

Permanent Collection

Summerland Art Gallery



SUMMERLAND ART GALLERY

SUMMERLAND ART GALLERY
PERMANENT COLLECTION
2021



Front Cover: Doll by Marcia Stacy

SCAC's Permanent Art Collection

Summerland's long and rich history of the visual arts dates from the early 1950s with the founding of the Summerland Art Club to the 1990s with the establishment of the Summerland Community Arts Council (SCAC). During this period numerous art exhibitions were mounted in private homes, church halls and various community spaces. In 1998 the Arts Council moved into the former corporation building on Main Street and over the next several years renovated the facility to include a two-room art gallery, a multi-purpose room, office and storage space.

In 2008, conscious of the need for a permanent art collection which would document the contribution of Summerland artists to the cultural mosaic of the community, the board began the process of establishing a permanent collection. SCAC board member Sue Gibbs and gallery chair Barbara Etter, with the help and encouragement of Glenn Clark, Penticton Art Gallery preparator, set the process in motion. A mission statement, based on the Penticton Art Gallery's model, was drafted and approved, a committee formed and the work of putting together a permanent art collection with a focus on the work of local artists began. Initially the committee catalogued works already on hand. The collection grew as generous donations of art and money were received. As well, an annual budget meant that some works could be purchased while others could be reframed and re-matted as required.

Today SCAC has a small but stellar collection which includes works by artist Marjorie Croil, the founder of Summerland Art Club; Ivy Mason whose brass rubbings toured Canada in the early 1970s under the auspices of the National Art Gallery; a pastel and pen and ink drawing by internationally acclaimed Summerland artist Irvine Adams, and Bettina Somers' watercolour and pen and ink sketches created while on tour with Sadler Wells Ballet company. Some of the other artists in the collection – all with a Summerland connection – include Doug Charles, Michael Hermesh, Mike Sime, Bruce Crawford and Bill Hibberd.

Generous donations from Peter Hay and Dorthea Atwater enabled us to re-furbish and repair some of our collection and also to add stunning new pieces from three Summerland artists – Dale Matthews, Marcia Stacy and Elaine Watts – to the collection in 2020 and 2021.

Every two years or so, the gallery presents a show that features its permanent collection. Some pieces of the collection hang in the Arts Centre and in 2017 some hung in City Hall offices. When not on display, art in the permanent collection is securely stored at the Summerland Museum.

Permanent Collection Policies and Procedures

Mission

To collect and preserve a representative body of significant works of art created by Summerland artists, thereby building a visual art legacy for the people of Summerland.

Description

The Permanent Collection of the Summerland Art Gallery was established in 2008 and consists of approximately 50 art works. Most of the pieces are by artists who have lived in Summerland or who created work connected to the Summerland landscape and culture.

Acquisitions

The Permanent Collection is a project of the Summerland Arts Council and is also supported by donations. The Council's Gallery Committee makes the final decisions about purchasing works or accepting works as a donation. Acquisitions are made according to the following criteria:

1. The artist lives or lived in Summerland, or has created work with a significant Summerland theme or component.
2. The artist has been publicly recognized for the quality of his or her work, through exhibitions, prizes or awards, sales, or critical appraisal.
3. The art is in good to excellent condition.

If a tax receipt for a donation of art to the Permanent Collection is requested, and if the value of the donation is considered to be over \$1,000, an independent appraisal will be obtained before a tax receipt is issued.

Funding the Permanent Collection

The Art Gallery will solicit and receive cash donations from time to time for the specific purpose of acquiring pieces for the Permanent Collection, or for restoring, repairing, preserving, and displaying pieces already in the Collection. These funds are held in a restricted account by the Summerland Arts Council, and can be spent only for the above-named purposes. The Gallery Committee sets a list of budget priorities at the beginning of each calendar year.

Use of the Collection

- The Gallery holds public exhibitions drawn from the Permanent Collection on a regular basis. A catalogue of all the work in the permanent collection can be viewed on the Arts Council website. A regularly updated printed catalogue can be viewed at the Arts Centre.
- Items from the Collection may be loaned out to public institutions for a period of one year, upon completion of a loan agreement.

De-Accessioning

As changing priorities and storage capacity dictate, it may become necessary at times to de-accession a piece from the Collection. The Gallery Committee is responsible to carry out the removal of any art work following a thoughtful, ethical and transparent process.

A work may be de-accessioned if:

- it doesn't fall into the Permanent Collection's mission and policy guidelines
- the Art Gallery can't provide the necessary curatorial care
- its condition has deteriorated or is damaged beyond repair

The Committee may choose to contact the original owner or donor to discuss disposal of the art work. If it is practical, the work will be kept in the public domain, or sold to provide funding for the Permanent Collection. No work will be de-accessioned into the personal possession of a committee member, staff, volunteers or anyone directly affiliated with the Gallery Committee or the Arts Council board.

Every donor or seller of a piece for the Permanent Collection will receive a copy of the de-accessioning policy when the work is acquired.

Summerland Art Gallery

Permanent Collection

2020

SCAC’s Permanent Art Collection	4
Permanent Collection Policies and Procedures	5
The Frieze	8
Irvine Clinton Adams.....	19
Ken Ballantyne	22
Douglas Charles.....	24
Bruce Crawford	28
Marjorie Croil.....	29
Michael Hermesh.....	31
Bill Hibberd	43
Ivy Mason.....	45
Dale Matthews.....	49
L. P. McCallum.....	51
Michael Sime	53
Bettina Somers	55
Marcia Stacy	61
Frantisek Strouhal.....	64
Elaine Watts	66
Christmas Card Collection	68
Ralph Critchlow.....	69
Dianne Korsch	70
Dale Matthews.....	71
Mary Scales.....	72
Rick Gray	73
Barb Hofer.....	74
Maria Howe	75
Susan Gibbs	76
Marcia Stacey.....	77

The Frieze

The story of the frieze is told in the following pages of documents from SCAC archives.



SUMMERLAND
COMMUNITY
ARTS COUNCIL
P.O. Box 1217
Summerland, B.C.
V0H 1Z0

September 26, 2001.

B. C. Arts Council.

Attn: Cheryl Masters

Dear Cheryl:

Please find attached the Final Report for the Incentive Grant.

The frieze has been completed. The sign has not. We have received the sign money (\$1000) back into our bank account and Michael Hermesh still has plans to complete the sign. I think we should consider this project as finished with the frieze completed. I hope you agree.

Now, to the financials on page 1.

In the end, we put the Arts Council monies toward paying the artists and support staff as follows:

Ralph Critchlow (original drawing)	\$ 200.00
Michael Hermesh (sculptor)	\$2000.00
Wendy Ferlin (project director)	\$ 400.00
Keith Ferlin (installer)	\$ 400.00
Potters Guild (donation-space)	<u>\$ 500.00</u>
	\$3500.00

There were all kinds of in-kind donations, including the Corporation of Summerland who removed ancient shrubbery (backhoe, man-power, etc.), members of the Board of Directors who donated their time to planting new gardens, etc., a landscape architect who donated a landscape design and a designer who donated here expertise in colour to find a new colour scheme for the building painting (exterior).

We had a wonderful party on September 1 when we unveiled the frieze, cost about \$300. for food and drink, and submitted the enclosed thank you to the Summerland Review at a cost of \$200. plus taxes.

Let me know if you need more detail. I hope this will suffice. My head is reeling with budget figures.

Yours truly,

Linda Guernsey



BRITISH
COLUMBIA
ARTS COUNCIL
We acknowledge the support of the Province of British Columbia
through the British Columbia Arts Council

Incentive Grant Report
Section A

The completed project is a frieze measuring 4' X 24'. It was commissioned by the Summerland Community Arts Council from the Potters Guild. The frieze is comprised of 10 figures depicting aspect of the arts. 1000 lbs. of clay was used in the creation of the frieze. The finish is a stain - glazes were the first consideration, but one of the Potters had a piece in her garden that she had created 10 or more years ago and this was the finish she had used. It had stood up so well and it as decided that this stain would work best with figures. Two members of the Potters Guild worked on each figure - so, approximately 24 people worked on the project in the beginning. Wendy Ferlin, a master Potter, was responsible for overseeing the project from start to finish as far as the artistic input was concerned. Ralph Critchlow, of the Potters Guild, whose original drawings were the impetus for the project and Michael Hermesh a sculptor and a member of the Potters Guild worked with the potters to bring some continuity as far as style was concerned to the project. As time went on, it became apparent to everyone involved including the Potters who had been working on the pieces that the project would be better served if one person took charge. It was decided by the majority that Michael Hermesh would be asked to take the project over. After trying to work with the figures completed to that date, it was determined that he would begin from scratch. Accordingly, the completed work is his, each piece is signed by Michael. When these changes were brought to my attention, I determined that the Design Committee from the Corporation of Summerland should be called in to view the pieces underway as the figures, while depicting the arts, had changed somewhat. They did come and were overwhelmingly impressed with the work and it continued on.

Once firing was completed, all the pieces were assembled. Each figures is made up of several pieces. The plywood was painted (base coat), the figures were put together and outlined on the plywood. Strapping was applied to the front of the building and the plywood attached so that all would be level and no surprises would rear their heads as we approached completion. The plywood was taken down and a paint that had a stucco finish was applied, but not in the "outlined figure areas." Larger pieces of the frieze had wood inserted and glued into their backs and these are screwed to the board. Other smaller components are glued. Caulking was applied to each piece as it neared completion. Finally, the frieze was mounted on Thursday, Aug. 30. It was covered over with a shroud made of landscape cloth, made by Enid Chin. Our Board of Directors is amazing! Shaw Cable TV came to film the mounting of the frieze, and I was interviewed at that time. CHBC TV from Kelowna had filmed a week earlier as they were interested in the mounting from the beginning. Enid Chin, a Potter and member of our Board of Directors, handled that interview.

Keith Ferlin, husband of Wendy, was responsible for the mounting of the frieze along with Michael Hermesh, Enid Chin, Leventine Adams and Irene St. Laurent (all Potters and Directors) did the plywood preparation under the direction of Wendy Ferlin. September 1 dawned and we were very excited. I am delighted to say that it was so gratifying to hear the response of the crowd when the frieze was unveiled.

Section B.

The frieze was unveiled on September 1 during the Taste of Summerland festival. The response has been tremendous. At first, we were concerned that we might have accidents happening outside the building. People were driving by, stopping in the middle of the street and just staring. People come up to the frieze and want to touch it. Some have decided that this figure or that is their favourite. The High School is right across the street from the Arts Council - gallery and art centre and the first day of school it was so wonderful to hear the student's reaction. We have had groups of children in to see the frieze and hear all about the building of same. More people are encouraged to come into the building as we have not only added this wonderful piece of art to the streets of Summerland but we have also repainted the building. In short, we have taken what was a fairly unimpressive structure and transformed it into a thing of beauty. Attached clippings, pictures, etc. will show this.

Members of the Potters Guild have told me that they felt they had learned so much during the building of the frieze. Many redid their figures many times, learning as they went. As a group, they felt that Michael Hermesh could best create the effect they were hoping to achieve.

We also hosted a reception for invited guests on September 1. Invited were Stockwell Day, MP and Leader of the Opposition, Rick Thorpe, MPP and our Mayor Donald Cameron, along with the Design Committee, SCEDT (Chamber of Commerce), all those who had donated their time to projects surrounding the frieze (ie. new gardens planted, consultant on paint colours, etc.), Potters Guild members and our Board of Directors, and gallery volunteers. In the end, we invited everyone to join us for our reception. There must have been about 200 people at the unveiling.

I hope the B. C. Arts Council is as thrilled as we are with **The Frieze of the Arts**. It took a lot of work to pull this project together and keep it on track, and we hope that this has been money well spent with your Incentive Grant. I know we couldn't be more thrilled.

Section C

Number of people served by the project: audience-Summerland - 14,000.

Tourists - innumerable

Participants - about 60 - Potters, Board of Directors, support staff in the final installation of the frieze.

Section D

See attached news clippings, etc.

Section F

The title of the frieze is "**The Frieze of the Arts**"-sculptor - Michael Hermesh

Section G

See attachments

Section H

Attached financial statements.

SUMMERLAND POTTERS GUILD

Frieze Income/Expenses Statement
September 13, 2001

Income from SCAC

Cheque received November 2000	\$ 100.00	
Cheque received January 2001	1,000.00	
Cheque received May 2001	<u>1,900.00</u>	\$3,000

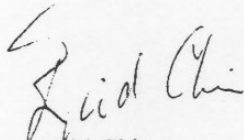
Expenses

Petty Cash

Laminates for drawings	\$14.07	
Sheets for enlarging designs	10.90	
Sheets for covering figures	19.00	
Rolling pins, masks, spray bottles, ammonia, paper towels	32.08	
Binder, display cardboards	13.85	
Buckets & misc. items	<u>10.10</u>	100.00
Clay - 26 boxes		673.78
Shipping Charges		70.00
Boards for holding figures		119.07
Plastic Sheeting, pens		12.75
Gas for commuting (Mike Hermesh)		100.00
Ink cartridge for work on computer designs		71.75
Texture for background of frieze		72.96
Builders Mart - installation costs		410.53
Glazes		100.00
Lunches for installers (one day only)		<u>30.97</u>
		<u>1,761.81</u>

Balance remaining \$1,238.19

Potters Guild cheque for \$1,238.19 is enclosed. Please let me know if you need invoices for your records.



Enid Chin
Treasurer, Potters Guild















Irvine Clinton Adams

1902 - 1992

Irvine Adams was born Sept. 2 1902 in Swan Lake, Manitoba. He was the youngest child of Silas Hamblin Adams and Ann Jane (Jennie) Docking. The Adams family arrived in Summerland from Manitoba in March 1904 and rented a house on Lakeshore Drive. Later, in 1907, Silas purchased property from the Garnett Valley Land Company where he began farming. The family moved to Garnett Valley and the children attended school at the Garnett Valley school.

Irvine and his sister Helen both worked in the packing house. Irvine took a printing course and did posters for local businesses but it did not prove to be very lucrative. In his spare time, Irvine enjoyed art, photography and playing baseball. In 1934, Irvine began taking art courses at the H. Faulkner Smith School of Applied and Fine Arts in the Marine Building at 631 Seymour St. in Vancouver. He shared a very small apartment with his sister Fairy, who was taking a dress design course at the Wescott School of Dress and Design. Fairy began teaching sewing at Coqualeetza Residential school in Sardis, B.C. where she met fellow teacher, Doreen Milsom. Doreen visited the Adams' in the summer and she and Irvine were married in August 1936 and lived in a small cottage on the farm in Garnett Valley.

In August 1936 Irvine and Doreen formed the Milsom Candy Co. making handmade chocolates in the Adams home. These were marketed locally through the Hudson's Bay Company. In 1940, Irvine went to Montreal with Pat and Don Agur and Bob MacLachlan with plans to enlist, but was rejected for being too old. Following this, he went to work in airplane maintenance in Montreal and Halifax. Doreen joined him in Halifax.

Returning to Summerland after the war Irvine and Doreen lived on Peach Orchard Road. Irvine was an ardent gardener and kept a trout pond, which he was very proud of. Irvine was employed as a labourer by Kenyon Construction and by the Agur Logging company. He worked as a faller, scaler, and lumber grader on the Bald Range and at the mills at Curtain, Thirsk and Osprey lakes until 1961. When working in the camps Irvine painted in the evenings from photographs he had taken. Working in pastels, Irvine created pictures of British Columbia scenery.

Over the years he began submitting his work to art shows and in May 1950 his "Two Trees At Dawn" (the Gossips) and "The Ramparts" were shown at the 3rd International Art Show in Kelowna, B.C. Irvine also exhibited his pictures in Paris, London and the U.S. In 1951 at the Royal Institute Galleries on Picadilly Street he exhibited "Noonday Glow" and "Black Birches by the Pools." In June of 1953, he won \$25.00 for a picture submitted to the National Art Festival in New York sponsored by the Amateur Artists Association of America. Several years later, in June 1958, Irvine's work was accepted by the Spring Salon in Paris and later in August for the Royal Institute Show in London. One of the two pictures was "Ghost of the Timberline."

Doreen helped support the couple by writing jingles and entering contests for different products, winning money and even a new car. Over the years they were able to purchase nine lots surrounding their home which became the nucleus of the Adam's Bird Sanctuary in

SUMMERLAND ART GALLERY

Summerland. By 1961 Irvine was doing his art full time as he prepared for his first big local exhibition in November at the West Summerland Library. As he became better known, he became busier and people waited up to four years to receive work that they commissioned.

In May 1971 one of his pictures, "On the Trail of the Okanagans," was presented to Queen Elizabeth II when she visited Penticton B.C.

The Kelowna Courier said, "An Adams painting carries a visual and emotional impact; it is the smell of sagebrush, a walk up an arid draw, a moment of nostalgia." Adams is considered by some to be one of the foremost realists in North America. He died in 1992.

Doreen died in 1996.
(from Summerland Museum archives)



Afternoon Shower. *Pastel*. 21" x 15"



Along Highway 97. *Pen drawing. Framed, 1963.*

Ken Ballantyne

(1951 -)

Art has been a part of Ken's life journey since 1971, when he discovered the therapeutic power of art to relieve the stress of his disability. By simply drawing what he saw or the way he felt, art became a means for him to communicate as well as relax.

Following graduation from the University of Victoria in 1975, his art progressed to pen and ink renderings of City of Victoria scenes. He completed a number of commissions before moving back to Summerland with his new family in 1982. Following a four-year hiatus, his artistic urges resurfaced when he began to create pen and ink renderings of local scenes. Soon he was once more receiving commissions and since 1992, has prepared sketches of heritage buildings for the Summerland Museum. All of Ken's pen and ink work is self-taught.

In 1996 Ken began to use watercolour, under the guidance of Bruce Crawford. For five years, Bruce taught him how to utilize colour to record his impressions of the Okanagan. In 1999 he joined the South Okanagan-Similkameen Brain Injury Society and began facilitating an art group there to teach the benefits of art as a means of relaxation to other disabled artists. Since 2010 Ken has been a self-taught acrylic painter.

His work is hanging in several private and corporate collections both nationally and internationally.



Summerland Gallery. *Watercolour.*



Main and North Victoria. *Watercolour.*

Douglas Charles

1939 -

Douglas Charles was born in 1939 and raised in Summerland. After he graduated from high school in Summerland, he entered the Vancouver School of Art (now known as the Emily Carr University of Art and Design), completing a four-year design and graphics course in 1961.

After Art School graduation, Doug worked for a number of companies, utilizing his art and design abilities designing interiors for pubs, restaurants and hotel lobbies, both locally and in other parts of Canada.

In 1982, he started his own business in the Tri-Cities, specializing in commercial interiors. His particular skill includes completions of watercolour renderings for projects.

Doug retired in 1999. Since then he has been exploring new techniques in watercolour, a lifelong hobby, and doing works also in pen and ink, tempera and acrylics. Doug has exhibited his work with the Dogwood Art Club shows, the Port Moody Library and the Leighton Gallery in Vancouver. Several paintings of his were shown in the Summerland Art Gallery.

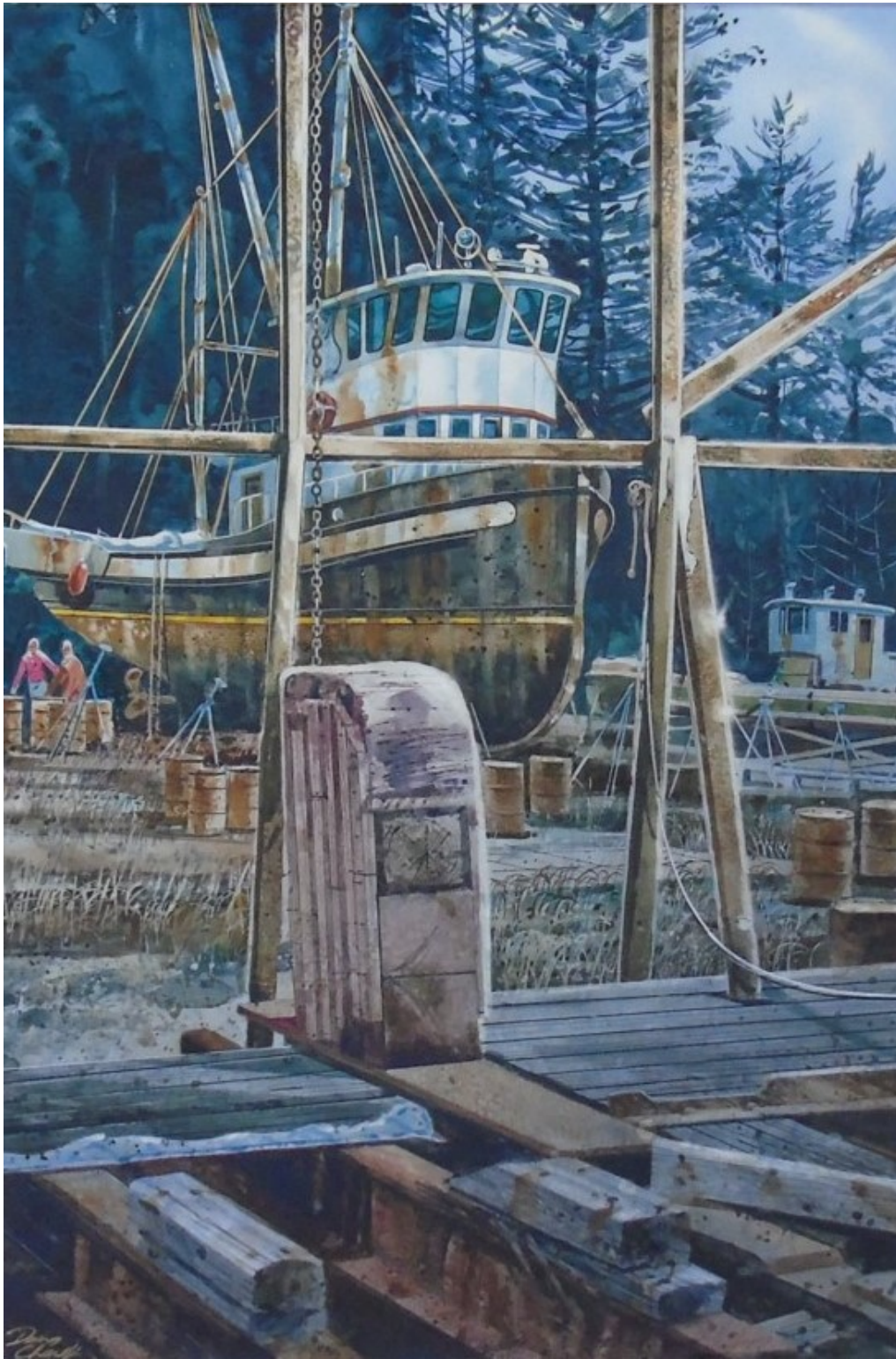
Doug enjoys experimenting with painting techniques and pushing new boundaries in his art. He builds up images with layers of paint, and uses many different techniques to create his dream-like images of flowers and landscapes as well as more realistic paintings, particularly of machinery and vehicles. The Tri-City news, reporting on his work in a Coquitlam Art Club show, said, "His sharply detailed paintings show a man deeply moved about the world around him who is more than willing to spend some time thinking about it."



Mussel Shell. *Pen and ink*. 5.5" X 8". Donated by artist



Load Limit. *Watercolour*. 17" x 13". Donated by artist



Shearwater II. *Watercolour*. 24" x 16". Donated by artist



Shearwater II. *Sketch*. 6" X 4". Donated by artist

Bruce Crawford



Fir on the Rocks. *Acrylic on paper*. 11" X 14". Donated by the artist

I have been a water-media and pen and ink artist for close to 60 years. I began showing my pen and inks in the early 1960s and quickly progressed into watercolour and acrylics. I acquired a set of New Masters acrylics when they first came out and have stuck with the medium ever since.

I have exhibited in 35 galleries with 65 solo shows and countless group shows. I paint the Okanagan and surrounding areas from my home and studio at 13608 Kelly Ave. Summerland BC.

Marjorie Croil

Marjorie Croil was born in Ontario. "As a girl, she wanted to go to art school, but her practical Scottish parents could see nothing profitable in painting for a living and sent her to nursing school instead. It was not until she was married and her family grown up that Mrs. Croil turned her thoughts again to artistic creation."¹ In the next years, she took some distance education from UBC, attended workshops, night school classes and the Okanagan Summer School of the Arts.

Croil was one of four founders of the Summerland Art Club in 1952. They had met in homes for years before this and continued to do so until 1983 when they began to rent space in the basement of the library. Croil received the arts appreciation award from SCAC in 1998.

Marjorie Croil worked in many different media, including clay, oil pastels, ink washes, watercolours, batik, block printing, silk screening, acrylics and oils. A Canadian critic said, "Marjoirie Croil's oil pastel paintings on paper have convinced me. They give the impression of freshness and flower brightness. The roominess of the Canadian landscape and the colour and sphere look somewhat exotic and they, at times, recall Rousseau or even Gauguin."

Her work was displayed at two Vancouver art galleries and in juried art shows around the Okanagan. A trip to Europe also shaped her approach to art. A visitor from Holland who visited the Summerland Art Club's June show in 1968 led to 30 of Marjorie Croil's paintings being hung in the Reekum Galleries in Holland.

¹ writing by an unknown author, circa 1967.



Michael Hermesh

1955 -

I am first and foremost an artist. When inspiration comes to me, I cannot rest until I have been able to express my vision in some shape or form.

Michael Hermesh was born in 1955 in Spiritwood, Saskatchewan. He studied art for a year at Okanagan College and then took a sculpture major at the Vancouver School of Art (now Emily Carr University). His main interest is in figurative sculpture. He lives in Summerland, BC.

Michael has participated in many solo and group exhibitions and has been represented at galleries in California, Vancouver, New Westminster, Penticton, and Kelowna. His multi-figure sculpture "The Frieze of the Arts" was made for the façade of the original Summerland Arts Center on Main Street. The building no longer exists, but the frieze remains with the Summerland Art Centre, awaiting re-installation.

"The Friends of the Garden" and the Summerland Chapter of The International Sculpture Symposium (through Agriculture Canada) commissioned his "Standing Man" sculpture for the Summerland Research Station Ornamental Gardens. Michael's work continues to be well received and is represented in international collections throughout Canada, Italy, Germany, and Spain.

Michael's best-known work is probably "The Baggage Handler," later named "Frank, the Baggage Handler," commissioned by the City of Penticton. The nude statue raised a storm of controversy, and when it was defaced, Penticton refused to pay for its restoration. It was eventually restored and installed at the Red Rooster Winery on the Naramata Bench.

Michael said, "My job as an artist is to discover truth and through my art to give it a name...As an artist I treat myself the same way, tearing myself down only to rebuild myself as best I can in a truer form, never expecting truth but always looking for it. I would suggest that rebuilding oneself constantly is the basis of sanity and on a larger scale this is the service that art provides society – a fundamental pathway to sanity.

Art is vital and will continue to be vital as older images become icons, truth becomes shrouded, and new visions are required."

In his artist's statement for the Lloyd Gallery, he wrote, "My sculpture is about what makes us human and about what gives us spiritual dignity and strength. My pieces always portray a dynamic aspect of living (force and counter force). I do this through composition, the effort, the restraint and through the battle of spirit with the constraints of situation."



Defenestration for Beginners. Acrylic on board.

11.5 X 8.5. Donated by the artist



Sometimes Our Shadows Grow Longer.
Sculpture. 16" plus base. Purchased by SCAC



The Floor of Heaven has Rusted Through. *Acrylic on board. 17" X 13".*
Donated by artist.



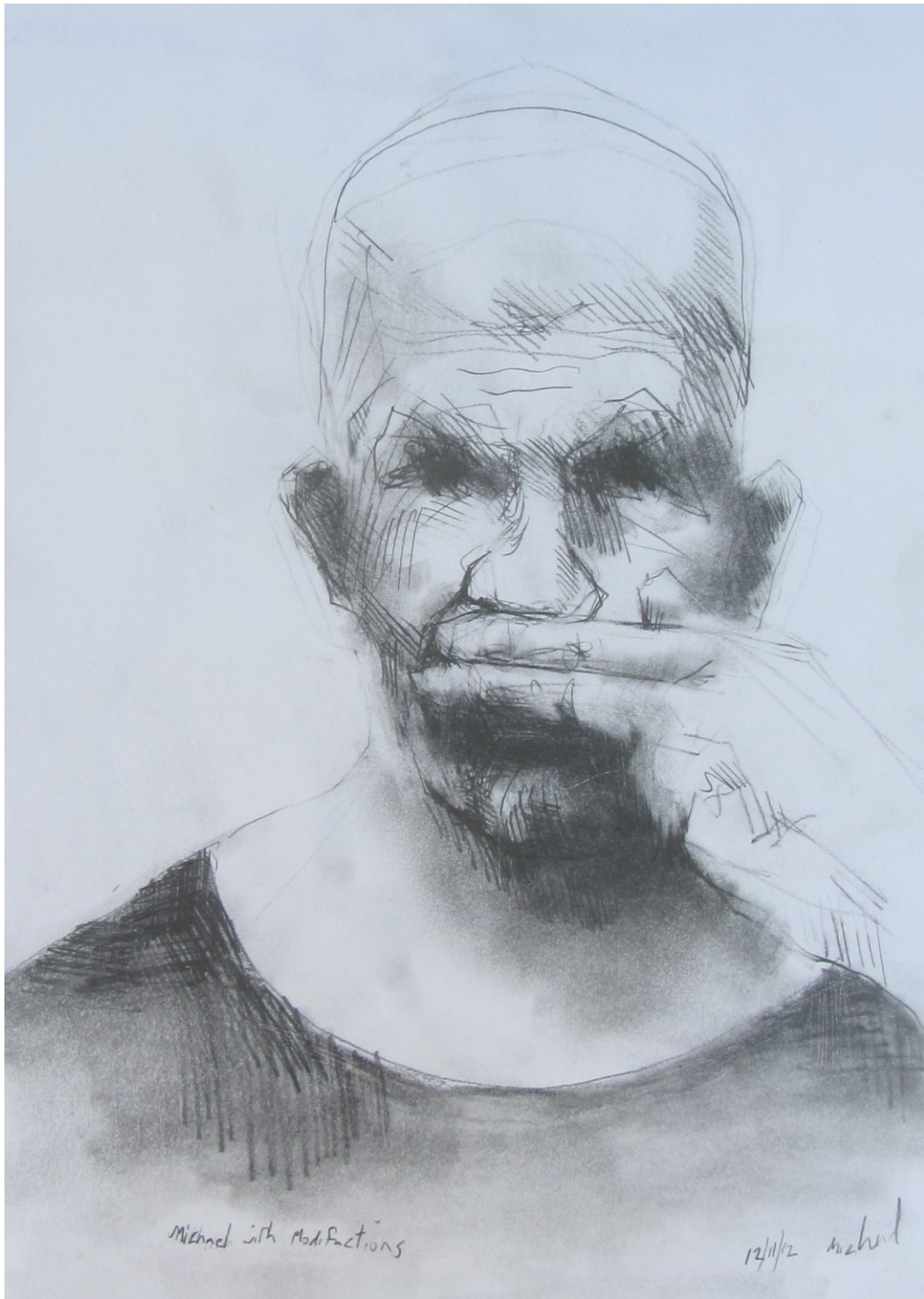
The Housekeeper. *Pencil sketch donated by artist.*



Carol: The Morning Pages. *Pencil sketch donated by artist.*



The Future is Closer Now. *Pencil sketch donated by artist.*



Michael with Modifications. *Pencil sketch donated by artist.*



The Future is a Ways Off Yet. Pencil sketch donated by artist.



The Vision. Pencil sketch donated by artist.



Totem. Pencil sketch donated by artist.



The Blessing. Pencil sketch donated by artist.

Bill Hibberd

1952 -

Bill works primarily in oils, but who keeps his mind open to other possibilities. He attempts to connect with whatever subject he is interested in, and intends to fashion some kind of visual poem as opposed to a documentary. Bill believes that a painting should open a doorway for others to enter into a unique space and he incorporates enough ambiguity into each work to allow for various interpretations and experiences. His opinion is that the artist's role is not to exhaust every detail in his/her work, reducing a piece to a single homogeneous conclusion, but to provide a bridge to many different places.

The challenge for Bill is to allow for this vagueness while respecting the hard-won principles of design and composition from the masters of the past. He strives to become a good painter while exploring and expressing beauty, hope and discovery.

Bill is involved with the regional chapter of the Federation of Canadian Artists and exhibits in local and provincial juried shows, where he has won numerous awards. He teaches two workshops a year as requested by artists in his area.

Bill Hibbard lived in Summerland from 1968 until 2016, with a few years away in the between. He now lives in Duncan on Vancouver Island. Commenting on the inclusion of his work in the Summerland Gallery's permanent collection, said, "It is humbling to have my work included in a collection with some outstanding Okanagan artists. Irvine Adams and Marjorie Croil were very encouraging to me in my early days and it is exciting for me to see my painting alongside of their work."



Forgotten Fruit. *Acrylic*. 17" x 23". Purchased by SCAC

Ivy Mason

1907 - 1996

Ivy Mason was born in 1907 in Hull, Yorkshire, England. She earned a university degree in teaching, which was unusual for a woman at that time. She started painting on the moors of Yorkshire and taught underprivileged children in Sheffield until 1939. With WWII seeming inevitable, she emigrated to Canada, taught in Brandon, Manitoba, then came to the Kamloops area of BC where she taught in Vinsulla and then in Chase during the war years.

She married Jack Mason on top of a small mountain overlooking Chase when he returned from the war in 1945. They had one child, Neil, born in 1946.

They first came to Summerland in the summer of 1947 where Jack was a summer student at the Dominion Experimental Station (now Summerland Research Station). For accommodation, Jack Towgood let them clean out a disused chicken coop on the back of his orchard in Trout Creek. Ivy was very active in the community of Summerland (West Summerland, as it was known in those days, as Lower Town still had a separate post office), particularly in the Singers and Players and in the Art Club. She was a founding member of the Okanagan Summer School of the Arts in Penticton and remained on the board for several years through the late 50s and early 60s.

Ivy was always interested in both art and history, and the two areas of interest converged when on a trip to visit her sister in England she came across the art of brass rubbing. It was a bit of a novelty in England at the time and some small pieces were being duplicated and sold to tourists. Ivy took the art more seriously, and with others in the Monumental Brass Society, raised brass rubbing to a true art form. In 1962 Ivy went back to England to spend a couple of months traveling to various historic churches and cathedrals where she found some of the oldest and most beautiful brasses on floors and walls.

The procedure of producing a rubbing is painstaking and requires many hours spent on hands and knees on hard cold floors, mostly in poorly lit churches. Paper is spread over the engraved brass memorials and carefully rubbed with black wax, much like the method used to make a likeness of a coin by rubbing a pencil on paper placed over it. Ivy did a rubbing of the oldest known memorial brass in Britain, a life-size likeness of Sir John D'Abernon, in Surrey, dated 1277.

Ivy brought home 100 or so of the raw rubbings and did a finish job on only the best ones. The National Gallery of Canada in Ottawa took an interest in her rubbings. They took 32 of them on loan, which they mounted, crated, and sent on tour throughout the country in 1963-64.

Some of her brass rubbings were very large – the largest was 4.5 meters high. It was donated to the UBC Faculty Club, where it hung for many years.

Ivy Mason died in Summerland in 1996 at the age of 88.



Wool Merchant.
Brass Rubbing
61" x 20"
Donated by Bess Dobi

Brass Rubbing by Ivy Mason. Jane Bradbury. 32" x 21"

Inscription: Here lyeth the body of Jane, the wife of Henrye Bradburrye, Gent., daughter of one Gyles Poulten of Desboroughe in the countie of Northmton, Gent., who in her Lyfe not onlye lived vertuouslye but finished her daies with faith in Christ most joyfullye. She died the third of August 1578, and had issue of her bodye by said Henry: William, Marye, Anne and Elizabeth.

The piece "Jane Bradbury" was chosen by the National Art Gallery of Canada to tour the country for several years. At the end of the tour some 40 framed rubbings returned to Summerland and were housed in our basement. For this service I was given a choice of rubbings after many were sold to prominent galleries around the world. I believe "Jane" came to me around 1968-70.

Arlene Anderson, 2014.

Some excerpts from a brochure of the Parish Church of Holy Trinity Littlebury, where this rubbing was made:

Our present Church dates from the middle of the 12th century when the manor of Littlebury belonged to the Bishop of Ely who had a house here. The North Aisle and what was originally a South Transept were built about 1225; the South Aisle was added and the South Transept was merged into it about the middle of the 13th century. The tower was built about 1325. (The brochure notes that this church was built in the "transitional Norman" style.) Of the brass rubbings, it says: These are very fine and have all been set-up and placed on the walls. Jane Bradbury is a good specimen of a typical 1578 costume, for she wears a French hood, with frills at neck and wrist, the sleeves are striped and the petticoat embroidered with a diagonal diaper pattern, her over-gown is sleeveless and she has a high collar. It was this Jane Bradbury who founded a school here.



Brass rubbing of Jane Bradbury
21" x 32"
Made by Ivy Mason
Donated by Arlene Anderson

Dale Matthews

Dale Matthews was born in 1938 at Rossland, BC. From an early age Dale preferred drawing and painting the mountains to digging gold from them. He completed high school in Rossland before attending the Vancouver School of Art (now the Emily Carr University of Art and Design), receiving a degree in fine art in 1961.

Dale worked as a commercial artist and architectural renderer in Toronto and Edmonton before establishing his own interior design firm in Vancouver. Dale is now retired and living in Summerland, devoting more time to painting and traveling. His paintings reflect his love and passion for the outdoors as well as the heritage architecture of the West. Western artists such as Charlie Russell and William Matthews have been a great inspiration to him.

His work has been exhibited at the Deep Cove Gallery, the Seymour Art Gallery, the Vancouver Art Gallery, the Summerland Art Gallery and the Tumbleweed Gallery in Penticton. He has also exhibited in Rossland and Trail BC and in Calgary. His paintings are enjoyed in a number of private collections throughout Canada and the US.



Old House. *Watercolour*. 16" x 22". Donated by the artist.



Ladders. Acrylic. 24" x 18". Donated by the artist.

L. P. McCallum

Note: The signature on the painting could be E.P. McCallum or L.P. McCallum

born 1873 or 1883.



Untitled. *Watercolour*. 13" X 10.5". Donated by Enid Maynard. **She has died. Attempting to determine Summerland connection - called Bruce Crawford.**

**Genius Hides in Limbo
Retires to Hideaway**

by Bruce Rowland

Penticton Herald, Nov. 29, 1965

Talent never dies, even if it exists in a state of limbo for over 50 years. At the age of 30, Mrs. Donald McCallum of Penticton, gave up her love of painting. At the age of 80 she renewed this love, and the fantastic results can be viewed this week at the Community Arts Centre.

Mrs. McCallum's paintings will be on display in a four-day exhibition which will be followed by an auction in support of a children's loan library scheme at 7 p.m. on Saturday. Proceeds will be used to establish art scholarships and to buy additions to the City's picture collection.

"I'm just a common painter who paints common things for common tastes," says the 92-year-old artist. She has never sold a painting and has no inclination to do so in the future.

Born in Baltimore, MD, Mrs. McCallum became a Canadian citizen when she married a Canadian. "In those days a woman had to become a citizen of her husband's country.

Mrs. McCallum is proud to be a Canadian but still holds fond memories of her American heritage. As a young girl she attended the Maryland Institute of Art and Design and was offered an instructor's position at a Maryland art school.

However, ill health in her family prevented such an endeavor, and in 1913, when she came to Keremeos with her husband, an orchardist, she stopped painting. "Running the orchard took so much of our time that painting had to go," she said.

With the death of her husband in 1954, McCallum moved to Penticton. "The orchard requirements proved too great a burden and so I left my home of 40 years." It was then that Mrs. McCallum decided to paint again. She paints still-waters of flowers and the occasional landscape.

"Oils are exciting to create [with] but my forte, if I have one, seems to be watercolors."

Her forte is indeed watercolors as the 100 paintings displayed in the Art Centre ably illustrate. Mrs. McCallum paints for pleasure only but has a keen sense of what she likes and dislikes. "You have to have an eye to see nature's wondrous beauties. To recreate these wonders is the artist's supreme gift."

Failing health during the past year has forced her to abandon her work, but she leads an active life and reads voraciously.

Mrs. McCallum devours history, biographies and the occasional novel, but tires not to over-exert herself. "I proved to myself that I could still paint, and now perhaps it is best to retire once more. However," she quickly added, "I may just come out of retirement and begin another painting career."

Indeed she may.

Michael Sime

1935 -

I let my art happen and sometimes, with a lack of personal control, a little magic will creep in!

On retirement following an extremely busy life as an obstetrician/gynaecologist, Michael Sime started working with clay creating pots and sculptures. He also started to draw and paint. His art has been variously described as funny, sensitive, whimsical, quirky and beautiful. Currently he is developing a book of his art, stories and poetry. Michael lives in OK Falls.

He says the teachers that have inspired him have been Chagall, Degas, Monet, Schiele, Klimt, Picasso and many of the other great artists from the past. After retirement his first practical step to acquire new skills was to take the beginners pottery class run by the Penticton Potter's Guild. Through a weekly artists' meeting in Oliver he "learnt to explore the magic of painting, particularly at that time with watercolours."

He took a life drawing course by Anna Cogan at the Penticton Art Gallery. His first connection with the Summerland Art Gallery was attending an inspiring course in clay sculpture given by Michael Hermesh. Later he further expanded on this opportunity by joining clay working sessions with Ralph Critchlow at his studio in Trout Creek. He says "Both these artists have had significant influences on my artistic development, and have provided great encouragement."

He became a founding member of the Wednesday night drawing group at the studio of Michael Hermesh, called "The Group of Six or Seven." More recent teachers have included Brian Simons and Carol McQuaid.

Michael's first solo exhibition, which he calls a very significant event in any artist's career, was held in the summer of 2011 at the Summerland Art Gallery.



Red Dress and Bird. *Mixed Media*. 14" x 10". Donated by artist.

Bettina Somers

1904 - 1989

Bettina Somers was born in Bloemfontein, South Africa in 1904. Her mother encouraged her to sketch and "scribble." Caroline Bettina Calverley moved to England with her parents at the age of seven. Two years later the family immigrated to Canada and settled in Oakville, Ontario. Bettina studied art at Toronto Central Tech in 1917 under Stan Findlay, a contemporary of the Group of Seven. Subsequently she was employed in the fields of stained glass, theatre and costume design.

Bettina trained as a nurse in Toronto, graduating in 1928. Later that same year she married Edward Somers of Toronto. They moved to Somerset England in 1930. The couple farmed while Bettina continued to study art and paint. The couple returned to Canada following World War II, where Bettina continued to paint while her husband studied for the ministry.

Fascinated with form and movement, Bettina's subject matter often included members of the Toronto Symphony. She also attended numerous hockey games, circuses and horse shows, sketching on site. During the 1950s, she accompanied the Sadler's Wells Ballet on tours of the United States, observing performances and sketching behind-the-scenes poses. Today, these sketches are among her most popular.

Edwards Somers' work as an Anglican minister took him to the Okanagan Valley where the couple lived in many small towns including Oliver, Osoyoos, Vernon, Grand Forks, Trail and Lumby. Bettina continued to paint and take occasional courses in Ontario and the West Coast. Her husband admired her work and supported her development. Throughout her life she exhibited with the Canadian Society of Painters, Graphic Arts Society in Vancouver and Toronto. A number of her works went on tour under the auspices of the National Gallery. Her work was also exhibited in London, Toronto, Vancouver, and smaller centres in BC.

Predeceased by her husband in 1975, Bettina moved to Summerland where she lived until her death in 1989 at the age of 85. Shortly before her death the Art Gallery of the South Okanagan exhibited a cross-section of her work entitled "Lines in Motion – An Exhibition of Artwork by Bettina Somers."



Summerland. *Monoprint*. 20" X 13.5". Donated by Marion Armstrong



TSO Rehearsal for Children's Concert. *Ink and wash*. 11" X 14.5". Donated by Elizabeth Gregory



T.S.O. Christmas Box 1954. *Ink and wash*. 8.5" X 11". Donated by Marion Armstrong



Top Gallery Concert. *Ink and wash*. 9.5" X 12.5". Donated by Elizabeth Gregory



Rehearsal for Jewish Choir. *Ink and wash*. 10.5" X 13.5". Donated by Marion Armstrong



Four Studies: Royal Conservatory. *Ink and wash*. 11.5" X 8.5". Donated by Marion Armstrong



Stravinsky Petrouchka. *Ink and wash*. 10.5" X 14". Donated by Elizabeth Gregory

Marcia Stacy

1954 -

"I am a bit of a creative explorer. Over many years working as a professional artist, my theme stayed pretty consistent, but my medium was all over the map. I worked with paint, metal, wood, polymer clay, fabric, paper and found objects. I made whimsical images that women really connected with and I found that very satisfying. Joyful, dancing figures seemed to emerge from everything I did, evoking positive thoughts and a celebratory feel. My artwork represents the bliss that I am aware of every day. I feel very fortunate in my life and I'm able to share my appreciation by expressing the beauty, struggles, successes and simple joys of women through my work."

Born in Nelson BC, Marcia Stacy grew up in Penticton and began a career in the arts in 1972 as a silk screen printer. Over the next 15 years she was self-employed with her husband as an airbrush artist, graphic designer, mural painter and sign maker. Victoria became her home in 1987 where commercial artist, designer/seamstress, illustrator, photographer and more were among her titles.

In 1994, Marcia and her husband Ron were creating art out of their oceanside studio in Sidney BC full time until 2007 when family called them back to the Okanagan where they chose to settle in Summerland. The wonderful Art Gallery in Summerland was the main reason for their choice!

Marcia was a director of the Summerland Arts Council from 2008 to 2010 and of the Canadian Doll Artists Association in 2008. She was a moderator of Canada West Doll Artists' Group from 2006 to 2009.

Marcia has participated in many juried group art shows and sales from 1986 to 2016. Highlights included Filbert Festival (Comox), Circle Craft (Vancouver), Fine Art Show (Sooke), Island Artisans (Victoria), Lake Country Art Walk (Winfield). Marcia has participated in two- and three-person art shows in BC. Her work received nine juror's choice and outstanding awards in Saanich Peninsula Arts and Crafts (Sidney), appeared on a CD cover and she made concert outfits for "Shenango" choral group (Nelson). Marcia's work received a second place ribbon at Canadian Doll Artists Association (Fort Eire, Ont.) Mayor Ishigaki and representatives from Nimi Japan were presented with 12 'Celebration' paintings, among many more accolades over the years.

In 2020, Marcia is "retired," but still busy designing and painting in the digital medium. She designs continuous repeat patterns for fabrics, and makes artwork for products like prints, home decor items, phone covers, and upholstery. She sews designer clothing for 21" ball jointed dolls for collectors all over the world. She is involved with over 6 different commercial design websites, has 3 stores on Etsy.com and 2 websites of her own, www.stacystudios.com and www.labelladoll.com



Working Girls. 36" x 14" Triptych. Acrylic on canvas



Handmade doll, 22". Donated by artist.

Frantisek Strouhal

Frantisek Strouhal was born in Brno, Czechoslovakia, into a family of painters and artists. His interest in art has always been focused on the traditional and classical painters. He was introduced to photography while studying fashion design in college. Primarily self-taught, he learned the photographic and printing craft through the study of many renowned photographs.

Photography gave him the opportunity to grow, express and transform himself. While exploring the boundaries of the photographic medium, he developed a strong interest in the alternative process called oil printing.

This process gave him complete control over the final image. His choices of brushes, papers, textures and lithographic inks determine the quality of his images. It takes him many hours to build up a depth of ink, layer by layer, to create the desired image. He combines the hands-on technique of this 19th century process to create a paper ready for contact printing with digitally printed paper negative. Minutes, hours, and days of hand labour applying layers of ink indicate his personal dedication to the work of art. Oil printing makes each image unique.

Frantisek's painting, "Just Passing Through," was the first one purchased for our Permanent Collection. He had a show at the Summerland Art Gallery, electing to exhibit there because he had a sentimental attachment to Summerland: it was where he and his wife met and they often visit the area. Frantisek Strouhal lives in Winlaw, BC.



Just Passing Through. *Oil printing*. 19" X 24". Purchased by SCAC

Elaine Watts

1958 -

Elaine Watts is a watercolourist and printmaker who is a dual citizen of Australia and Canada. She spends the summer in both places, in an attempt to capture only one snow scene a year for her annual calendar. Although the effects of light on snow are beautiful, she prefers landscapes which include light and reflections on water, as well as the movement of surf onto sand, and the majesty of mountains and skies. She is never far from the beauty of nature and wide open spaces in either country. Her studio in the Trout Creek area just south of Summerland, in BC's Okanagan Valley, will bring her closer to country living and the natural cycles of life in one of the bread-baskets (and wine centres) of Canada.

Watercolour landscapes are her main love although she is also working with ink and colour, and with printmaking in the form of collagraph and etching, expanding to portraits, figures, still life and interiors, and other images and words. She loves beautiful things that are also functional—to date these include calendars, cards, note and sketch books, fridge magnets and lists, pottery, and bags. Through her work she intends to inspire fun and magic for creative beings of every size and shape.

Elaine has exhibited in Melbourne and Sydney as well as exhibiting regularly in Canada. One of her miniature prints was accepted into the Biennial International Miniature Print Exhibition travelling in Western Canada in 2014/15 (BIMPE VIII), and another into an open international show at the FCA Gallery 8n Vancouver (2019). In 2007 her watercolour painting "Belcarra Bronze" won the people's top vote at the Port Moody Art Centre and was made into a wine label for Domaine de Chaberton winery. She has paintings in private collections in Canada, Australia, the U.S. and Europe.



Moonlit Forest. Collagraph print.

Christmas Card Collection

For nine of the eleven years from 2005 to 2015, the Arts Council held a contest for a work of art that would be used as its annual Christmas card. The winning work each year was then purchased for the Art Gallery's permanent collection.

Ralph Critchlow



Santa Unplugged and Unshod. Colored pencil. 2005

Dianne Korsch



The Warmth of Winter. Acrylic. 2007

Dale Matthews



Kettle Valley Winter. *Watercolour. 2008*

Mary Scales



Home for Christmas. *Watercolour. 2009*

Rick Gray



Lights in the Night. *Photography*. 2011

Barb Hofer



Winter Barn. *Acrylic. 2012*

Maria Howe



Nature's Art. Digital Photography. 2013

Susan Gibbs



Winter. Charcoal. 2014

Marcia Stacey



Life is a Symphony. *Mixed Media. 2015*