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Write to us at: info@artsocietyking.ca

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FEATURED CONTRIBUTOR:

DEBBIE
FOX



Debbie Fox has lived in Kettleby for 37
years with her 2 horses, 1 dog, and husband.
Her many publications include **Creative
Non-fiction:** Shoes, Existere Journal of
Arts and Literature. Her **Poetry:** Shuffle,
Azure Journal of Literary Thought; E Equals,
The Poeming Pigeon; Benumbed, The Raw
Art Review and She Fell Hard, October Hill
Magazine. Debbie's talent has contributed
to Mosaic Magazine on multiple occasions
and she recently won the King Township
Public Library Adult Poetry Contest. Read
Debbie's winning poem on page 21.

OUR COVER LUCY QUINTERO

Featured on the cover of the Fall issue of MOSAIC is Lucy
Quintero. She often says, "Let light in." And, if 2020 has given
us the gift of recognizing that we could use more light in
our world, Lucy may be the one to deliver it. She welcomes
commissions and enjoys working together to achieve vision.
Compelled to connect and learn from others, Lucy continues
to expand her techniques through workshops and art groups
such as ASK. She offers in-person, social-distance viewing,
and you can also see more of her artworks at lucyquin.com.

Read more about Giovannina on page 4.



SONGS OF LOVE & LOSS



TAPPING INTO THE
POWERS OF MUSIC

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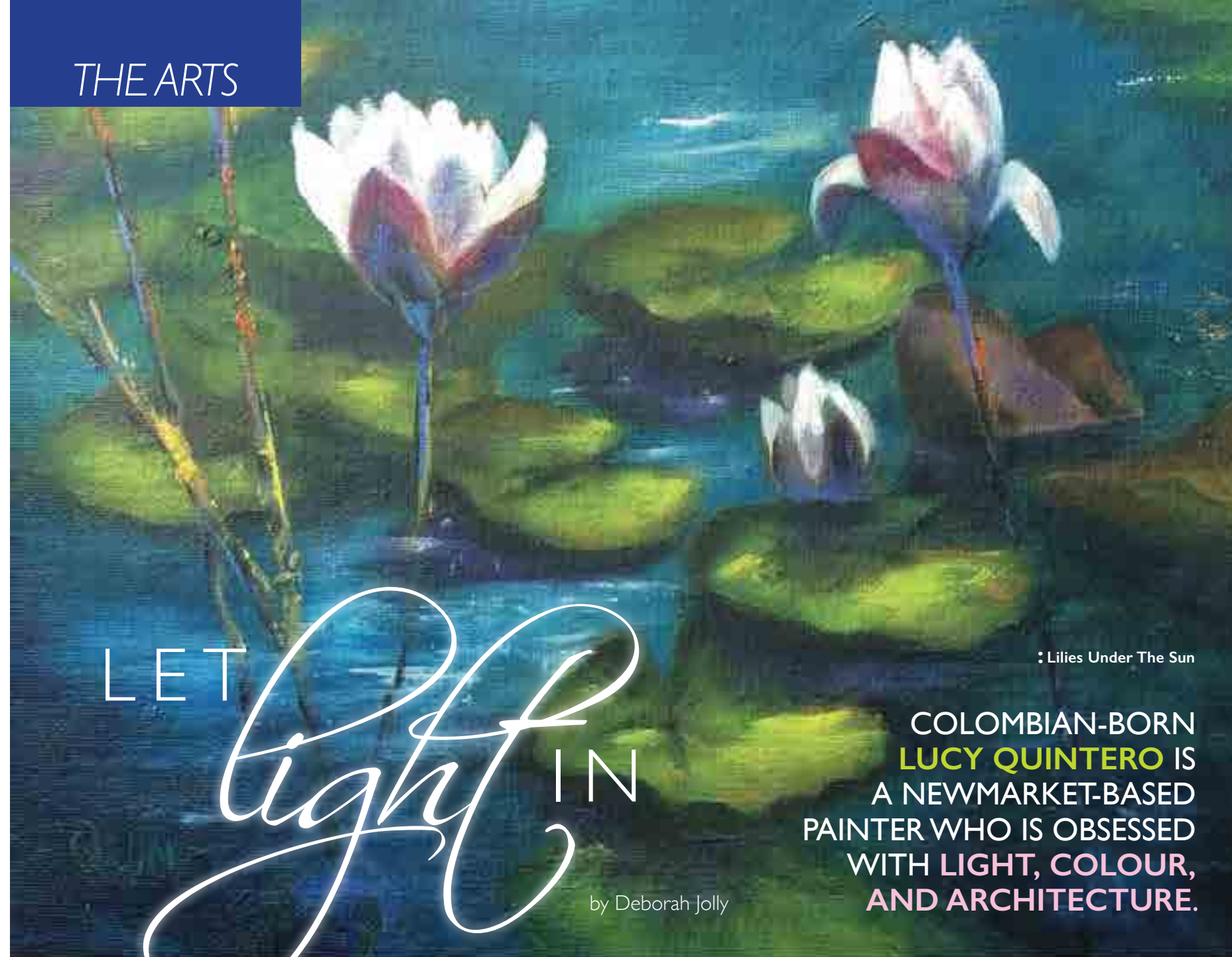
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SEEING THE WOODS
FOR THE TREES



LET *Light* IN

by Deborah Jolly

: Lilies Under The Sun

COLOMBIAN-BORN
LUCY QUINTERO IS
A NEWMARKET-BASED
PAINTER WHO IS OBSESSED
WITH **LIGHT, COLOUR,**
AND ARCHITECTURE.

She maintains a full-time career in addition to her art, has been painting for 20 years, and sharing her Canadian perspective for the past 12 years. The enigma of Lucy is that she holds a degree in architecture and yet she describes herself as a spiritual painter. "Art is not work for me. It is a complete joy and at the core of each painting is my spirit."

Self-defining her style as Tonalist (think tone, colour, mist) and Luminist (light and shadow), her cover image, *Glowing Sunset*, illustrates how she gives life to stillness. "I love both morning and evening light. I take photos and make notes to repeat the effect. I add, delete, and organize, giving in to what makes me feel exactly how I felt, and then I begin to put paint to canvas."

So, while architectural training informs her knowledge of shape, structure, and design from a Realist art perspective (detailed and precise), five years of private lessons in Colombia and her love of nature have also shaped the artist she is today. It is exactly her path that has led her to a serene, often impressionist approach. From a small leaf to a macro view of trees in the shadows, Canadian scenery is an endless source of inspiration for Lucy.

She has travelled from Nova Scotia to Montreal, and Algonquin Park to British Columbia, sketching, photographing, and painting natures gifts, with a goal of preserving her experience in the moment. "How I came to be in Canada is very important to me and my love for this country is immense." While waiting for family visa approval in Colombia,

Lucy's husband was diagnosed with cancer and then tragically passed away. Lucy made the difficult decision to continue their plans and came to Canada with their son and daughter to begin anew.

After a painting-hiatus to allow healing, and encouragement from her daughter, Lucy delicately lifted her brushes once again. She embraced her new, and now vastly different landscape, with a revitalized, careful, passion. She gives credit to Canada's landscape, and her 'fresh eyes' to experience the different seasons that she paints. Spring is certainly a favourite, although Lucy is truly enamoured with all four seasons.

"Spring brings hope and promise and regeneration and so many wonderful colours. Fall brings shadows and contrast that drive me to paint all that I see, and I also love painting the silence of winter. The same views change so many times in one day. Canadian light is incredible, and it is utterly amazing that every season leads to the next. Scenery and emotion, are what I love to share through my work." And share emotion, she does, including an extreme dose of quiet and balance that dominate many of Lucy's artworks.

"When you are an honest painter, from your soul, and then you put your art out there, it is like being naked. It is like saying, see this part of me that I am afraid to show. But then someone talks with me about my art, and there is a connection and it matches their soul. It is unexplainable." And it is wonderful.

Look at *The Red Chair*, a recognizable Canadian summer chair, painted by Lucy. It is

heartfelt and, through her clever hands and her ability to deftly play with light and form, brings a sense of warmth and compassion that make you ponder who the chair has encountered in its life.

Lilies Under the Sun is another example of her observance of those things around us that are beautiful in whole and are also breathtaking in their singularity. It reads like a close-up of a (Claude) Monet painting but offers a Lucy-clarity that is at once reserved, quiet, and brimming with tenderness. Viewers and patrons of her artworks often describe her work as luminous. The same can be said for Lucy.

She is passionate, and compassionate; she is strong, and she is comfortably vulnerable. Her inspiration comes from "living life and knowing that, if you take time you will find beauty in simple things. But you must take the time."

Take time to see the light, to feel the light.

Citing Martin Luther King's "Darkness cannot drive out darkness, only light can do that" to Lucy, she added, "You need both for form. Light is a symbol of power and of spiritual force, which makes colours glow and details shine, but it is contrarian for one to exceed without the other and your personal perception can change this as well."

Perhaps Lucy's art reinforces that which has gone before her: It is the artist's ability to speak without words; to see, to express, and to connect with others in an unspoken form. It is her quiet desire to capture and share Canada, that shines a beautiful light directly on a multi-faceted Lucy that leaves you wanting more. More art. More connection. More Lucy Quintero.



: The Red Chair

QUAKERS IN TRANSITION

THE EARLY FAMILIES OF
KING CHRISTIAN CHURCH

by Erika Baird,
Heritage & Cultural
Centre Supervisor,
Township of King

: King Christian Church, July 2020

With the closure of the King Heritage & Cultural Centre due to COVID-19, our staff have had the ability to take a deeper look at the visitor experience at the site. Part of this experience is the stories told about our historic buildings and how they are interpreted. In order to enhance this, we had to deepen our knowledge of the buildings and their histories. One of the most important aspects of a buildings history, is the people who created it and lived their lives there. For this reason, we have delved deeper into the early families of the King Christian Church and how they created a community with connections throughout York Region.

ABOUT THE CHURCH

The King Christian Church congregation began at an 1843 meeting in the Proctor Schoolhouse on what was known as the Hilborn Settlement near Kettleby. By 1850 they had raised 17 pounds 10s for the purchase of one acre of land from Thomas Ramsden and one acre from William Mason to build their church. In 1851, the church was built facing north-south on both properties.

The first members were all from the local community and included many prominent names of the area, including the first Church Elders Martin Bogart, William Hilbourn, and John Tatton; along with their families. The background of these families and their connections to the local Quaker settlers of York Region are essential to understanding the development of King Christian Church.

BOGART

The Bogart family first came to the United States from Holland in 1598 and settled in what was then called New Amsterdam (now New Jersey and New York). Marten Bogart I (1722-

1795) and his wife, Mary Cock (1718-1818) were both born in Readington, New Jersey and were members of the Dutch Reform Church. It was there that their son, Martin II (1766-1856) was born and baptized in 1766.

Sometime between 1766 and 1790 the family relocated to Pennsylvania where they joined the Society of Friends and became involved with the local Quaker community. It was likely there that they first met Timothy Rogers, one of the earliest settlers of Newmarket, Ontario.

Martin II passed away in Pennsylvania in 1795. In 1798 the family, including Mary, Martin II and his wife Kenercha (1775-1846), and his brother John (Johannes) followed Rogers to settle along Yonge Street in Newmarket. They had left the United States following the American Revolution. As pacifists, many Quakers were being religiously persecuted for remaining neutral during the war. Those who came with Rogers came for religious freedom.

Martin Bogart III was born in 1803 in Newmarket to Martin II and Kenercha Bogart. By 1851 he was married to Elizabeth Walton (see Walton Family below) who was a member



: Original Site of the King Christian Church, Jane Street, King Township



: King Christian Church being moved to the King Heritage & Cultural Site in 1982



: Grave stone of Rachel Tatton, first person buried in the King Christian Church Cemetery

of a prominent Kettleby Family, also of Quaker decent. As a leading community member he was one of the original Trustees of the King Christian Church. His father, Martin II was also an early member of the church from 1844 until his death in 1856, as was his son, Martin IV (1829-1914) and his family.

HILBOURN

William Hilbourn was born in 1803 in Catawissa, Pennsylvania, to John and Sarah (Gould/Gold) Hilbourn, who were members of the Society of Friends. The Hilbourn's came to Canada and settled in Kettleby between 1803 and 1805. It was on their property that the congregation first met in the Proctor Schoolhouse. William was married twice, his first wife was Sarah Heacock (1802-1839) and his second wife was Sarah Rogers (1807-1910). Sarah Rogers was Timothy Rogers' granddaughter. They were married on May 3, 1840 in St. Andrew's Presbyterian Church, Newmarket. Both Sarah and William were very active in the King Christian Church, with William acting as one of the first Trustees.

TATTON/WALTON

John Tatton (1789-1872) was born in Pennfield, New Brunswick. Pennfield was established in the 1780s by Quakers who had left Pennsylvania to avoid religious persecution for their pacifism during the American Revolution. Key beliefs of this society were pacifism and abolition, creating some of the first anti-slavery laws in North America. It was here that Tatton married Rachel Walton (1794-1851), daughter of Hannah (1771-1844) and Jesse Walton (1754-1832).

In 1824, Rachel's brother, Jesse Walton Jr. left New Brunswick and settled in Kettleby. Between 1836 and 1843, the Tattons, Hannah, and the rest of the Walton's (including Elizabeth Walton – see above) followed. John Tatton became the third Trustee of the King Christian Church, and their son Jesse Tatton became a prominent Christian Minister and administered to churches in King, Newmarket, and Keswick. Sadly, Rachel passed away during the building of the Church, and is believed to have been the first person buried in the King Christian Church Cemetery.

NOHA NASRI only just moved to Nobleton from Brampton in 2019, with her husband and four children. Her background is in IT and Tech writing, and she works as a training coordinator for a pharmaceutical company.

Noha's natural gift for poetry is evident in *Puzzle Piece*, though her foray into slam is new, having been inspired by the popular Toronto Poetry Slam event. Spoken word is the most important poetry movement of our times. History-making Brandon Leake, who earned

a well-deserved Golden Buzzer from Simon on this year's America's Got Talent, is evidence that performance poetry is once again centre stage, as it was in antiquity. Energetic and raw with emotion, live spoken word has bolstered revolutions by its penetrating and immediate messages, which demand involvement and evoke reaction from the people – we who are asked to hear the poet's pain and thereby assist in the healing of human hurts. In the fire-and-brimstone contests called "Slams", the audience

is allowed and expected to act as judge and jury alongside any official ones. We want the feelings real. We want the words strong. "Slammed" at us. Or else, SLAM!

In exploring Noha's *Puzzle Piece*, the reader might use the physical appearance of the lines and stanzas to hear the emphases, the pithy pauses and the rhythms that lend an oral poem its power to move and shake and stir us beyond mere words.

by Dorita Peer

PUZZLE PIECE

by Noha Nasri

Like a puzzle, this world
is built of pieces put together
and whether or not we feel we fit in,
there is a spot reserved for us all.

And in our presence, somehow
the world makes sense.
The puzzle is complete.

But slowly piece-by-piece,
something is being taken away
from the inside of me,
leaving my edges so rough
and my middle incomplete.

This stuff that I feel is so overwhelming,
I fear I will never find healing.
From the absence of the pieces.
The ones that were once here
but are now missing.
I am beginning to wonder
what my purpose is.

Why are we here?

People are dying all over the world
every day, and they don't know it,
but they are taking a piece of me with them.
Because I am struggling to see
where I fit in when they are not here.

Is this world a puzzle that was never meant to be complete
but left with a gaping hole in the middle?
I am hanging on to the edge. Wondering when
I will breathe my last breath.

And after my death....
life will go on for everyone left.

Which okay, I get, but something is wrong when I already feel
like I am dead on the inside.
How can I smile and be at peace
when all around me people are suffering?

The world is so puzzling to me.
Everyone so different in colour,
in shape, in the way that they
make the puzzle that is this world
so perfect. Each piece blends
into the next, like they are
holding hands in perfect harmony.

As we should be... but we are not.

Each day that passes, my memory lapses
more and I can't remember a time when everything
was fine and the world was whole.

Every piece of me is broken inside.

I have everything I need, but I am struggling
to be satisfied when I see or hear of people in need.
Greed is a language my heart does not speak.
I was never one to be weak, but with me
what you see is what you get, so in that,

I opened the doors to my own pain.

And those who seek to break my heart
have taken the opportunity and done so.
Because between all the madness
in the world and chaos in my head,
I can only take so much. I have
the urge to run, but I can't move.

My piece is glued.

From the aerial view, the Earth is here,
but I am way over there.
I feel I don't fit in anywhere.

But something has put me here,
so I fear I am here for a purpose,
but don't know what it is.
Will I die before I ever figure it out?
That thought alone will scare me
straight to my death.

I am holding my breath.
Until I find my place, in this space and time.
By God's grace, I will serve my purpose.
You see, I believe that I fit somewhere
in this puzzling world.

I am just waiting for God to place me there.



I'd like to thank King Township's citizens for their hard work that has helped us flatten the curve of new infections. By making those difficult sacrifices early on—like not being able to see loved ones in person or by being off work or working remotely—we have been able to get to where we are much more quickly than anticipated.

However, we still have to remain vigilant.

All that hard work can be undone if we don't remain disciplined in our actions. This means we need to continue wearing masks and practicing physical distancing and good hygiene.

York Region, including King Township, has now entered Stage 3 of the province's re-opening framework, increasing the number of businesses and public spaces allowed to reopen.

For regions in Stage 3, gathering limits increase to a maximum of 50 people indoors and a maximum of 100 people outdoors, with physical distancing still in place.

Gathering limits apply to all social gatherings and events, as well as some higher-risk activities and venues.

Gathering limits do not apply to settings such as beaches, parks, restaurants and bars, but measures to enable physical distancing may limit capacity at any given time.

For more information on what restrictions remain in place during Stage 3, as well as public health and workplace safety restrictions necessary to keep people safe, visit [Ontario.ca/reopen](https://www.ontario.ca/reopen).

The following list of Township recreation amenities re-opened effective July 24, 2020:

• *Playgrounds*

• *Outdoor Fitness Equipment*

Please note this equipment cannot be properly sanitized. Residents are reminded to take extra caution and use outdoor recreational amenities at your own risk. Remember to wash your hands with soap for at least 20 seconds or use an alcohol-based sanitizer after use.

The following list of amenities, programs and services will remain closed and/or cancelled until at least Labour Day:

• *King Township Municipal Centre, and all municipal indoor facilities*

• *All municipal events*

• *All in-person camp programs*

• *King Township Public Library. Curbside pick-up only. For more info visit www.kinglibrary.ca.*

For the most up-to-date information on how COVID-19 is impacting King Township's programs and services, please visit covid19.king.ca.

Please stay safe and now, more than ever, shop local as much as you can.



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Steve Pellegrini
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Around the Neighbourhood

SONGS OF LOVE & LOSS



Photo credits: Leslie Hobson

PANDEMIC 2020

by Leslie Hobson

*I walk through the day
Carrying my fears
Like a mound of clay in my hands
I work it until it's smooth
An indent where my thumb presses
Waiting for the night
When I can put it down.*

*I toss through the night
Feeling my fears
Letting the worst of outcomes
Run through my mind unfettered
Leaving me shaking and hot
Waiting for the sun
And the hope of another day*

*I float in stasis
Above my life
Watching my friends grieve
Just out of reach*



Leslie Hobson

It started out as a hobby – taking beautiful photographs of landscapes, sunsets, flowers, dogs.

Somehow, it seemed a perfect partnership with poems composed over the years that expressed both love and loss. And now, it has blossomed into a vital fundraiser for Hope House Community Hospice, in the form of a poignant and reflective book that is helping to raise funds to support those diagnosed with a life-threatening illness, family caregivers and those who are bereaved.

Songs of Love & Loss, by award-winning author Leslie Hobson, features her poems and photographs exploring some of the many different facets of human loss.

"I've always written poems but was reluctant to share them because they are so intensely personal. But the odd time I would share them, I was always shocked to hear that they had struck a chord," says Leslie. "A few years

back, Bereaved Families of Ontario asked for permission to publish my poem about the loss of a child. The feedback I received from that poem was both overwhelming and heartening."

Leslie, who lives in King, grew up surrounded by a large extended family. By the time she was 10, she had attended a number of family funerals. She has never been afraid of death and has never been uncomfortable around people who are ill or dying. She started as a trained visiting volunteer at the Hospice about 18 years ago and became chair of the board five years ago.

"Hospice is all about recognizing the individual needs of the person who is dying and helping to ensure it is the best experience possible for the person and their family," says Leslie. "No one asked for a book about sad

things. But once I started experimenting with images and words, and in this time of COVID-19 when there is so much loss and grieving – and the inability to grieve together in many cases – I thought my work could help people feel connected, and know that they are not alone. Somehow, sharing a burden makes it easier to bear.

"Some of the poems in the book were written many years ago and some are based on people I know. Others were influenced by life events, such as the one about adoption which was based on an article I read about Joni Mitchell giving up a child in her youth."

The book is a labour of love and 100 percent of its proceeds will go to fund vital programs and services offered by Hope House – programs and services which are offered

free of charge thanks to initiatives such as this book and the generous support of donors and community partners. This is a particularly crucial time when traditional funding methods, such as Hope House's community tennis tournament and Jitterbug Ball, had to be cancelled due to COVID-19. The sale of the book has resulted in an unexpected bonus as well – so far, more than half of the purchasers have also included an additional donation.

Songs of Love & Loss is a 24-page full-colour saddle-stitched book on glossy paper. Thanks to the talented staff at Hope House, they were able to design and produce the book in-house to keep costs very low. If you would like to purchase a copy for \$20 and support Hope House, please visit www.hopehousehospice.com.




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THE ARTS

TAPPING INTO THE POWERS OF MUSIC

FOR A BETTER LIFE.

By Sandi Curtis, PhD, MTA, MT-BC
Author of Music for Women (Survivors of Violence)



I've been working as a music therapist for over 30 years now and am still surprised to find that music therapy is a well-kept secret for many. We all seem to have an intuitive sense of the power of music, but few seem to have a deeper understanding of how music can be used intentionally to improve lives, particularly in the hands of a credentialed music therapist.

Music has an incredible capacity to impact us in a profound way. It provokes strong physiological, emotional, spiritual, and cognitive responses, and does so simultaneously greatly amplifying the overall effect. It is this complex interaction that allows music to move us like nothing else. Music facilitates learning – and makes it fun at the same time! We all learned our ABCs to music and will most likely recall them long into our golden years. But our high school math (with no music)? Probably not. When we hear a familiar song from the past, we recognize it cognitively, but there's so much more; we vividly re-experience our feelings of that time, who we were with, and what we were doing. It is because of this rich way we respond that music holds such promise as a resource for personal transformation. Given all of this, it should not be surprising then that there is no human culture without music. It is an integral part of our important life milestones – from baby lullabies and wedding ceremonies to funerals and final memorials.

Anyone can tap into these powers of music. And many have – from listening to music to unwind to creating the perfect playlist for a summer road trip. But what about those wanting more? Music therapists are there to provide the support and the skill needed for those wanting to use music to delve deeper, to explore more complex life issues, and to access a great diversity of music-making experiences.

Music therapists work with individuals of all ages and all walks of life. These include almost any group imaginable: neonates in ICU, children in special education, individuals in mental health and rehab, adults in stress management, and older adults in long-term care settings and palliative care, to name just a few. While individual therapeutic goals may vary, the overall purpose is to improve quality of life. Music therapists do so in using individually selected music and music experiences based on their therapeutic and music skills and training.

In every case, the unique powers of music make possible a human connection that is at the base of music therapy. I've worked with people in many different settings over the years, but one that I recall most vividly is "Grace" – an elderly woman in long-term care, with dementia such that she no longer recognized her daughter and was no longer able to communicate verbally. She did, however, recall all the words of songs from long ago. In singing those songs with Grace and her daughter, the two were able to share an intimacy they had thought lost. They were able to meet in music.

In most recent years, I have been working with women survivors of violence. In this work, I've learned more about the creative potential of music and the incredible resiliency of the human spirit. Many of the women told me that long after the bruises had healed, it was recovering from the harm to their inner spirit that was the greatest challenge. Music therapy offered a pathway for this recovery. The music used was chosen by the women themselves. It often involved classical music for stress management and pop music for personal exploration. It was in writing their own songs, however, that they moved most surely to healing. In telling their own stories in song, their voices long silenced could finally be heard. In sharing their songs with each other, their voices could be amplified. In sharing recordings of their songs with the world, they could break the secrecy surrounding violence against women.

Music therapy opened a door to a better life for these women. It can open this door for anyone. If you would like to consider demanding music therapy for you and or / your loved ones, please check out my website (www.sandicurtis.com) or follow me on Twitter (@CurtisSandi).

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Arts Society KING

Let me
ASK you...

As we continue to move through COVID-19, some of the answers from the Let me ASK you featured artists continue to reflect on the state of our current world. At the time of writing, Paul Conlan is hunkered down in Nicaragua where he continues his craft of making silver jewelry. You can read more about Paul's unique experience in a special feature on page 15.

featuring Karen L Bowen,
Mahtab Abdollahi and Paul Conlan

by Patti Skrypek



Abdollahi -
Young cherries



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KAREN L. BOWEN
karenlbowerart.ca



Conlan -
Word Rings

What is your idea of perfect happiness?

- Karen L Bowen (KLB) - Perfect happiness is elusive and undesirable. On a daily basis, lasagna and my family bring me joy.
- Mahtab Abdollahi (MA) - Health, paint, adventure
- Paul Conlan (PC) - Real love (with a good song always playing)

What is the trait you most deplore in others?

- KLB - Being incessantly bored. Boredom is a dull choice.
- MA - Dishonesty, jealousy
- PC - Envy

What is your greatest extravagance?

- KLB - A selfishly restorative massage
- MA - Buying painting equipment
- PC - The luxury to really think

What is your current state of mind?

- KLB - The world is stifled by COVID and amiss with socio-political unrest and debt, all of which distract us from overpopulation and environmental concerns. My mind is on our children and grandchildren.
- MA - Being positive, and painting to inspire other people in this difficult time
- PC - Pensive and open to new possibilities

When and where were you happiest?

- KLB - I'd picnic almost anywhere in the world, especially on a coastline
- MA - The year that I travelled a lot in my motherland (Iran)
- PC - During the 1990s in Ontario

What do you consider your greatest achievement?

- KLB - I've worked hard and had a lot of fun. Being the maternal lead in a relatively happy and peaceful family of five; a great husband and three young adults who are nice people, working on paving their own roads to good health and success. I'm nowhere near done though. So much more to do.
- MA - When I got accepted to attend to university for Master Degree
- PC - Recognizing and winning my own internal battles

If you were to die and come back as a person or thing, what would it be?

- KLB - A red-tailed hawk. I had recurring dreams of flying as a kid. And you want to be the predator, not the prey.
- MA - A bird
- PC - A cat... a spoiled cat

What do you most value in your friends?

- KLB - My "Etobicoke 6 Girls" have been together since childhood and have had my back through thick and thin. I have a few other enduring friend-angels as well. I seem to have a knack for recognizing the keepers.
- MA - Honesty, understanding, and be fun
- PC - Honesty, loyalty, empathy, compassion, humour

What is your most marked characteristic?

- KLB - Meaning the one trait that my friends and family have most consistently marked down in their journals? I don't even want to know.
- MA - Caring, hardworking and ambitious
- PC - I am a humanist



Karen L. Bowen -
Dunes



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Events in and Around King Township

by Arts Society King

CURRENT FALL EVENTS:

WRITENOW!@KING – is a writers' group partnering with King Library on the first and third Thursday af-ternoons each month from 2 -4 PM. New writers and experienced alike are welcome to participate in stimulating writing exercises, in hearing guest speakers share their knowledge, and especially to read their works and receive feedback from peers. Link onto Webex through ruthayakumar@kinglibrary.ca

SEPTEMBER 13 – SPEAKER SERIES – TED BARRIS at Laskay Hall – 2920 King Rd., King City, 1:30 – 3 PM. Canadian author, journalist and broadcaster with a focus on Canada's Military Heritage. Contact Beverly Flanagan of King Township Historical Society at rbmcauley@zing-net.ca.

SEPTEMBER 28 – AFTER THE HARVEST – WHAT'S NEXT ? at Nobleton Community Hall – 19 Old King Rd., Nobleton, 7:30 – 9 PM. Creative and practical ways to store and preserve vegetables. Julia Dimakos. nobletonkingcitygardenclub@gmail.com Visit our Facebook page!

OCTOBER 4 – SPEAKER SERIES – BARBARA DICKSON at Laskay Hall – 2920 King Rd., King City, 1:30 – 3 PM. Canadian historian, speaker and author of Bomb Girls: Trading Aprons for Ammo about Cana-da's munitions plant during WWII. Contact Beverly Flanagan of King Township Historical Society at rbmcauley@zing-net.ca.

OCTOBER 13 – FALL SKATING PROGRAMS BEGIN at Trisan Centre, 25 Dillane Dr., Schomberg. CanSkate, PreCanSkate and StarSkate programs for skaters of all ages and levels. Check out our website for program details. www.schombergskatingclub.ca.

OCTOBER 26 – GARDENING FOR THE BIRDS WITH KRISTEN MARTYN at Nobleton Community Hall, 19 Old King Rd., Nobleton, 7:30 – 9 PM. Kristen Martyn uses a mix of colourful photographs, anecdotes, scientific information and personal experiences to speak about the backyard bird feeding hobby, habitat gardening, birding and ecotourism and being an entrepreneur. Visit our Facebook page ! nobletonkingcitygardenclub@gmail.com

KING COMMUNITY GROUPS:

COLD CREEK CONSERVATION AREA - Creating opportunities for building positive relationships, learning and personal growth through provisions of parks, recreation and cultural programs, services and fa-cilities. Events such as The Buzz – A Community Pollinator Event. Further info: ColdCreek.ca; 905-833-5321

CONCERNED CITIZENS OF KING TOWNSHIP - Exists to create opportunities for members of the commu-nity to foster and support actions that maintain the rural character of the Township and protect its environment. Events such as Climate Action Workshops, Protecting Farmland and All Candidates Meetings. Further info: cckt.ca

KING CURLING CLUB – To develop the sport in our community by providing curling programs for all ages and skill levels. To promote good sportsmanship, socialization, skills development, and competitive opportunities for the enjoyment of all members. Events such as Women's, Men's, Mixed and Youth teams, Shamrock Youth Spiel, Play It Forward Charity Bonspiel and Spiel The Wine. Further info: KingCurling.com

KING UNITED SOCCER CLUB – KUSC promotes and develops the game of soccer and helps individuals and children of all ages develop their character and interpersonal skills through soccer. Indoor and outdoor soccer for local and rep teams. Further info: KingUnitedSC.com; info@kingunitedsc.com; 905-833-3535

KING TOWNSHIP PUBLIC LIBRARY – King Township Public Libraries are community destinations for not only books and knowledge, but activities and programs such as computer sessions and author talks. The library offers many on-line platforms free to the public to use. Events such as Podcasting 101, Book Club, Write Now! @ King, Born to Read, Movies and Needle Craft and Yarn Work Social Circle. Further info: KingLibrary.ca

OAK RIDGES TRAIL ASSOCIATION – ORTA is a volunteer based charitable hiking organization with a mandate to build and maintain a public hiking trail system on the Oak Ridges Moraine, off-road where possible. We hold the responsibility of protecting the integrity of the moraine through trail development, maintenance, and

increased awareness. We offer guided hikes of all difficulties and lengths, weekdays and weekends. Events such as Moraine Adventure Relay and Discovery Nights. Further info: OakRidgesTrail.org; info@oakridgestrail.org

SCHOMBERG 55+ CLUB – The Schomberg 55+ Club organizes special events, programs and activities for seniors in our community to participate in. Events such as Nordic pole walking, pickleball, Christmas wreath making and recipe exchanges. Further info: schomberg55club@gmail.com

SCHOMBERG COMMUNITY FARM – Schomberg Community Farm is a central community location, providing a place for all interested parties to enjoy the wonders of maintaining their own gardens, and growing their own food. To provide opportunities for the community to connect with the land in support of healthy food sources within a natural ecosystem. Events such as educational workshops and fundraisers. Further info: SchombergCommunityFarm.ca; schombergcommunityfarm@gmail.com

Come Home to the Art of Canada

The McMichael Canadian Art Collection is pleased to announce that it has reopened to the public as of Friday, July 31, 2020. The Gallery is now open from Thursdays through Sundays until further notice. The McMichael has implemented a number of new sanitation and safety protocols to help you reconnect with the art of Canada, including:

- Timed ticketing for all visitors, including members
- Contactless payment and transactions
- Unidirectional travel through the Galleries
- 2m (6 ft) of social distancing required in the Galleries at all times
- Additional sanitation stations and increased cleaning frequency of public spaces
- All frontline staff will be wearing face shields
- All visitors over 5 are required to wear a mask indoors (medical conditions exempt)

WHAT'S OPEN

The McMichael's grounds, outdoor restrooms and parking lot are open daily from 10 am - 5 pm. Please note that the parking booth will not be accepting cash payments at this time. Credit and debit touchless payment options are available. The Gallery Shop is open with limited capacity, social distancing and touchless payment in place. The e-shop has also reopened and is ready for all your online shopping needs. Check out a fantastic selection of Canadian-made gifts, books, prints and more for the art lover in your life.

The McMichael Theatre, cloakroom and lockers are temporarily closed. Please leave oversized baggage or coats in your vehicle. The McMichael Theatre, cloakroom and lockers are temporarily closed. Please leave oversized baggage or coats in your vehicle.

OPENING DATES AND HOURS

Gallery Hours:

Thursdays, 10 am – 5 pm: | Members Only
Fridays – Sundays, 10 am – 5 pm: Members and General Public

Grounds Only:

Mondays – Wednesdays, 10 am – 5 pm
*includes parking and public restrooms



McMichaels latest exhibition on the Group of Seven open until spring 2021

Making Jewelry...From a Distance

by Paul Conlan

As I write, I am "hunkered down" in the republic of Nicaragua, Central America. I usually come to Nicaragua each year because I have a small workshop here... and mostly because I acquired my jewelry making skills from the professional jewellers here. Their methods and tools are all very antiquated but overall there is a nice vibe learning anything here in the tropics. It's also very inspiring when you can see what can be produced using only basic tools. I use only recycled silver as pre-made sheets of silver and silver wire are not available here. I originally came to Nicaragua in 2008 to help build an orphanage. I had met and became friends with a family who owned the oldest jewelry store in the town. The father boasted that any of the really good jewellers in town had been trained by him. I studied jewellery making as a "hands on" way of learning to speak and understand Spanish. I came away from the experience with both the language and a new skill set, both of which are nicely polished now.

Due to COVID-19, the airport is closed and I will not be able to return to Canada until August. Fortunately, because of the low population density here in Nicaragua, the virus has advanced at a much slower pace. For the longest time, most people here did not wear masks. I had brought masks and gloves and a few pairs of light safety glasses from Canada to use when I polish my silver on a mechanical polisher. I remember everyone stared at me and some giggled because I was already prepared and wearing safety glasses and a N95 mask. I never

imagined at the time of packing my suitcase that my tools of the trade might actually save my life! Currently, all banks and supermarkets are restricting entrance without a mask and without first taking your temperature at the door. Social distancing lines are on the floors when lining up and they are enforced. The number of clients allowed inside public spaces is also limited. Most people are wearing masks, including

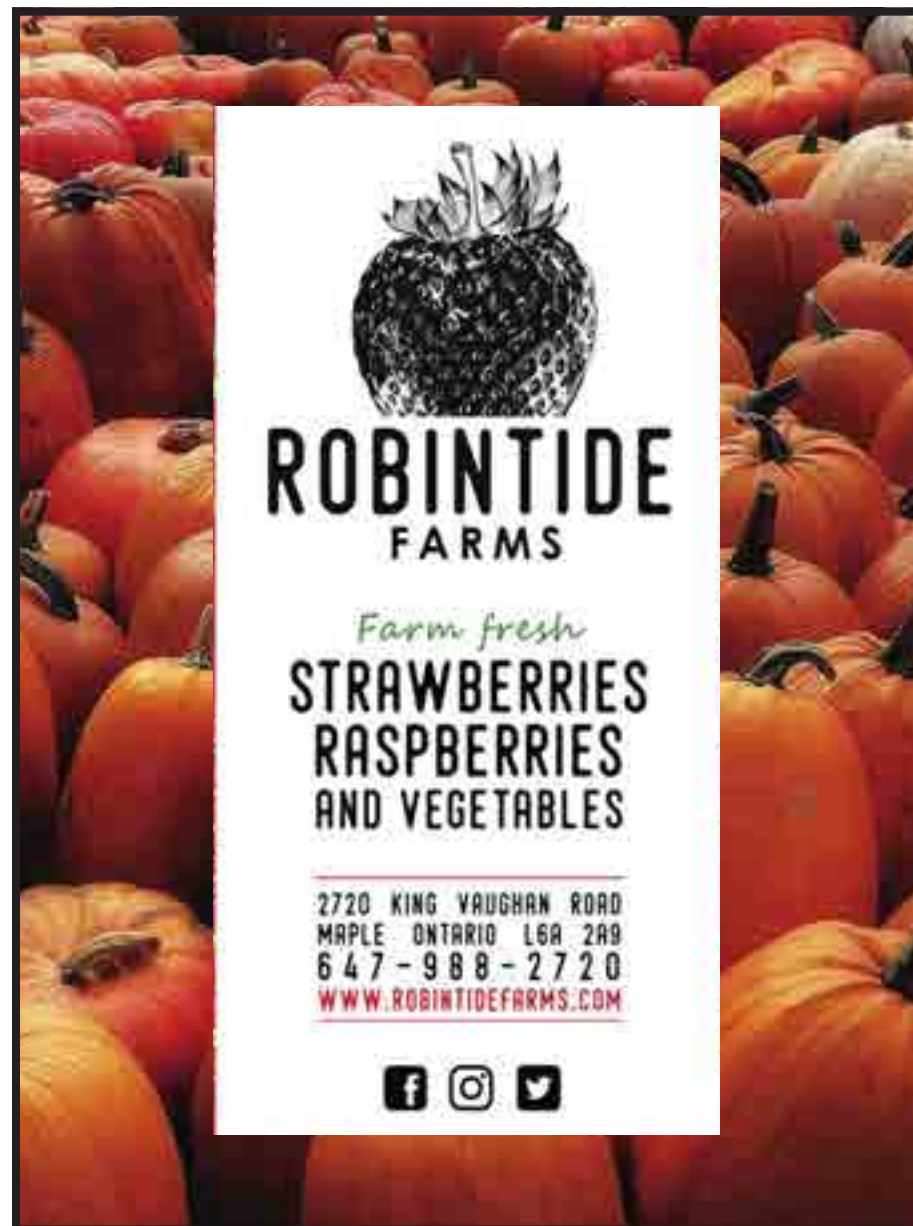
children, and social distancing has become a way of life which, for a warm, caring Latin society, is a radical change to cultural norms. The effects of COVID-19 on the art community will likely be significant. After the cancellation of the artisan fairs, I wonder how full-time artists will manage with strictly online sales. In the past, I've always enjoyed the personal interaction with clients, especially watching their reactions after buying

one of my pieces. As artists, we are really giving a little piece of ourselves when we make a sale... so it's always nice for us to know the person it is going to. I'm going to miss that.

When he's not in Central America, Paul Conlan lives and creates in Schomberg, Ontario, and specializes in modern silver jewelry design.

modernconceptsjewelry@gmail.com





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Seeing the Woods for the Trees by Ann Love

Since COVID-19 struck, my husband and I have walked every day in King's Happy Valley Forest.

Experiencing the forest's subtle changes is the silver lining to our COVID anxieties and distancing restrictions. Tonic for a pandemic.

We love the forest for the woods and the trees, for its daily and seasonal changes, especially the returns and departures of its plants and animals. We have long understood the value of a living forest — naturally moderating climate change, purifying our drinking water, cleaning the air we breathe, harbouring wildlife diversity, and more. And we are intrigued by new thinking that forest trees communicate through their roots and offer nutrients to their neighbours in need — what that can teach us! But if we are honest, we return so regularly to the forest simply to revel in the pleasure and puzzle of the forest's living, changing permanence.

That permanence is deceiving. The forest we experience today is night-and-day different from what it was a hundred years ago, two hundred, five hundred, and more.

Six hundred years ago, before any Europeans appeared, King forests were not an untouched, old-growth wilderness. True, there was a greater percentage of pine and hemlock than now. But local Indigenous peoples managed the woodlands extensively. Near their villages and camps, they removed saplings to favour fruit and nut-bearing chestnuts, butternuts, and cherry trees as well as sumac, raspberry, and grapevines. They systematically harvested firewood and left large clearings to attract deer for hunting. Within walking distance of their communities, every few years they slashed and burned fresh stands of trees to plant corn in the sunshine and ash-enriched soils. They even bent saplings to grow into marker trees, probably to avoid getting lost.

About 400 years ago, when the first Europeans passed along the Carrying Place Trail seeking beaver pelts, they carried diseases that decimated the Indigenous population. Almost emptied of people, trees reclaimed much of the cleared land. Over 175 years later

more immigrants — settlers this time round — discovered a thicker closed-canopy forest, less open and less diverse. But when they eyed the densely grained pine wood and the thick hemlock bark, entrepreneurs understood the value of those trees. Clearing off the land for farming began but also intense logging, with the pine sold for shipbuilding and hemlock bark for leather tanning.

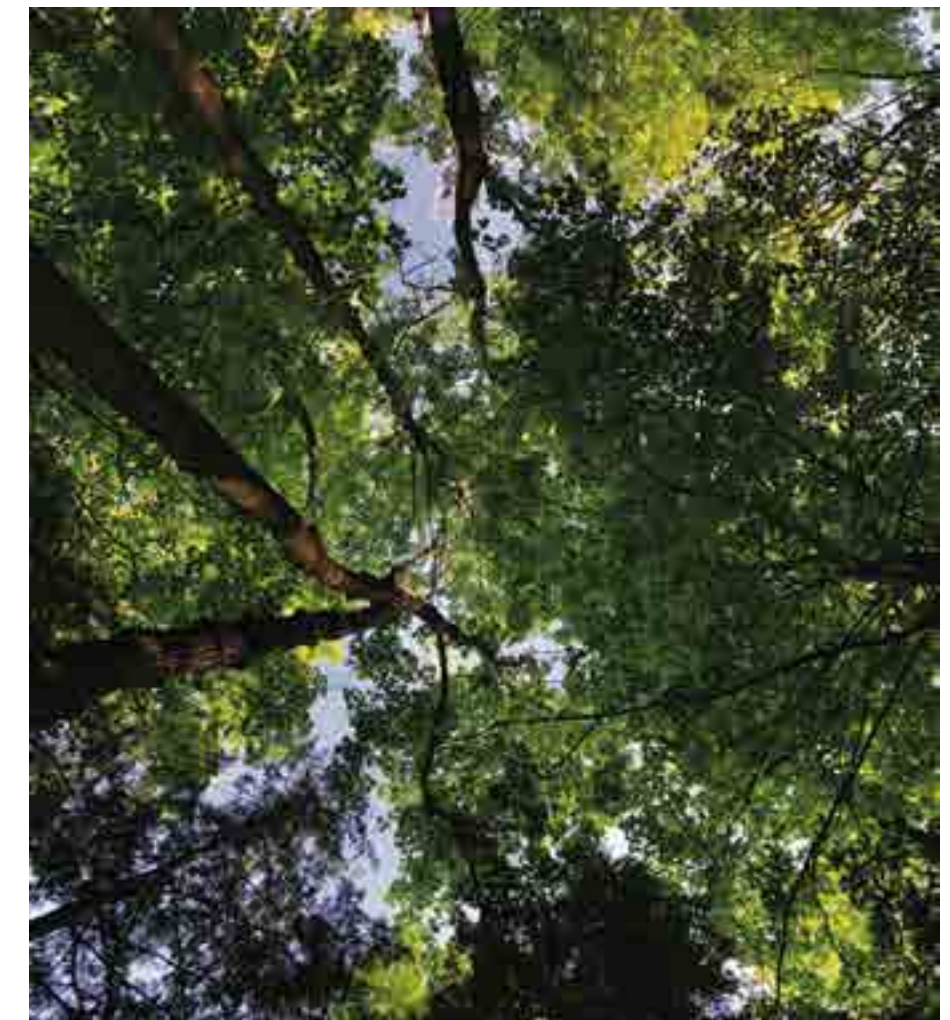
In less than 100 years, King was largely cleared of forest. William H. Smith counted 21 sawmills operating in the Township in 1851. He described the countryside near Kettleby as:

"... picturesque and would be more so had a little of the timber been left standing on the hills. Here, however, the universal Canadian practice has been followed in clearing the land, that of sweeping away everything capable of bearing a green leaf ..."

No wonder the last resident bear was reported near Kettleby in 1888, killed by Charles Burden. And a lynx shot by John Hogan west of Aurora in 1883 was novel enough to stuff and exhibit for years in his hotel in the village of King.

Logging slowed before the end of the 19th century with the decline of wooden ships and masts. The forest has been growing back since ... but not inter-connectedly enough for bear or lynx to return yet. In protected stands, our oldest forests maybe 150 years old; but red oak lives 300 years, hemlock, white pine, sugar maple, and beech 450 years, and white oak longer still. We do have a few ancient sentinels that survived the logging but nowhere in King do we have an old-growth forest left. We do have old-growth forests-in-the-making. And they are worth exploring.

Go ahead! Step into the late summer woods. Inhale the earthy dampness rising from the forest floor. As you walk further in, the hollow drum of a woodpecker and perhaps the distant wail of a peewee replace the buzz of crickets. A chipmunk with bulging cheeks scurries down a mossy log — watched by a sleepy owl — while a brilliant orange leaf zigzags lazily



from the canopy above to the trail in front of you. Welcome to change and permanence, complexity and simplicity. Enjoy!

For further reading consider Peter Wohlleben's *The Hidden Life of Trees: What They Feel, How They Communicate* — Discoveries from a Secret World, 2016; John Riley's *The Once and Future*

Great Lakes Country: An Ecological History, 2013; and if you are a real keener, L.L. Snyder's and E.B.S. Logier's "A Faunal Investigation of King Township" published in *Transactions of the Royal Canadian Institute*, 1930.



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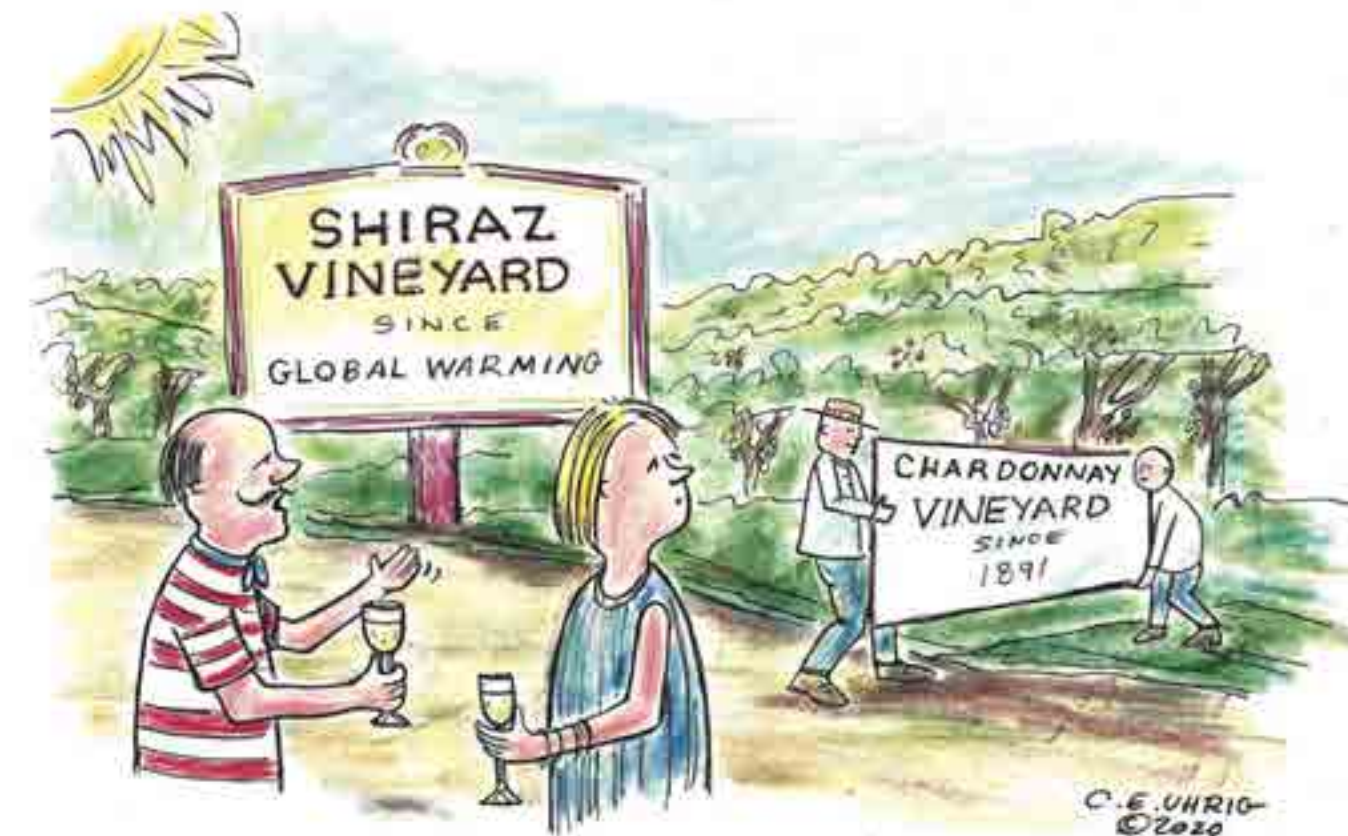
NATURE



BIOLOGIST AT THE TABLE

The life your food leads before it reaches the plate

Art Weis is Professor of Ecology and Evolutionary Biology at the University of Toronto, and former director of the Koffler Scientific Reserve at Jokers Hill.



Chicken in White Wine and Garlic Sauce

I recently made this dish after harvesting a bumper crop of garlic from the garden. Don't be alarmed... the slow cooking makes it all mellow and sumptuous.

INGREDIENTS: One kilogram of chicken thighs, 2 heads of garlic (25-30 cloves), olive oil, 1 cup Sauvignon Blanc (or similar dry white), sprigs of fresh thyme.

DIRECTIONS: Smash the garlic cloves with the flat of a knife and remove the peels. Dry and season the chicken with salt and pepper. Heat the oil in a skillet and brown the chicken in small batches, 2-3 min. per side. Transfer to a plate and remove all but 1T of fat from the pan. Sauté the garlic until golden (3-5 min). Pour in the wine, add the thyme, and return the chicken to the pan. Cover and cook for 25-30 min. Plate the chicken, spoon sauce over the top, and serve with egg noodles.

— Illustration by Cheryl Uhrig
cuhrig@rogers.com

VINES, VARIETIES AND VINO

THERE ARE **WINE FANCIERS**, AND THEN THERE ARE **WINE FANATICS**.

My French colleague and friend, Michael, falls squarely into the latter group. When hired by the University of Paris, he took a 3rd story apartment in an old house out in the suburbs because it had a private stairwell from the kitchen directly down to its own wine cellar. This he proceeded to fill. On my first visit, he and his wife, Joelle, served a wonderful dinner. Each course was paired with its own wine, each quite different from the last. After a few sips from a bottle, we remarked, recorked, and moved on to the next. When I arose the following morning, only slightly worse for the wear, I jokingly asked Joelle if there would be a breakfast wine? She smiled and sighed, "Donnez pas d'idées" (Don't give him ideas).

Wines come in a profusion of flavours, aromas and colours, but all are fermented from the fruit of a single species, *Vitis vinifera*. This woody, long-lived plant is native to the eastern Mediterranean. The variation among wines emerges from the interaction of genes with the environment—nature and nurture, if you will. Over millennia, growers selectively propagated those

individual vines they found pleasing, thereby establishing thousands of different varieties. Sauvignon Blanc grapes, for instance, are light coloured, acidic, with a number of pronounced flavours that some describe as "grassy". Cabernet Sauvignon, in contrast, has a dark skin rich in tannin, and a flavour reminiscent of black currants. These grape traits develop under the influence of many different genes, and cloning ensures these genes get passed on in the right combination; cut a young shoot of your favourite vine and graft it onto an established rootstock. The North American wine industry relies heavily on a dozen genetic lines, the so-called international varieties.

Environment also matters. Enthusiasts use the term *terroir* to denote the effects of soil and climate on the grape's qualities. It is said that Chardonnay grapes grown in a cooler region yield a wine with apple-like flavour notes. Grow a clone of that vine in a region that is just a few degrees warmer, and you get hints of pineapple. Many varieties can tolerate but a narrow range of climates. Riesling, for instance, needs cooler

temperatures and shorter growing seasons, and so it does well only in places like Alsace and the Niagara Peninsula. This leads to a pressing question: if climate has such a critical impact on wine quality, what happens if global temperatures climb by 2-4 degrees?


Agricultural scientists are busy devising measures to mitigate the expected negative impacts of climate change. Plant breeders are working to improve tolerance of hotter, longer growing seasons in many crops. Can their progress keep pace with the rising temperatures? Prospects are good for crops with annual life cycles, like wheat, where new varieties can be developed in less than 10 years. *Vitis vinifera* presents a much greater challenge to breeding. It takes several years to grow a mature vine from seed, and another few years to find out if the grapes make good wine. And even after a new variety is identified, it takes years to establish a vineyard. With time of the essence, what to do?

The hopeful news is that around the world, there is already a storehouse of genetic diversity in wine grapes that growers

can exploit. While fewer than 100 varieties are in wide commercial use, there are over a thousand more grown and distributed on small, local scales. Most local varieties are from southern Europe, and so are adapted to a warm climate. A recent article in the journal *Nature Climate Change* argued that these lesser known vines should be propagated and tested widely to find candidates for the warmer times ahead.

There is a potential problem with this plan, and it's not biological. Wine fanciers tend to have strong preferences, formed over years of sipping. New wines from unfamiliar varieties may meet with consumer resistance. But there is precedent for hope. Zinfandel was virtually unknown fifty years ago. It has become quite popular since being adopted from the old world by several California vintners. As it turns out, "Zinfandel" is actually an obscure variety from a small corner of Croatia, where it is known as "Crljenak Kastelanski". Even Michael and Joelle enjoyed the bottle of Zin I served when they returned my visit. So let's raise a glass to the new.

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AROUND THE
NEIGHBOURHOOD



Congratulations to our Adult Poetry
Contest winner, Debbie Fox!

Here's what our judge, Toronto poet Phoebe Wang, had to say about Debbie's poem:
"The Damselfly is full of movement and stillness. The scissoring lines mimic the mating of the damselfly and convey both the danger and humour of the insects coupling. Why this poem works is because of its allegorical meaning—the relationship between the speaker and her partner is woven in with the same sense of delicacy and risk!"

ABOUT THE JUDGE:
Phoebe Wang is a Chinese-Canadian writer and educator based in Toronto. She holds an M.A. in English and Creative Writing from the University of Toronto. She is the author of two chapbooks and her debut collection of poetry, Admission Requirements, was nominated for the Trillium Book Award. Currently, she works with Poetry In Voice and at OCAD University. More of her work can be found at www.alittleprint.com.
Interested in writing and meeting like minds? Join Write Now @ King, King Township's own writer's club (currently meeting virtually). For more information, email us at info@kinglibrary.ca

KING TOWNSHIP PUBLIC LIBRARY'S ADULT POETRY CONTEST:
A FEW WORDS ON THE WORLD OF NATURE
THE DAMSELFLY

You dropped my hand and a damselfly
landed on it, lacy-winged and indigo-striped,
oblivious to the weighty words that
floated to the ground.
I dared not move and doubted the drops
that fell on my thighs were rain.
A second damselfly hovered,
a helicopter assessing its landing pad,
inserting his cerci into the lady.
A great shove from behind.
I doubled over and sucked in my breath,
a zephyr that might unseat them.
The male,
holding the single key that fit the lady's lock,
curved his body beside hers to form
half a perfect heart
that she made whole.
I clutched the jagged cold metal
you slipped into my pocket.



KING
TOWNSHIP
PUBLIC
LIBRARY
IN A
POST
PANDEMIC
WORLD

King Township Public Library (KTPL), along with the rest of the world, has had to adjust to a new normal. In mid-March, the provincial government declared a state of emergency in response to the global pandemic and issued orders to close non-essential services and instructing people to stay-at-home. Accordingly, the Library closed to the public effective March 14th. Where did this leave our patrons? How would they spend their time at home? The answer is using the Library's website, which offers a veritable treasure trove of digital resources including eBooks, eAudiobooks, streaming movies, TV shows and music. In addition, the Library also responded by offering virtual programming for people of all ages. Our website has evolved into a true virtual branch of KTPL that is open 24/7; all you need is your library card or an eLibrary card, available directly through our website, to gain access to all these resources.

KTPL immediately reallocated resources and invested in more digital material to increase our online offerings to better serve our patrons in a "stay-at-home" world. In addition to purchasing more eAudiobook and eBook titles, limits were increased for streaming services, from 10 to 15 titles per month. Vendors also modified their service agreements. For example, Ancestry.com, a popular genealogy database, previously accessible only in the Library, can now be accessed from home.

The inability to offer in-person programming gave rise to the development of virtual programming. The Library offered new, online story-times

by Kalli Secord, Library Staff
Staffinglibrary.ca



to maintain the connection between us and the children that we were used to seeing on a regular basis. We launched Virtual Story-time with Miss Kalli that includes a variety of songs, finger-plays, oral stories and books read aloud in English. In an effort to serve students in French Immersion programs, Lire et Découvrir (Read and Discover) was created. This program includes a story read aloud in French, accompanied by a game or craft for kids to work on while at home. All story-times can be found on KTPL's YouTube page and our Instagram TV account.

The Library also produced a new podcast, King's Pages, where staff and their guests discuss selected graphic novels all accessible through the Library's digital offerings. Episodes of King's Pages are all posted on KTPL's YouTube page.

As the province took its first steps to re-open in early June, KTPL began to offer Curb-side Pickup service, lending books and materials to the public in a safe way, following provincial guidelines. Patrons place holds online or by telephone, and then Library staff schedule designated pickup appointments. This service has been extremely successful and well used by patrons, many of whom have explicitly expressed their appreciation, and are grateful to have access to physical materials once again.

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Around the Neighbourhood



DANCERS WITHOUT BORDERS FOLK DANCING: OLD ART MADE NEW

by Meline Beach

Fluid, continuous movements authentically choreographed to glorious sounds of cultural music, while sometimes dressed in traditional garments and performed in group settings, is the very essence of folk dancing. Well rooted and bound by tradition as a means of preserving a culture, folk dancing has survived the test of time. Not to be confused with sacred or religious dances, folk dancing celebrates a cultural mosaic of different ethnic groups, languages and customs from around the world.

It is, without a doubt, a form of art that stimulates the imagination and opens your mind to possibilities.

Riki Adivi, King Township resident and certified folk dance teacher has invigorated this traditional form of dance in all the communities in which she's lived – from her birth country of Israel to the United States and Canada, in Richmond Hill and most recently, King Township.

For the past few years, Riki, who's also a board member of the Ontario Folk Dance Association (its slogan: "Dancers Without Borders") has been hosting folk dancing events in public parks and in her home. Just as the name suggests, folk dancing is for everyone and all are welcome. It is a form of engagement that encourages people to come together and

share an experience, regardless of age, ability, ethnic origin, political views or religion. Like many forms of art, dance is best appreciated when shared with others.

While Riki learned traditional folk dance at an early age, it was not until she left Israel in 2002 that she extended her interests to international styles.

"When we relocated to the United States and Canada, we didn't know anyone," says Riki, who recalls how challenging it was to make new friends in a new country. "Though we met some people online, it wasn't until we joined a folk dance group in Toronto that we felt truly embraced. Today, I have many close friends from this dance group."

Indeed, dance is a way to meet new people, make new friends and celebrate events. It's also an aerobic exercise that activates a variety of muscles and brings oxygen to your heart. Eye, hand and foot coordination also help improve memory, balance and confidence – which helps to reduce stress, anxiety and depression.

Among these many social, physical and psychological benefits, folk dancing also stimulates your senses. The music, the movement and the touch of hands joined in a circle creates a sense of a community of common joy, enthusiasm and awareness – not only of yourself but of the world around

you. Dance can create a sense of connection through verbal and non-verbal cues and a degree of camaraderie through shared energy. The art and culture of folk dancing is a creative process, just like painting, sculpting and crafting. Even in worlds that are radically different, folk dancing teaches acceptance and encourages appreciation of one another.

"In our community, we often explain that when people from different cultures dance and hold hands together, they will not hold guns. But it's much more than that, because when we enjoy art from different cultures, we also learn to respect it," says Riki, who is intent on creating a small community where everyone feels welcome, just as she felt when she joined other folk dancers upon moving to York Region.

Romania, Bolivia, Macedonia, Serbia, Iran and Israel are just some of the countries represented in Riki's folk dancing sessions. Each type of international folk dance has its unique nuances, circular or line formation, all rich in rhythmic content and performed with pride. According to Riki, often folk dances and songs have a backstory, which makes dancing to them much more interesting. For example, "Saint John River" is the story of the river and reverse falls in New Brunswick, and "Zaiko Kokorako" from Macedonia is a story of a rabbit that wanted to marry a widow fox.

Creative and expressive, folk dancing can have a powerful effect and elicit various emotions. Riki's sessions, generally happy and upbeat, often end with a slow spiritual dance that can move people to tears.

"This is my life," says Riki, who previously worked in the high-tech industry before pursuing folk dancing on a more focused basis. "People develop an identity and relate to it. I relate to folk dancing."

While the Covid-19 pandemic has, unfortunately, put a halt on Riki's in-person folk dancing sessions, she is looking forward to welcoming "dancers without borders" to her backyard soon, where they can dance to their hearts' delight in a safe and socially-distanced manner. Until then, participants from around the world have joined Riki via ZOOM, where she offers dance instruction and musical companionship during this pandemic.

"After a long break due to Covid-19, I plan on starting something that will be deemed safe for all participants," says Riki. "Instead of dancing in a circle in close proximity, I'll adapt our folk dancing into line dancing for a limited number of people."

Anyone interested in participating in this cultural experience is invited to visit www.ofda.ca or email Riki at ridiadi@outlook.com.

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