

Volume 32 Number 1 - September / October 2025 | FREE

MOSAIC

THE ART & CULTURE
MAGAZINE - GREY BRUCE

www.mosaicgreybruce.ca

A New Mosaic

BEYOND THE FAMILIAR

Interview with Grey Co. abstract
artist Évelyne Richer.

GROWING UP TOGETHER

A local fine dining scene develops
in Grey with five recent ventures.

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FRAGMENTS (2025)

Évelyne Richer

Welcome to a new MOSAIC

The world offers itself to your imagination - Mary Oliver

When I heard that MOSAIC was ready for a new life in this world, it captured my imagination. As a reader of the magazine for the near-twenty years I have lived in Grey Bruce / Saukiing Anishnaabekiing, I appreciated its mix of art, culture, and community. The timing was right, also, as I was eager to find a new place to work, grow, and expand creatively.

The magazine now has a slightly different look; one that is more art-forward. MOSAIC will always follow the vision set out by Vi Bland, and carried forward by Maryann Thomas, to promote and support the arts and community of Grey Bruce. We have updated the magazine with a more distinct look, and plan to focus on profiling the artists, communities, and creative businesses that define our region.

Much like some of the people you'll read about in this issue, who have brought their own creative passions to Grey Bruce — be that through painting, restaurants, book-binding, labyrinths, or arts programming — I hope MOSAIC will continue to enrich and support our creative communities.

This issue marks the first step in a new life for MOSAIC. I hope you'll join us!

- Ken Bryson

MOSAIC

Established in 1993, MOSAIC is the independent arts, culture and community magazine for Grey Bruce | Saukiing Anishnaabekiing.

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Printed by Ampersand Printing.



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Moving on from MOSAIC

Maryann Thomas

I am happy/sad to announce that MOSAIC, the community magazine we know and love so much, has changed hands. I acquired MOSAIC in 2010, when Vi Bland, who started the publication in 1993, said it was, “my turn.” In 2020, I combined MOSAIC with my other magazine, The Owen Sounder, to create a new COVID-resistant hybrid.

Now it's time to separate the two again; The Owen Sounder remains with The Ginger Press, and MOSAIC moves on. With great trepidation and a solid commitment to do my best, along with your loyal support, I have shepherded MOSAIC through the last 15 years into what it became.

And now, I introduce Ken Bryson of Artisan Media, who has taken up MOSAIC and agreed that it is his turn to move forward with the vision Vi started over thirty years ago.

As for The Ginger Press? Our retail bookshop in downtown Owen Sound is now open 10:00 to 2:00 Tuesday to Saturday. We carry new and old books with local connections exclusively — thousands of books featuring Grey and Bruce stories,

history, poetry, kids' books, cookbooks, nature guides, and so much more! AND we continue to publish local books — over 150 titles so far.

Upcoming titles include *Brilliant Obsession* by Diane Allengame (historical fiction about the creation of the local Imperial lighthouses); *Then and Now: Flowerpot Island* by Miranda Miller (history + guidebook); *Lest We Forget: Grey County's Black Military History* by Bonita Johnson de Matteis; plus revised and updated editions of *Soldiers of the Soil: Grey County Goes to War* by George Auer; and *brownstones* by Richard-Yves Sitoski (poetry). AND our online subscriber-supported news journal, *The Owen Sound Current*, edited by co-founder Miranda Miller has many thousands of daily readers. AND our recently expanded website, www.gingerpress.com, extends Ginger Press titles around the world using the miracle of secure online ordering.

AND there's still fresh-baked cinnamon buns every Saturday morning. Does it get any better? Don't be a stranger!

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In honour of National Truth and Reconciliation Day, Bruce Grey Child and Family Services invites you to a virtual book reading of...

When We Were Alone

DAVID A. ROBERTSON JULIE FLETT

A young girl notices things about her grandmother that make her curious. Why does her grandmother have long, braided hair and beautifully coloured clothing? Why does she speak Cree and spend so much time with her family? As the girl asks questions, her grandmother shares her experiences in a residential school, when all of these things were taken away.

We would love for you to join us!

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With: Author David A. Robertson

BRUCE GREY CHILD & FAMILY SERVICES

Registration: Send an email to events@bgcfs.ca to receive the virtual meeting link. Please include your name, phone number, and how many will be attending from your group!

How to use a labyrinth

Rosemary Crick

The process of creating, using and sharing a labyrinth is truly an artistic and spiritual experience. Walking a labyrinth creates a feeling of peace and stirs creativity within us.

In my energy work practice, my focus is helping people in caregiving roles; be it parenting, caring for aging parents, or working in healthcare. By walking the labyrinth we can take a break from the task of caregiving. We can also allow ourselves to enter a meditative state and feel into the creative energy of the land. Upon exiting the labyrinth we can feel rested, rejuvenated and inspired by new ideas.

I recently asked Bruce Parsons — the artist who created the labyrinth here at Crickhollow — how to use the labyrinth.

Walking the labyrinth helps to create a feeling of peace in us and also it can stir creativity in us. How can people approach using a labyrinth?

The idea is that if you have a question on your mind, you can actually form it. You form a question and then you put the question out of your mind.

And you just pay attention to your feet and the ground and the horizon and the sounds. So you use it like a yoga device to keep your mind empty so you get to the center. And once in the center, you leave your mind empty but you face North, South, East, West for maybe three seconds, and you just take in what is in front of you looking in different directions.

And it's quite a surprise sometimes because you're looking in places you're not attracted to normally. You're just putting it in place and you have to spend time there. So that gives an extra clarity and cleansing to your brain.

You don't address the question in the center. You keep it that way. You keep in your body and your connection to the ground. And then you walk out. When you get to the outside, you can also face the four directions. Again, it's to keep you in the zone of meditation.

At that point, you can see your problem differently or better or with a resolution. Or at least you've had a rest from thinking about that which is bothering you.



Image: Erik McLean

So it really is a landscape experience. It's about feeling your feet and the earth and the sky and your connection. And it's a nothing experience. That's the beauty of it.

For the full illustrated interview where Bruce shares his introduction to land art, labyrinths, and his experience with astral travel visit rosemarycrick.substack.com.



Painting beyond the familiar

Interview by Ken Bryson

Artist Évelyne Richer is committed to letting her art speak for itself. The career abstract painter - and long-time resident of Grey County - begins each painting with a concept, but ultimately the painting decides what it wants to be. From there, it's up to the viewer. There's no guessing what Grey County's art community means to Richer, however. Read on to discover how the local scene has shaped her work and taken her art to a whole new level.

Abstract art has always been of interest to me, so I would like to understand a bit of your background and how you came to this style of art?

I've always been attracted to abstract art. There was something mysterious about it and I really wanted to relate to a form of art that made me think beyond the familiar. I love looking at nature and seeing the light, the vistas down to the minute details but it's not how or what I wish to put on canvas or paper. I don't want to copy what I see but maybe interpret it in some fluid upside down backwards way. I need to be intrigued I guess by how my eye and my hand are guided.

I want something new that comes out of my head, and so I think that's why abstract was more my kind of thing. From the get-go, from the very beginning, I was like that. All these things speak to me more than trying to reproduce a flower that is spectacular, but it's not what makes my heart sing.

Is your style something you developed on your own?

I really want to work with some new ideas that come out of nowhere, a way of using colour, form, line to make a statement. So shapes, colours, movement, all are shifting options especially in my paintings. I love to work spontaneously trusting the instinctive marks. It doesn't always translate to a quick process though.

My monotypes are more controlled, slower and satisfying in a totally different way.

My style is in constant evolution. There's a certain amount of abstract expressionism obviously but with each new work the

approach is different. If I start a series of ten paintings let's say, each one is related to the other like siblings, you can see the common thread but if I were to try and add to that series a few months or years later after I've closed the page it would be difficult.

In terms of your prior work, is this a place you've come to having gone through different styles?

My father was an avid amateur painter, classically trained and meticulous in his process. It's funny how I became this unstructured, gestural, 'drips are great' sort of painter. I kept my hand in art as much as I could while bringing up a family and having a career, through drawing and painting courses (and even rather catastrophic glass blowing lessons) at Sheridan College.

I was greatly influenced by travels especially to Japan where minimalism, the art of restraint and simplicity seemed to suit my aesthetic at the time. On coming to Grey County I started working in larger formats with bolder shapes and colours, adding layers and nuances - basically finding my voice and the courage to explore it.

Again I am grateful especially to the people of Grey County who encouraged me to hang myself on a wall for others to examine and critique. Not for the faint of heart this business!

You have exhibited in galleries across Canada. Do people respond to your work differently in different areas?

My clients can be found throughout Ontario, Quebec, Alberta, England and the U.S. including city and local people.



Évelyne Richer, *JUST FELT LIKE DANCING*, (2022). Image courtesy of the artist.



Évelyne Richer, *PÉTALES ÉPUIÉS*, (2022). Image courtesy of the artist.

I have to work a little harder here to reach an audience open to my style of work. Don't get me wrong, there is a wealth of abstract aficionados out there but if you roam many of the small regional galleries, representational art outbalances non-objective art anytime. That's just the way it is.

You just hope to help people be more comfortable over time with the less familiar.

How do you approach that challenge?

It still means you go on, bolder and braver with each new work. I work for myself first and foremost and hope to reach others as I press on.

It's validating to be recognized and, if you can, to be commercially successful but that should not be the goal. I think that to be happy with your work, to find satisfaction in solving the puzzle of a composition or the perfect arrangement of colour and balance, to finally be able to say this work tells me it's done, is ultimately my goal as an artist.

And to find a viewer who sees and feels their own interpretation in the work is also incredibly rewarding. It lets me know there was more to the work than what I alone could see in it. That is also why I hesitate to give most works a title. It is often too leading.

I understand you are part of the Walters Falls group of artists. How has that helped your work?

Great group of artists to be a part of. One that has continually evolved in its 28 years plus of history and has offered a high quality of work consistently from a very small but artistically rich geographical area. I'm fortunate to be part of the group.

Some of us get together once a week in my new studio. We've been doing this for years, and just like the show, the players or the location changes occasionally. It's a great way to move ideas forward and see work as it evolves through someone else's eyes. Critiquing is essential. We talk about art, trends, politics (sadly too much these days), techniques, anything and everything. Great fun!

In terms of your creative process, how does each painting come to you?

If there were a formula it would be helpful I guess, but each blank canvas, after I've stretched and gessoed it, stands as a challenge. Depending on the season, or the light, or my mood, or multiple other factors, that first mark will either pull it smoothly towards its final destination or start a very frantic process of emotional back and forth until it's done. The initial



Évelyne Richer, *WHEN THE SEA ICE CRACKS*, (2025). Image courtesy of the artist.

concept often changes along the way. My hand might put down the paint, but as it progresses, the work takes on its own character, has its own voice.

There are moments of great tension and moments of total elation. I think those are the ingredients that make each work stand out from the last one.

When you show your art, is there something that you hope specifically the viewer is going to get out of it?

I think I mentioned before, that unless they are looking at the work and trying to find the literal meaning of the title, I like to see people come up with their own interpretation. It could be diametrically opposed to what I see in the work but to me that's the beauty of abstraction. There could very well be as many meanings as there are viewers.

Also as they look at the work, I may encourage them to spin it around and see if it sits better in another direction. That in itself makes viewers consider the work from a different perspective, almost makes them participate in the creative process. A painting should never become static, every time you look at it it should reveal something, however insignificant.

You mentioned some other different media that you're working in. Is that a direction you're planning to go in?

Other than painting, whether on canvas, wood, paper or stainless steel, making prints and collages, I have worked with encaustic and assemblage. I love to give materials a second life as part of a work of art.

I want to try as many media as I can. I am not good at everything obviously, but the exploration itself is the goal: it offers me the opportunity to refine what I was already working with, or to take a new direction in my search for artistic fulfillment.

There is an essential curiosity that pushes me to forget limitations. I'd like to think that's what being an artist is all about.

Évelyne Richer is an abstract painter in acrylics, a printmaker, sculptor/ installation artist. She has shown at the Tom Thomson and Durham Galleries, Orillia Museum of Art and History among others. Her work can be found in Canada, the U.S and Britain. She is represented by the Craig Gallery in Meaford.

See more of Évelyne's work this fall during the Autumn Leaves Studio Tour, from October 3rd to 5th. For more information and a map to all of the Autumn Leaves Studio Tour locations, visit ALST.ca

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Grey County dining grows together

by Ken Bryson

In the hills of eastern Grey County, something authentic is growing. A new collection of culinary entrepreneurs has created a dining scene that celebrates the area's agricultural heritage and its evolving identity as a destination for authentic food experiences.

This transformation is taking place in towns like Markdale, where newly established restaurants provide a local food experience with a strong sense of community. At Marilynne Restaurant, chef Brandon Bannon serves food from local farms when and how it's available.

"We let the ingredients and the quality of the produce available speak for themselves," says Bannon, "and we try not to hide behind any glitter or glamour and just let it be honest food."

While offering a set menu, Marilynne is also known for their specials based on what local farmers bring through the door on a daily basis.

It's that community connection that Grey County native Bannon hopes to cultivate: "I have always wanted to show off the ingredients where they came from and make sure everyone in the area knows the hard work that goes into producing such good quality ingredients in the area."

Local connection with small scale farmers is also a key highlight at Down Home, just east of Markdale, where Hannah Harradine and her partner chef Joel Gray grow much of the food they serve in their fixed-menu farmhouse restaurant.

What they don't grow themselves, they source from other local farms and foragers to create a true farm to table experience.

The dining experience at Down Home is also a shared culinary exploration where all guests arrive at the same time and are treated to a full ten courses over the course of the evening.

Explains Harradine, "We have an outside time where we do a tour of the garden and have some bites outside and a drink, and then the guests come into the house for the rest. For everyone, the plates go down at the same time and we'll speak about what they're having. And the evening goes on like that."

Just down Highway 10 in Flesherton, Jennifer Belanger and chef Jonathan Gushue found a similar sense of community upon opening The Gate restaurant. After beginning their Grey County culinary experience with a delayed process converting the old mill in nearby Kimberley, Belanger and Gushue pivoted to opening The Gate, finding support from many locals already in the scene.

Says Belanger about what drew them to the area, "We love the sense of community. We felt a warm welcome and loved the bounty of the produce in the area. For us in hospitality, there was just such a sense of community, which was really refreshing — like people dropping gifts off when we open — that was a really lovely sense of welcoming."

This community extends beyond just restaurants. Jordan DesRoches, who recently opened The Vault cocktail bar in



Image, Ken Bryson

Marilynne Restaurant, Markdale



Image courtesy Down Home.

Hannah Harradine, Down Home Restaurant, Grey Highlands

Markdale, sees his establishment as complementary to existing businesses.

Says DesRoches: “With Marilynne offering a really great dining experience, we figured there’s been too many times where we went for dinner with another couple and dinner ended, and it would’ve been nice to go somewhere else to keep the evening going.”

The Vault, housed in an historic bank building from the 1800s, can be described as “cocktail forward” with a rotating cocktail list, shareable charcuterie, and plenty of fine wine housed in the original bank vault. The bar also completes the recent transformation of downtown Markdale from a once lonely strip to a thriving townscape.

Notes Robert Reid, owner of Grey Bruce Design on the Markdale main street:

“In late 2023, 75 percent of downtown Markdale was empty, but it’s now full. It offers a design showroom, art gallery, shopping options, a variety of cafes and restaurants, a specialty cocktail bar and has a microbrewery under construction. What was once deserted, is now a bustling hub of activity.”

What emerges from these conversations is a picture of Grey Highlands as an area finding a new voice through food. The area’s natural advantages — four-season recreation, beautiful landscapes, and dedicated farmers — have always existed. But the current moment represents something new; a convergence of ex-urbanites seeking a meaningful life, local small scale farmers reclaiming productive land, and a community ready to support innovative ventures.

“We feel a little bit ahead of the curve,” Belanger suggests, comparing the current moment to earlier transformations in Niagara and Prince Edward County. This region offers “that sense of elsewhere, that sense of romance in the classic sense of the word,” she explains, while maintaining the area has everything you need.

As Harradine puts it, “It takes a few strong voices” to catalyze this kind of transformation.

In Grey Highlands, those voices are speaking the language of seasonal menus, local partnerships, and community celebration; creating not just restaurants, but gathering places that honour both the land they inhabit and the people who call it home.

The result is a dining scene that feels both rooted in place and distinctly contemporary, offering visitors and locals alike a taste of what happens when culinary ambition meets rural authenticity.

Dining Listings



The Gate, Flesherton

Down Home

135299 9th Line, Markdale
www.downhomerestaurant.com

Open: Thursday - Saturday
Tel: 705-446-4233
Reservations Only

Down Home is a farm-to-table farmhouse restaurant found in the rolling countryside of Grey Highlands. This reservations-only restaurant can only be described as a culinary experience, where the proprietors narrate a fixed 10 course tasting style menu for all guests, describing the dishes, where the food comes from, and how best to enjoy. Certified-local through Feast On, Down Home grows the majority of their own vegetables and sources proteins and specialty items from local farms and foragers.

Says owner Hannah Harradine: "Taste always comes first."

Marilynne

19 Toronto St N, Markdale
www.marilynnerestaurant.com

Open: Thursday - Sunday
Tel: 519-986-1537

Named after chef Brandon Bannon's late grandmother, Marilynne Restaurant is about as family as you can get, while still having a night on the town. With the namesake grandmother's antiques adorning the walls, and her favourite Sunday Roast - all Roast Beef and Yorkshire pudding - a highlight of the Sunday menu served family-style, Marilynne is a place where family dining just feels comfortable.

Growing up local, Bannon learned his culinary craft in the high style restaurants in Toronto before opening Marilynne in 2021 to promote the best of local ingredients.

Daily specials are based on what the local farms supply on the day, and the rest of the menu is best described as elevated comfort food, refined and delicious.

The Gate

14 Sydenham St, Flesherton
www.thegategreyhighlands.ca

Open Thursday - Sunday
Tel: 647-860-7053

The Gate features modern european cuisine by acclaimed chef Jonathan Gushue and front-of-house owner Jennifer Belanger. Seating just 44 guests. The Gate offers a cozy and casual space with seasonally-inspired cuisine. Guests can also choose to dine at the kitchen counter to watch the team at their best.

Sharing is the name of the game at The Gate, with owner Belanger suggesting 4-5 dishes per couple to share, from light and bright appetizers to proteins that satiate and nourish. For a taste of The Gate, choose lunchtime to visit, when prices are reduced to encourage everyone's enjoyment.

The Gate also hosts community inspired evenings such as Vinyl Nights - bring your favourite records for the hosts to spin and receive a truly personalized experience.

Heart's Tavern

235334 Grey Road 13, Kimberley
www.heartsgreycountry.ca

Open: Wednesday - Monday
Tel: 519-599-6768

Heart's Tavern in town of Kimberley, set out to be a special destination for travellers and locals alike. A true tavern-style restaurant, serving classic European fare with local ingredients, the interior is adorned with locally crafted wood features, and enchanting murals by local artist Barbara Klunder. Situated on a two-acre lot, the restaurant offers plenty of outdoor seating on the patio, with views of local legend Old Baldy. Out back is the garden where staff tend fresh vegetables for the menu. Favourites include a hearty green salad with bacon and green cheese, and a wine list featuring many local and biodynamic vintages.



Heart's Tavern, Kimberley

The Vault

24 Main St W, Markdale
[instagram.com/thevaultmarkdale](https://www.instagram.com/thevaultmarkdale)

Open: Everyday

A brand new entry to the scene in Markdale, The Vault is a "cocktail-forward" bar that aims to be a local gathering place.

Located in a renovated nineteenth century bank building on the main street, The Vault features local brews from Neustadt and Collingwood, plus Guinness on tap.

With a capacity of just 28 people the space is intimate, featuring fully exposed brick, historical photos from the town, and of course, the namesake vault - housing a selection of hard to find wines and liquors. Says owner Jordan DesRoches, "There's a spot for everyone here."

Image courtesy Heart's Tavern.

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Bookbinding for movie props

Timothy Dyck

I'm a hand-bookbinder. I love taking apart worn-out books and putting them together. So when I had the opportunity to make some books for movies being filmed nearby, I took it.

I always wondered who got to make the book that Bilbo writes in, or that Sean Connery consults on screen. Every shot you see in film and TV has been highly composed. That means all the props in the background, or that the actors handle, have been specifically chosen or created to set the mood.

In this case, my task was to make two big books - leather-bound, one red and one blue - and they were to look old and mysterious. The films are fantasy adventures for children, set in a fictional town named Wickensburg.

Anyone who works in film or theatre will tell you that the work can be stressful. You have to meet the demands of the budget and please the director, all within a schedule. My bookbinder training was to make books that are durable. Books need spines much like humans, with both strength and flexibility. Sewing the pages in sections, just like vertebrae, is the best way to achieve this. In this case, it was mostly about appearance, but they still needed to stand up to being tossed around!

In the film, the two main characters discover one of the books in an old house, and need to find the second one to solve a mystery and lift the villain's curse.

I considered modifying existing old books, but that would require finding just the right pair. Scouring used bookshops came up empty. We needed something large and mysterious!

So the plan was to start from scratch. I borrowed several Arts and Crafts era books from a friend, and sent a selection of page scans for approval. Since the text would not be readable on-screen, I proposed photocopying several pages onto old-looking paper. Now I was thinking like a real props person!

The covers had to meet the director's specifications. I had some inexpensive leather, so I dyed that a deep blue and red.



Image courtesy Wickensburg Films

To make the books look old, I literally dragged them around the floor, and beat them up a bit. I embossed the titles and the border lining in gold. Sending them to the actors on-set, I was slightly nervous: would they work well?

When finally I saw the film, and I was pleased with how the books looked. Whew! I have since worked on props for the sequel, including maps that were added into the original books.

You can see the books in the films *Wickensburg* and *Return to Wickensburg* - available on SuperChannel.

Timothy Dyck is a bookbinder and operates The Colour Jar in Durham, Ontario. He is a teacher and board member for the Canadian Bookbinders and Book Artists Guild.



More than meets the eye

Amalia Saava & Jennifer Norman

Do you remember the last time you were able to touch or smell a work of art — to experience it with more than just your eyes? In most galleries or cultural spaces, our engagement with art depends almost entirely on sight, as we visually interpret colour, texture, light, and space. Occasionally, an exhibition will invite us to use other senses — often through sound — but rarely do they entice us to fully share the artist's distinct sensory experience.

Opening September 13th, the Durham Art Gallery in West Grey proudly presents *The Scales That Fall From Our Eyes*, an exhibition by Olivia Brouwer that is designed to engage multiple senses. In this exhibit, visitors are invited to touch and listen to responsive artworks, where some pieces are partially veiled to mimic the experience of partial sight.

The exhibition's title borrows from the biblical story of Saul, who regains his vision when "something like scales fell from his eyes" (Acts 9:18). Here, the metaphor also challenges us to shed preconceived notions that sight is essential to experiencing art — and, more broadly, to embrace accessibility as a universal enrichment to everyone's artistic engagements.

Out of Body (inkblot soundscape) a mixed-media installation for example, responds audibly to touch. Through touch, the audience becomes a part of the artwork, as various sounds are triggered in response to contact with specific locations on the sculpture.

'Visible' through touch and sound or translated into the Braille language, the artwork in this exhibit elevates our gallery visit beyond singular encounter through sight, and presents us with a rich array of layers. By inviting us to physically interact with her art in unconventional ways, Brouwer's work briefly

loosens conventional dependence on vision and amplifies our sense-perception to evoke an immersive and inclusive artistic experience.

The exhibit conceptually integrates a multi-sensory exchange that can be appreciated by all audiences, regardless of (dis)ability. In doing so, Brouwer challenges us to re-envision our sensory parameters, question designations of disability versus ability, and reconsider our standards of access.

So much more than meets the eye, *The Scales That Fall From Our Eyes* shuffles sensory hierarchies to spotlight the perceptive barriers faced by everyone when we disregard the rich spectrum of human senses.

Accessibility, equity, and inclusion are central to the Durham Art Gallery's values, we strive to meet and exceed digital accessibility guidelines in our ongoing effort to provide an accessible website and on-site gallery for all users. We are currently working collaboratively with partner organizations to review, access and enhance our digital accessibility, usability and related services.



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The Music of Van Morrison
Featuring the brilliant talents of Matt Weidinger
Sept 27

The Fretless
Special Guest Vocalist Madeleine Roger
Nov 6

A Bluesy Christmas
Featuring Johnny Max, Cheryl Lessorn, Chuck Jackson
Dec 13

GEORGE CANYON PRITCHETT
Nov 29

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Gallery Listings

The Mosaic Gallery Listings are available for free to all local galleries and studios with new openings or exhibits.

*To list your opening, contact
mosaic@artisanmedia.ca*

Tom Thomson Gallery

840 1st Ave W, Owen Sound
www.tomthomson.org
Hours: Mon-Sat 10-5, Sun 12-4

Laura Moore & Geoffrey Pugen: Ctrl + Alt + Delete
Jun 28 - Oct 4

Digital systems and ecological networks increasingly mirror one another in their complexity and precarity.

Ctrl + Alt + Delete explores these parallels through the work of Laura Moore and Geoffrey Pugen.

Elly MacKay: Only Human
Jun 28 - Oct 4

Only Human is a solo exhibition by Owen Sound-based paper artist Elly MacKay that examines the ethical challenges artists are facing amid the rise of artificial intelligence.

Grey Gallery

883 2nd Ave E, Owen Sound
www.greygallery.ca
Hours: Thu-Fri 10-5, Sat 10-4

Allen Smutylo: 50 years: 25 Works
Sep 18 - Oct 18

A survey exhibition of paintings and prints by Allen Smutylo. His books, including his latest, will be available for sale.

Meaford Hall Gallery

12 Nelson Street E, Meaford
www.meafordhall.ca/galleries
Hours: Mon-Sat 10-4
Occasionally private functions restrict viewing, please call for hours.

Meaford Creative Arts Association: Changing Colours
Sept 3 - Oct 26

Southampton Arts Centre

201 High St, Southampton
www.southamptonartscentre.com
Hours: Wed-Sat 10-4, Sun 12-4

Sumera Khan: Rendezvous with Memories: Reloaded
Sep 10 - 30

Sumera Khan is a professional painter from Kingston, Ontario. She paints a variety of subjects including cozy interior spaces, still life and plein air. Through alla prima technique and impressionistic style of brushwork, she likes painting stories inspired by her caregiving experience to individuals living with invisible disabilities.

Shoreline Artists Exhibit
Oct 4 - Oct 25

Shoreline Artists bring original art in its many forms to our communities.

Deep Water Gallery

83 Berford Street, Warton
www.deepwatergallery.ca
Hours: Thu-Sun 11-4

Christian Bernard Singer, Lauren Judge, George Hart, and Ann Marie Hadcock: Ground/Works
Sep 14 - Oct 25

This exhibition fosters a deeper understanding of our interconnectedness with the natural world; it explores the birth of an idea from the ground up.



Image courtesy Southampton Arts Centre.

From Sumera Khan, *Rendezvous with memories: Reloaded*



We invite you to visit
Grey Gallery when you
are next downtown.

From Sept 18 - Oct. 18 we
feature 50 Years : 25 Works by
Allen Smutylo, followed by a dual
exhibition honouring two former
OCA colleagues – June Drutz and
Tom La Pierre.

Our exhibitions change frequently
so stop by often.



Watercolour painting by Raquell Yang

Open 10am-5pm Thurs-Fri, 10am-4pm Sat;
and closed Sunday to Wednesday

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Durham Art Gallery

251 George St E, Durham
www.durhamartgallery.com
Hours: Wed-Fri 10-4, Sat-Sun 12-4

Olivia Brouwer: The Scales That Fall From Our Eyes

Sep 13 - Nov 9

Offering non-visual modes of experiencing the artwork, this exhibition explores abstracted visuals, Braille language, touch and sound to enrich artistic experience.

Joanna Aplin Gallery

Heritage Place Shopping Centre
Owen Sound
www.joannaaplin.com
Hours: Mon-Fri 10-7, Sat-Sun 11-5

Canadian figurative fine art.

Hareid Arts

5 Main St W, Markdale
www.gbds.ca

Hareid Arts offers a boutique gallery space with curated, year-round exhibitions, showcasing regional, national and internationally recognized artists.

Craig Gallery

4 Sykes St N, Meaford
craiggallery.ca
Visit website for hours

A selection of work by our artists, including Philip Craig, Shannon Craig Morpew, Penny Kellum, Michael Black, Jeremy Down, Mark Hope, Stu Dead, Evelynne Riche, Kim Etherington-Reid, Klass Hart & Michael Sandblom.



Olivia Brouwer, *CONTACT Sketch*, (2025). Image courtesy of the artist.

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Concerts, comedy and more!

Emma McConachie-Anderson

Owen Sound Little Theatre / The Roxy is eager to jump into a new season of live theatre, concerts, comedy and more. The 2025/26 Season is gearing up to be the most exciting yet!

There's a diverse range of live theatre productions being put on by Owen Sound Little Theatre, starting with the magical musical *Rodgers and Hammerstein's Cinderella* in November, followed by the immensely funny play *The Complete Works of Shakespeare (abridged)[revised]* in February.

Agatha Christie's gripping courtroom drama *Witness For the Prosecution* takes the stage in April, and Roxy Young Company ends with the humorous, heart-felt *Shrek the Musical JR* in May.

The Roxy Presents Series is back with many diverse Canadian shows. The laughs don't stop at *CBC Radio's Laugh Out Loud* on September 13.

You won't want to miss these musical tributes to classic artists: *In Spite of Ourselves - An Evening of John Prine* on September 18

and *Listen to the Music - Doobie Brothers Tribute* on September 27. Prepare to be amazed by *Comedy Hypnotist - the Incredible Boris* on October 17.

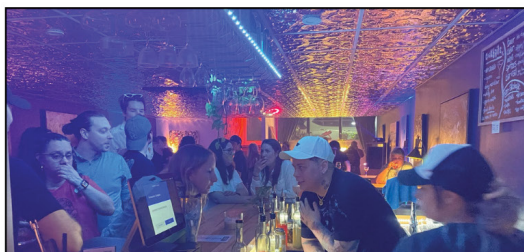
Elvis is back in the building on December 5 for *Elvis' Wonderful World of Christmas*. Stay tuned for more great shows coming in the new year.

The Roxy Young Company continues to offer the youth in our community the opportunity to engage in theatre and showcase their talent and skill. Act 1 classes have started but Act 2 classes are now on sale! Act 2 runs January - April.

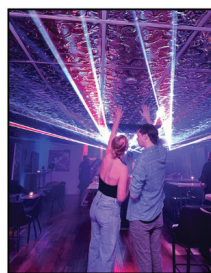
Through a series of workshops, participants learn not only about performing but also learn about backstage elements such as sound and lighting, wardrobe, props, makeup and hair, stage combat, improv and more!

Tickets are available now on the Roxy website, www.roxytheatre.ca, or by calling 519-371-2833.

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Make a difference in an hour

Steven Morel

In a world that often demands grand gestures and significant time commitments, it's easy to overlook the power of a single, consistent hour. But for a child struggling with literacy, one hour a week with a dedicated volunteer tutor/learning assistant can be the turning point that changes everything. This small, consistent investment of time is not just about reading and writing; it's a lifeline that builds confidence, opens doors, and sets a child on a new trajectory.

A child who struggles with reading often feels isolated and ashamed. The classroom, which should be a place of learning and discovery, can become a source of anxiety. That one hour a week provides a safe, non-judgmental space where the child can focus without fear of comparison.

It's a time for a tutor to provide personalized attention, to create manageable steps, and celebrate every small victory. This individual support is often the missing piece that a busy classroom environment cannot provide. Beyond the academic gains, that single hour a week delivers a powerful message: "You are worth my time, and you can do this."

This consistent encouragement from a trusted adult can dramatically boost a child's self-esteem. As a child's reading skills improve, so does their confidence in all areas of life, from participating in class to making new friends. The ripple effect is profound.

Ultimately, an hour a week is more than just a tutoring session. It's an act of connection, a foundation for future success, and a testament to the idea that a little bit of time can make a monumental difference.

If you're interested in making a difference in a child's life, call or email South Grey Bruce Youth Literacy Council. We are the area's only completely free, literacy and numeracy tutoring organization and we're in need of volunteers! Particularly in: Dundalk, Flesherton, Markdale, Brockton, Kincardine, and Port Elgin.

Contact Steven Morel, Program Coordinator at 519-364-0008 or info@sgbyouthliteracy.org or visit www.sgbyouthliteracy.org for more information.

Elmer Iseler Singers in OS

Arlen Wiebe

I'm thrilled to share that Choir Camp is bringing the Elmer Iseler Singers to Owen Sound on Saturday, October 4, to lead a workshop and perform a concert. This 20-voice professional choir has visited our area before, and they are excited to return this fall.

Starting at 3:00 p.m., conductor Lydia Adams will run a 1.5 hour workshop for 80 local participants in a rehearsal format with the Elmer Iseler Singers. This 100-voice combined choir will work on two or three pieces of music that are chosen to develop the concepts of excellent choral singing,

After the workshop, participants will enjoy a simple meal together with the Elmer Iseler Singers, giving everyone time to get to know each other in a friendly atmosphere.

At 7:00 p.m., Elmer Iseler Singers will begin the evening concert. At the end of their performance, the workshop

participants will join them to sing the repertoire they rehearsed. Lydia Adams tells me "the actual experience of joining together in inspiring 'singing in community' is something that people need so deeply these days—and the learning happens when we come together and develop a respectful and warm working situation. That is our aim."

The workshop and concert will be held at St. Andrew's Presbyterian Church, 865 2nd Ave. W in Owen Sound.

The workshop registration fee is \$100 and concert tickets are \$25. To register for the workshop or to buy tickets, please visit Choir Camp's website at choircamp.wordpress.com.

You can learn more about conductor Lydia Adams and each member of the Elmer Iseler Singers on Choir Camp's Facebook and Instagram pages. Please join us for an inspiring experience!

A senior's centre of activity

Anne Seymour

The Harrison Park Seniors' Centre is located in the beautiful Harrison Park at the south end of the city. The Seniors' Centre was officially opened in October 1993 after a group of seniors advocated with the city of Owen Sound for a club for seniors.

For over 32 years, the Harrison Park Seniors' Centre has been run exclusively by volunteers. All members of the Board, as well as, all coordinators of various programs, have served as volunteers.

At the Seniors' Centre, there are a number of services provided. There is NO registration or membership required in order to participate in the different programs offered. It is a drop in centre that offers a buffet of day time choices from Monday to Friday to those 55 years of age and older.

The activities range from weekly singing, crokinole, pepper and wizzard to other activities where interest and volunteers are available. The centre is fully accessible for those with mobility challenges. A donation of \$2 is requested for each visit.

The Harrison Park Seniors' Centre is also available to those seniors of 55 years plus to rent for special events. More information and an information form is available to those interested by calling the centre from Monday to Friday beginning in September.

Basic Income Tax services for low income individuals have been available at the Harrison Park Seniors' Centre during tax season for many years. This program is made available through the Canada Revenue Volunteer Income Tax Program. The process is confidential and all returns are e-filed in order to expedite the process. All volunteers who participate in this program, need to be vetted and trained through CRA as well obtain and submit a Criminal Record Check in order to qualify. Appointments are booked for March and April with bookings starting in late February.

If you are looking for an activity and would like to be part of a friendly and supportive community, drop into the centre, or call 519-371-0024 to speak to a volunteer.



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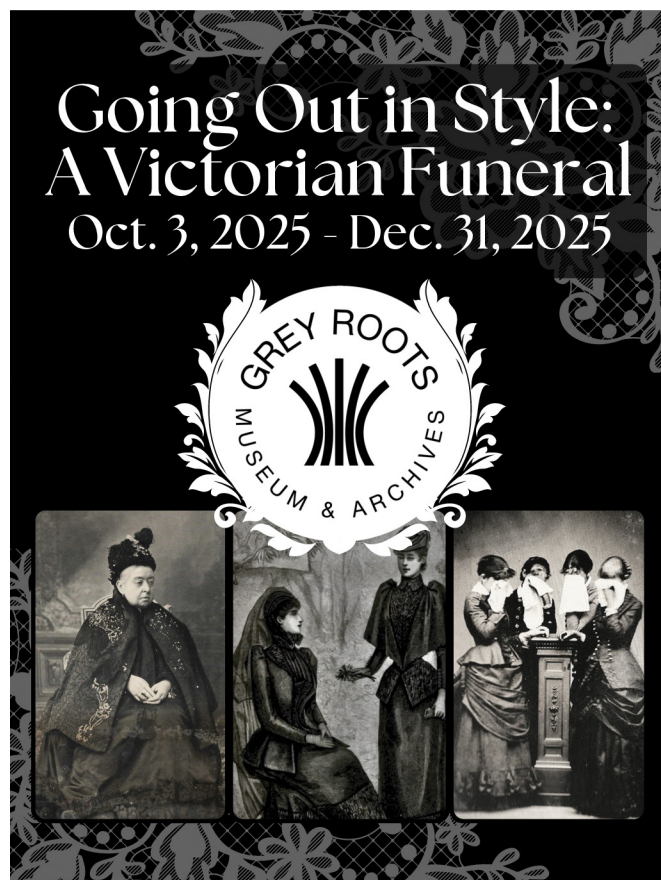
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Going Out in Style:
A Victorian Funeral

Oct. 3, 2025 - Dec. 31, 2025



Journey with the Moon's cycle

db johnson

The Moon is of the Earth, our companion, our protector, our shadow keeper. Her orbit is a womb holding the Earth, moving the fluids that give us life and passion.

Eclipses are powerful portals inviting reflection and transformation. The Moon phases mark collective experiences. Seize the moment to use lunar and planetary energies to guide transformation. The August Moons anchor the cycle.

● **Virgo New Moon - August 23**

Engage in this cycle of purification by finding the courage to reset your identity. Dismantle old structures of support and dream a new reality for yourself. Look for the building blocks of this new reality beyond your usual frequency of awareness.

● **Waxing Crescent - August 24-30**

You are invited to travel deeper within yourself to discover your heart's desire. You will find that a rediscovery of self includes developing a loving relationship with your inner child. Remember the boundless joy of unrestricted play.

● **Sagittarius First Quarter Moon - August 31**

Play is energized by including partners and through this interaction you discover your values are aligned with Natural Law. Allow emotions to flow and merge with the ocean of collective experience. We are not alone on this beautiful Earth.

● **Waxing Gibbous - September 1-6**

You are sobered by the need for structure and discipline to materialize a transformation. But do not rely on old entrenched ways. What is called for is nothing short of revolutionary.

○ **Pisces Lunar Eclipse & Full Moon - September 7**

The August 23 New Moon in Virgo initiated a purification process to reinvent yourself or rediscover a lost part of your identity. Reprieve from the emotional power of the Eclipse is found in surrender to a Higher power. Discover the Void that contains infinite potential and recreate yourself with Divine guidance.

● **Waning Gibbous - September 8-13**

Hold the intention to surrender, slow down and nurture your body and soul with healthy food, dance, music and tenderness. Your gift to the Universe is to unabashedly celebrate your humanness. We are children of the Earth.

● **Gemini Last Quarter Moon - September 14**

Take stock of the gifts received during this time of surrender. Acknowledge the balance of the feminine and masculine within. The merging of these Earthly polarities squares the circle in a Divine Embrace, a reconciliation of opposites.

● **Waning Crescent - September 15-20**

The waning of this cycle is marked by a radical creative burst. The walls that restrict your inner child crumble and you discover the unmeasured strength of your heart. From here you invite the mystery of the next lunar cycle.

● **Virgo Solar Eclipse & New Moon - September 21**

Again, this New Moon lands in Virgo and the energy is intensified by eclipsing the Sun. See the Sun as a purifier. Boundaries are blurred and the dream of a new self is closer to realization. Emerging relationships bring surprises that will support your transformation.

● **Waxing Crescent - September 22-28**

The powerful energies of the Solar Eclipse continue. As the purification fire burns, the Phoenix rises from the ashes and the cycle of rebirth continues.

● **Capricorn First Quarter Moon - September 29**

Catch your breath and brush yourself off. Energized, you are ready to communicate the emerging plans and begin the next version of yourself. Guided by higher values and principles your efforts will support your community.

● **Waxing Gibbous - October 1-5**

If you find communication challenging during this time, explore what values you are carrying forward from the past. Choose partnerships that align with your core principles and share your vision of the future.

○ **Aries Full Moon - October 6**

Although you are fully energized to initiate something new, continue due diligence and check your blind spots. Shine light on the shadows and remember the strength of your heart. It will guide you on your path of evolution.

The launch of this commentary is auspicious as we approach Eclipse season. Each of us will experience these lunar energies in a unique way.

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Elmer Iseler Singers in Owen Sound!



Saturday, October 4

🎵 3:00 p.m. Workshop
🎵 7:00 p.m. Concert
Tickets: \$25

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-Bahá'u'lláh

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Call Sandra: 519-477-1537
Email: bahaisofsaugeenshores@gmail.com; Website: bahai.ca

AN OSLT PRODUCTION

RODGERS & HAMMERSTEIN'S

Cinderella

DIRECTED BY: ELAINE ANDERSON

MUSIC BY: RICHARD RODGERS BOOKS AND LYRICS BY: OSCAR HAMMERSTEIN II
ADAPTED FOR THE STAGE BY: TOM BRIGGS FROM THE TELEPLAY BY: ROBERT L. FREEDMAN

NOVEMBER

13-14, 19-21, 26-28, 2025 at 7:30PM
15 at 1PM, 22 & 29 at 2PM

OWEN SOUND
LITTLE THEATRE



AN OSLT PRODUCTION

Agatha Christie's WITNESS FOR THE PROSECUTION

DIRECTED BY: BILL MURPHY

APRIL 16-18, 22-25, 2026 AT 7:30PM
APRIL 19 AT 2PM

OWEN SOUND
LITTLE THEATRE



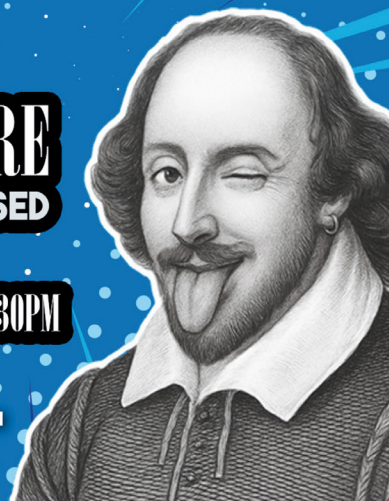
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Works
OF

WILLIAM
SHAKESPEARE
(ABRIDGED) REVISED

FEBRUARY

20-21, 26-28, 2026 AT 7:30PM
22 AT 2:00PM

DIRECTED BY: MICHAEL JOHNSTON
PLAY BY: ADAM LONG,
DANIEL SINGER & JESS WINFIELD



OWEN SOUND
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A ROXY YOUNG COMPANY PRODUCTION

SHREK The Musical JR.

MAY 22 & 29, 2026 at 7:30pm

MAY 23 & 30, 2026 at 2pm

DIRECTED BY: RIDGLEY DIER MUSIC BY: JEANINE TESORI
BOOKS AND LYRICS BY: DAVID LINDSAY-ABAIER
BASED ON THE DREAMWORKS ANIMATION
MOTION PICTURE AND BOOK BY WILLIAM STEIG



ROXY YOUNG COMPANY

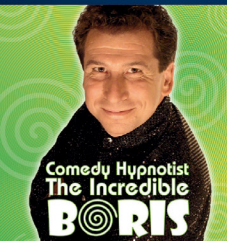
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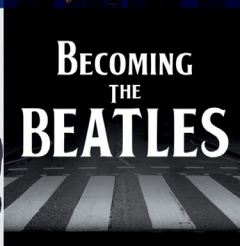
Elvis' Wonderful World of
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