

Enriching King Township through arts and culture for all

fall 2020

King MOSAIC

ArtsSocietyKing.ca

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Pottageville | Schomberg | Snowball | Strange | and surrounding area

KING TOWNSHIP FOOD BANK PRESENTS

SIP & SAVOUR 2020 HOME EDITION

An unusual year calls for an exceptional affair.

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We hope to maintain the momentum and the tradition
of this annual event started seven years ago.



For tickets or more information, please visit: www.ktfb.ca

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MOSAIC

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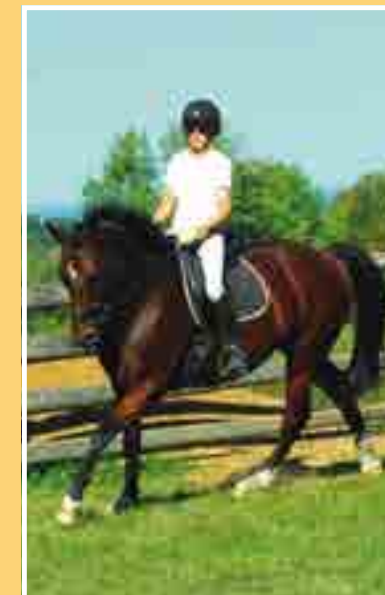
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FEATURED CONTRIBUTOR:

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 Lucy on page 4.



SONGS OF LOVE & LOSS



TAPPING INTO THE
POWERS OF MUSIC

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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.