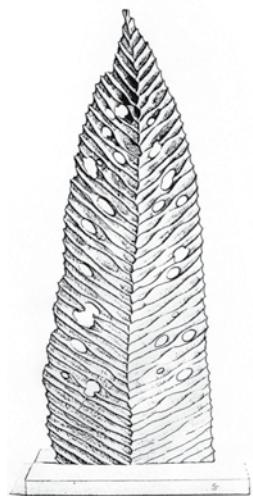
Pierced Leaf

Stephen Hogbin

The single leaf is an early reference in my work to the tree. When a tree trunk is curved the sawyer will end up with some long wedges known as cathedral-shaped planks. Usually discarded by others, I found these shapes a challenge. Walnut (*Juglans L.*) sawn this way shows the white sapwood edging of the board and inside the heart-wood is so much darker. To make the chevron grooves on both sides I used the milling machine. The Single Leaf was carved rather more aggressively and the cut lines broke through from one side to the other as a knot was removed. The piercing was followed through in other places to balance the hole from the knot.

Stood on end the piece is reminiscent without being obvious. It appears simultaneously as a flame or leaf, for example. The first piece I made like this was titled *Flame* (1978); it appeared to have a symbolic or metaphoric potential. The form became even more ambiguous leaving room for sustained contemplation. The first in the single leaf series was *Pierced Leaf* (300cm / 51" high) describing the form and directing potential meanings.

The leaf is often seen as an image of renewal. My leaf appears to be equally in a state of growth and decay with its own life through that of a sculpture. The life cycle and the leaf are wonderful partners. **M**



Elegant Tradition and Contemporary Style

Terry Burns

When you wander around The Show by the Walter's Falls Group of Artists this year, take a moment to reflect on the following idea: like most other things in life, it's difficult to consider an artwork in isolation. Where does it fit in the history of art? Who is its maker? What inspired it? What were the circumstances of its creation? How does the viewer respond to it in the context of his or her own life?

In addition to these explorations, there is the setting of the artwork to consider. Is it framed or unframed? Is it alone on a wall or on a plinth, or has it been situated among other work? And perhaps the most unnoticed thing of all – what is the background to the work? I say unnoticed, but for those whose business it is to display artwork, the background becomes a very important element, indeed. A quick survey of Western exhibition history reveals very different styles in the display of art.

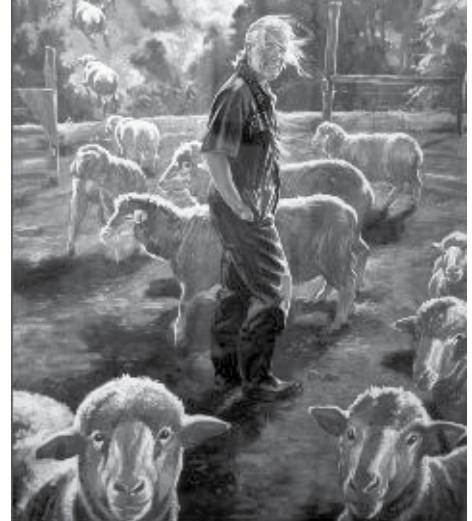
The public art exhibition itself was initially a phenomenon of the 18th century, along with a number of other cultural phenomena such as the periodical, the newspaper, the novel, the journalist, the critic, the public library, the concert, the

public museum, and the national theatre. These elements were all a part of the new social aspect of the Enlightenment we now refer to as "the public sphere."

Art exhibitions of that period were grand affairs which culminated in the "Salon" experience: vast collections of paintings which would be displayed from floor to ceiling in massive rooms. Invariably, the paintings were surrounded by ornate frames, and exhibited on walls painted or wallpapered in crimson, teal, royal blue or leather brown. The effect was one of opulence, grandeur and heightened excitement.

Flash forward to the exhibition art gallery of today; walls of pristine white, each artwork given plenty of elbow room and careful lighting. There are still traditional exhibition spaces, of course, in the world's major galleries showcasing 19th and 18th century art, including the Art Gallery of Ontario, the National Gallery of Art in Washington and the Musée d'Orsay in Paris. But modern art tends to be exhibited in minimalist and neutral environments.

The Walter's Falls Group of Artists strikes a balance between the traditional and the modern. Taking place in the 125-year-old



by Mark Thurman

Walter's Falls Community Centre, the artwork of the 17th annual Show is showcased against a backdrop of white, gray and charcoal, a palette which brings out the wide-ranging colours of artists Karen Cameron, Kate McLaren, Pat Robertson, Mark Thurman, Nick Furgiuele, Michael Milhausen, Jo Ann Sauks, Lesley Bankes, Terry Burns, Evelyn Richer, George Lysenko, Ann Ida Beck, Ron Ball, Jorgen Fleischer, Leonard Norrie and Vince Bowen. Join them August 22 (7-10 pm), August 23 (10 am - 5 pm) and August 24 (10 am - 4 pm) for one of the most popular – and elegant – art show-and-sales in Grey and Bruce counties. **M**

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WHAT'S ON AT THE TOM

There's always something going on at the TOM! by Leanne Wright

TOM

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SPECIAL EVENTS

Sunday September 28, 2014, from 2-5pm

Art & Architecture at Cobble Beach

Join us for an afternoon of wine and hors d'oeuvres prepared by chef Tim Johnston on the patio at **Cobble Beach**. Tour artwork curated by the TOM in the new Blue Bay Villas and bid on an amazing two-night golf/spa package at Cobble Beach. Tickets are \$100.

Bonhams Antique Appraisal at the TOM

October 4-5

Find the treasures in your attic and have them appraised by experts from the world renowned auctioneers from Bonhams-Toronto. The fee is \$20 per item and each person can bring up to 3 items. All appointments must be booked and paid for in advance. For more information/tickets, contact Suzanne Watson, 519-376-1932 x226

ON VIEW

Until September 14, 2014

William Ronald & Alexandra Luke

Curated by Virginia Eichhorn, this show features works by William Ronald, who was the driving force behind the formation in 1953 of the Painters Eleven, a group that introduced abstraction to Canadian art, and Alexandra Luke, an artist who organized the Canadian Abstract Exhibition which led to the formation of the Painters Eleven.

Ann Marie Hadcock: The Homefront

Curated by Heather Hughes, The Homefront explores the real stories of women and men of war through a large scale collaborative art installation composed of hand-knitted soldier's socks. Many local community members have helped Hadcock with this momentous installation through the domestic act of knitting socks, connecting the knitters of today to the knitters of the past.

Into the Woods

Curated by David Huff and Aly Mulvaney-Courtois, this two-fold exhibition features historical paintings, letters, and photographs, celebrating the 100th anniversary of the famous painting trips of 1914 to Algonquin and Georgian Bay by Thomson and his friends. In counterpoint to this male dominated vision of early 20th century Canadian art, we are excited to showcase works by contemporary Canadian female photographers who, in their own way, have gone "into the woods" for inspiration.

Field and Furrow

Curated by Alex Buckton, OSCVI co-op student and David Huff, Curator of Collections as part of the **Homegrown** activities during **Canadian Spirit 2014**, this exhibition showcases works from the Gallery's Collection related to the farm as seen through the eyes of the artists.

PROGRAMMES AND EVENTS

Make Art – Free Family Fun

August 17 from 1 -3pm
The TOM invites families into the studio for an afternoon of art-making and fun with a free hands-on activity. There is no pre-registration required and everyone is welcome.

Summer ARTadventure Kids' Classes include Art Elements with Julia White; Make your own Pop-Up Book with Joan Irvine; Figure Drawing for Kids with Trevor Pfeffer; and Clay Sculpture for Kids with Judy Lowry

Summer Studio

Wednesdays, 8 to 11 am, until August 20

In conjunction with the **Grey Sauble Conservation Authority**, the TOM will host outdoor painting sessions throughout the summer at various Authority sites in the region. Sessions are free and non-instructional, but Gallery instructor Trevor Pfeffer will be on hand to offer assistance and tips. Watch our website for weekly site locations. Contact the Gallery at 519-376-1932 for full details and registration.

TOM Talks

Sunday, August 10 at 2pm: Canoe Lake – Tom's Home Away from Home

Gaye Clemson is an Algonquin Park Historian and has been a resident of Algonquin Park for more than 60 years, and has spent many of those years researching the human history of the Park and collecting oral history from fellow residents. Gaye will share some fascinating tales about life in the Park during the years that Tom Thomson made Canoe Lake, his summer home away from home. Admission by donation, all are welcome.

2:00 pm Sunday August 24: artists Joan and Steve Irvine

Canadian Spirit EVENTS

Canadian Spirit Experience at Summerfolk: August 14-17 at Kelso Beach

The **Canadian Spirit Experience** at Summerfolk features a fun and educational children's area programmed by Elephant Thoughts, First Nation workshops and local food demonstrations by master chefs, including Michael Stadtlander.

Canadian Spirit Live at Summerfolk: Thursday August 17

Canadian Spirit 2014 will be kicking-off Summerfolk with a live concert at the amphitheatre stage from 6:30pm. Tickets are \$25. Contact the Gallery for full details.

For more information on programs and ways to support the TOM, please contact (519) 376-1932 or visit www.tomthomson.org. The Gallery is open Monday to Saturday from 10 to 5 and Sunday 12 to 5 during the summer.

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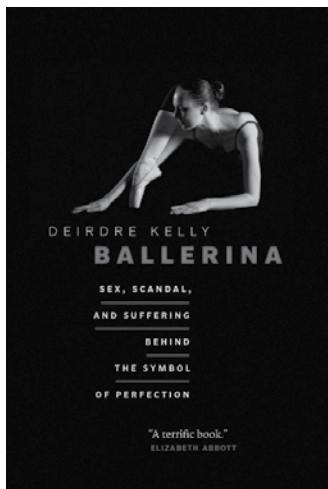
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SEX, SCANDAL AND SUFFERING IN FLESHERTON

Kate Russell



Journalist and well-known *Globe & Mail* dance critic Deidre Kelly exposes the reality behind the myth of perfection unearthed through her groundbreaking research published in her book *Ballerina: Sex, Scandal, and the Suffering behind the Symbol of Perfection*. As one of Canada's top dance critics, her articles have appeared in *Elle*, *Vogue*, *Chatelaine* and *Saturday Night*. In this evening's exposé, Kelly reveals the shadowy roots of ballet – moving from the earliest ballerinas in the 17th century through common life-altering injuries dancers

receive to toothpick-thin anorexic dancers of George Balanchine. Hear as she explores current conditions and the need to rethink the world of ballet to position the ballerina at centre stage, to ensure she receives the respect so deserved. This event starts at 7 p.m. on August 27 at the South Grey Museum in Flesherton. Admission is \$7 per person, \$5 for members. **¶**

RIP KEITHA KEESHIG

David McLaren

Keitha Keeshig passed on May 31, 2014. Wife of Donald Keeshig of Cape Croker. Mother of 9 kids. Gramma to a raft of grandkids, and 'Big Gramma' to a bushel of great grandchildren.

Perhaps you haven't heard of Keitha Keeshig? But in the parallel universe that are reserves, she is famous. And rightly so. Beautiful (I mean stunning as a young woman). Brave (she stood up to both bears and bureaucrats). Bilingual (in English and Ojibwe).

The bear she shot and killed back in '67 was big and smart and mean. He had been dining on her father's sheep that spring. So, when Donald went after him, Keitha grabbed her 30-30 Marlin and went along. She was alone when the bear came out of the bush and reared up not twelve feet in front of her. It took 10 rounds to bring him down.

She didn't shoot the bureaucrats.

Cape ran a school out of the parish hall but there was no heat and it got pretty cold in the winter. She was the education counsellor at the time, so she invited the bureaucrats from Indian Affairs up to talk things over. She showed them around the school—there wasn't much to see, it being only one room.

They expected to go somewhere warm to meet, but she told them they were meeting right there, in the cold, where the kids sat all day. By the time the meeting was over, Cape had a new school.

Anyway, this is my little tribute to an indomitable woman. Rest in peace anishinaabekwe. **¶**

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