
The "Artists for Kids" Trust Proudly Offers

DAVID BLACKWOOD



WRECK OF THE NICKERSON

2 colour etching & aquatint, edition of 50, 10 artists' proofs
printed, signed and numbered by the artist
printed on Fabriano 100% rag paper
97 X 66 cm. [38 x 26"]
available December 1993
issue price \$2000.00 + taxes

DAVID BLACKWOOD

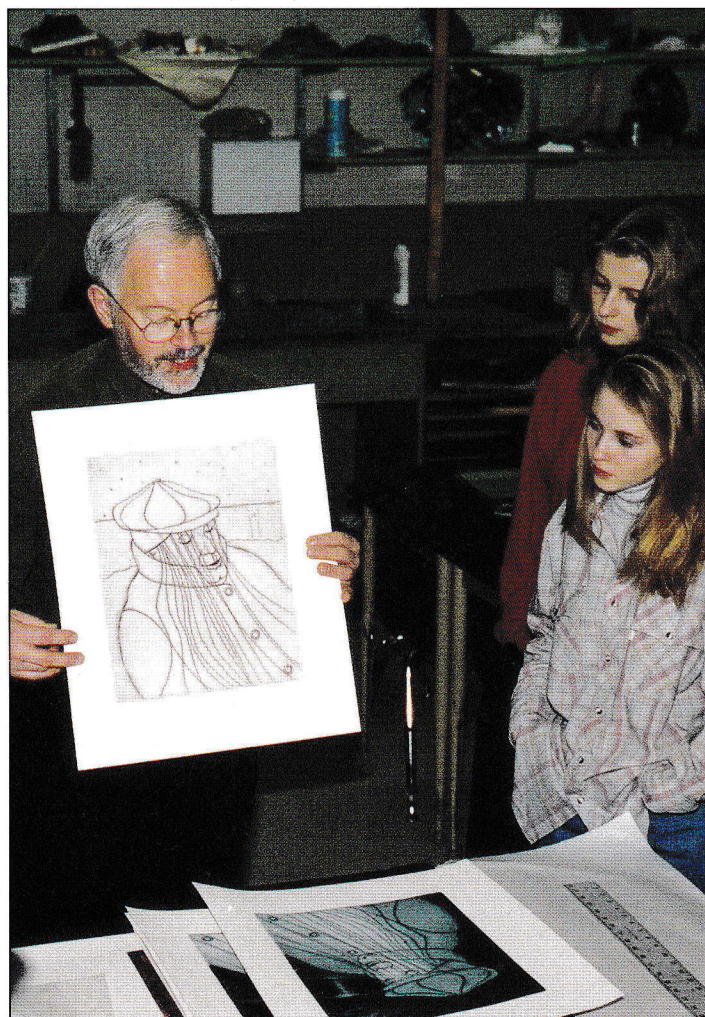
David Blackwood is Canada's premiere printmaker. He has portrayed the distinctive culture of his native Newfoundland for more than thirty years and has advanced printmaking traditions developed by Rembrandt to create distinctly Canadian prints that are sought the world over.

David Lloyd Blackwood was born November 7, 1941, in Wesleyville, situated on Bonavista Bay in Newfoundland. He is the sixth of ten children born into the large Blackwood family. His father, Captain Edward Blackwood was a seafaring man and his mother Molly, kept the home fires burning in the small outpost. There were few artistic influences for young David, but a portrait of his grandfather's fishing schooner, the *Flora S. Nickerson* painted with matchsticks on oilcloth in 1929, is credited with kindling his life long interest in art. As a child, he filled many of his youthful hours drawing and listening to stories of the sea, especially during the long Newfoundland winter months.

Art was not taught as a subject in the small school he attended in Wesleyville, but he was encouraged to pursue his abilities. When he graduated from grade 12 in 1959, David received a scholarship to attend the Ontario College of Art in Toronto. It was here that his formal art education began and he developed his talents in drawing, painting and printmaking. David credits painter Carl Schaefer, printmaker Fred Hagen and the art work of Kathe Kollwitz as the major influences for him and his art. Upon completion of his studies in 1963, and for the following ten years, he taught art part time, was Artist in Residence at the University of Toronto and most importantly, began to develop his narrative Newfoundland etchings. In 1974 he moved with his wife Anita to Port Hope, Ontario, where he has worked as a full-time artist ever since.

Many significant achievements have marked his professional career. In 1976, a National Film Board production "Blackwood" was nominated for an Academy Award and has since been translated into seven languages. He has been the subject of the books *"The Wake of the Great Sealers"* by Farley Mowat and *"The Art of David Blackwood"* by William Gough. He has regularly exhibited his work across Canada. His art can be found in many public and private collections around the world, including the National Gallery of Canada in Ottawa, the National Gallery of Australia in Melbourne, the Uffizi Museum in Florence, Italy and in the collection of her Majesty, Queen Elizabeth in England. He has been awarded many honours, including honorary doctorates from the University of Calgary and Memorial University of Newfoundland in 1992, and in 1993, he received the prestigious Order of Canada.

The print **Wreck of the Nickerson** clearly shows how David Blackwood's mastery of drawing and etching combine with his ability to reconcile the harsh dichotomies of nature. In this image, a violent storm rages above the sea, yet underneath the serenity of a whale accompanied by its calf is rhythmically juxtaposed. A delicate balance has been composed to show the inseparable relationships among young and old, above and below, light and dark, large and small. Each element is carefully intertwined in a complex story of life off the shores of Newfoundland.



David Blackwood explains the development of his imagery to secondary students during an etching enrichment program.

The "Artists for Kids" Trust

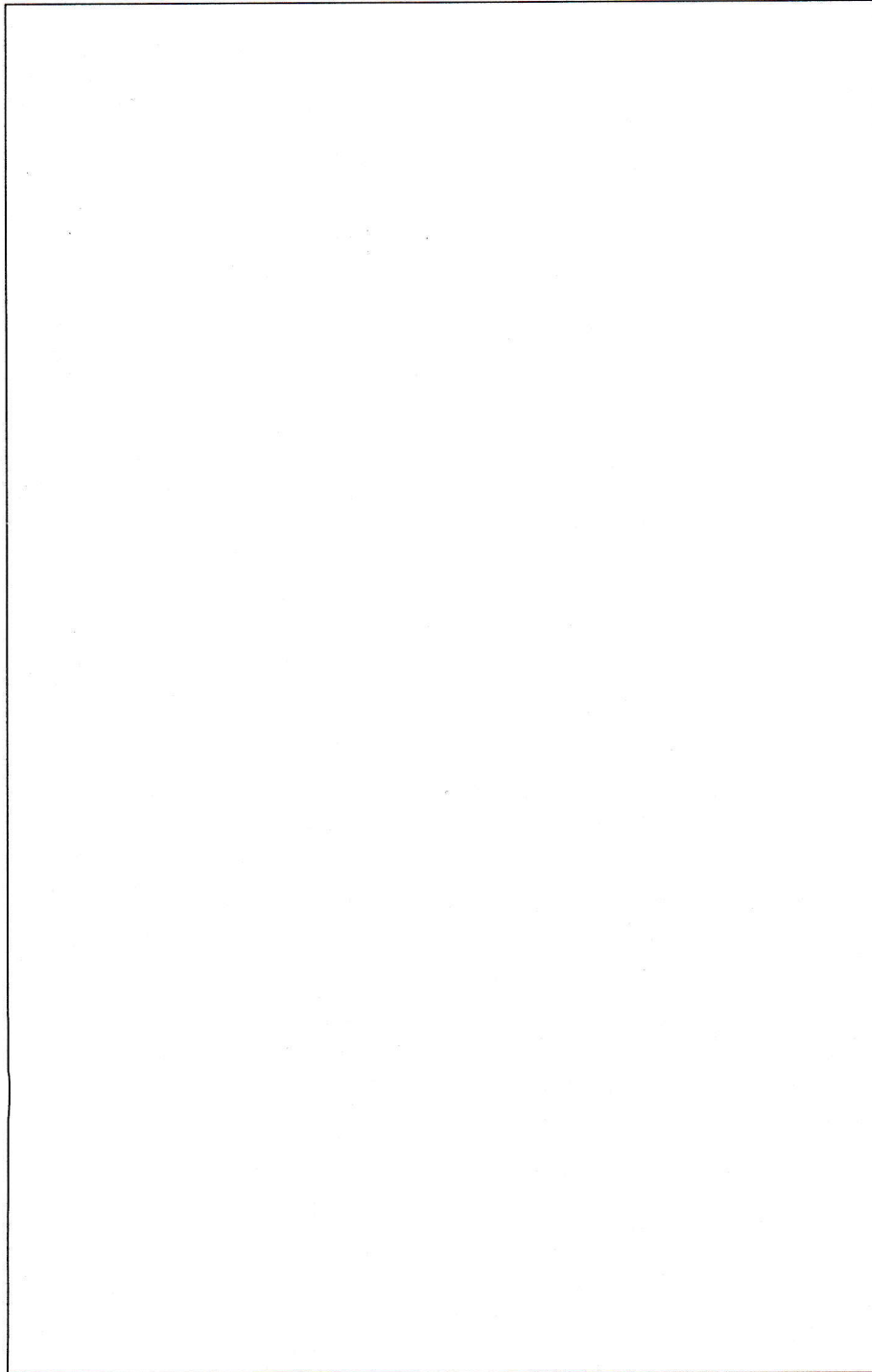
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Canadian artists who have donated prints to the program now include: David Blackwood, Bill Reid, Gordon Smith, Jack Shadbolt, Robert Bateman, Joe Fafard, Gathie Falk, Alan Wood, Betty Goodwin, Guido Molinari, Molly Lamb Bobak, Anne Meredith Barry, Michael Snow and the late B.C. Binning.

To make an appointment to view David Blackwood's print **Wreck of the Nickerson**, or if you would like more information about the "Artists for Kids" program, please contact: Bill MacDonald, Director, "Artists for Kids" Trust, 810 West 21st Street, North Vancouver, B.C. V7P 2C1
Phone: 604-987-6667 Fax: 987-8967

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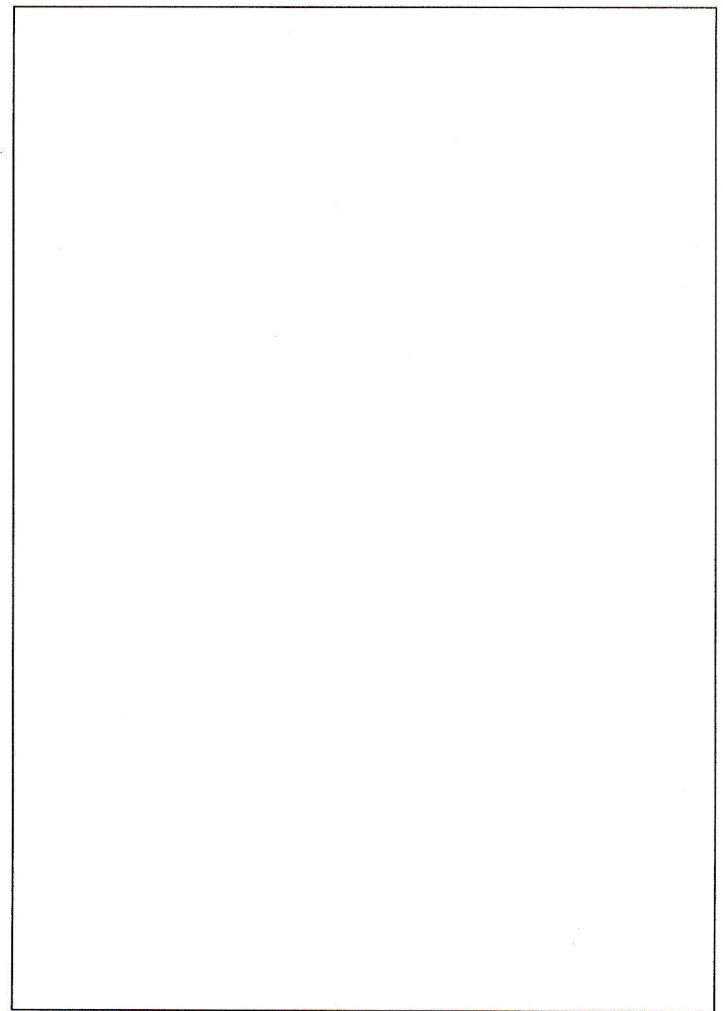
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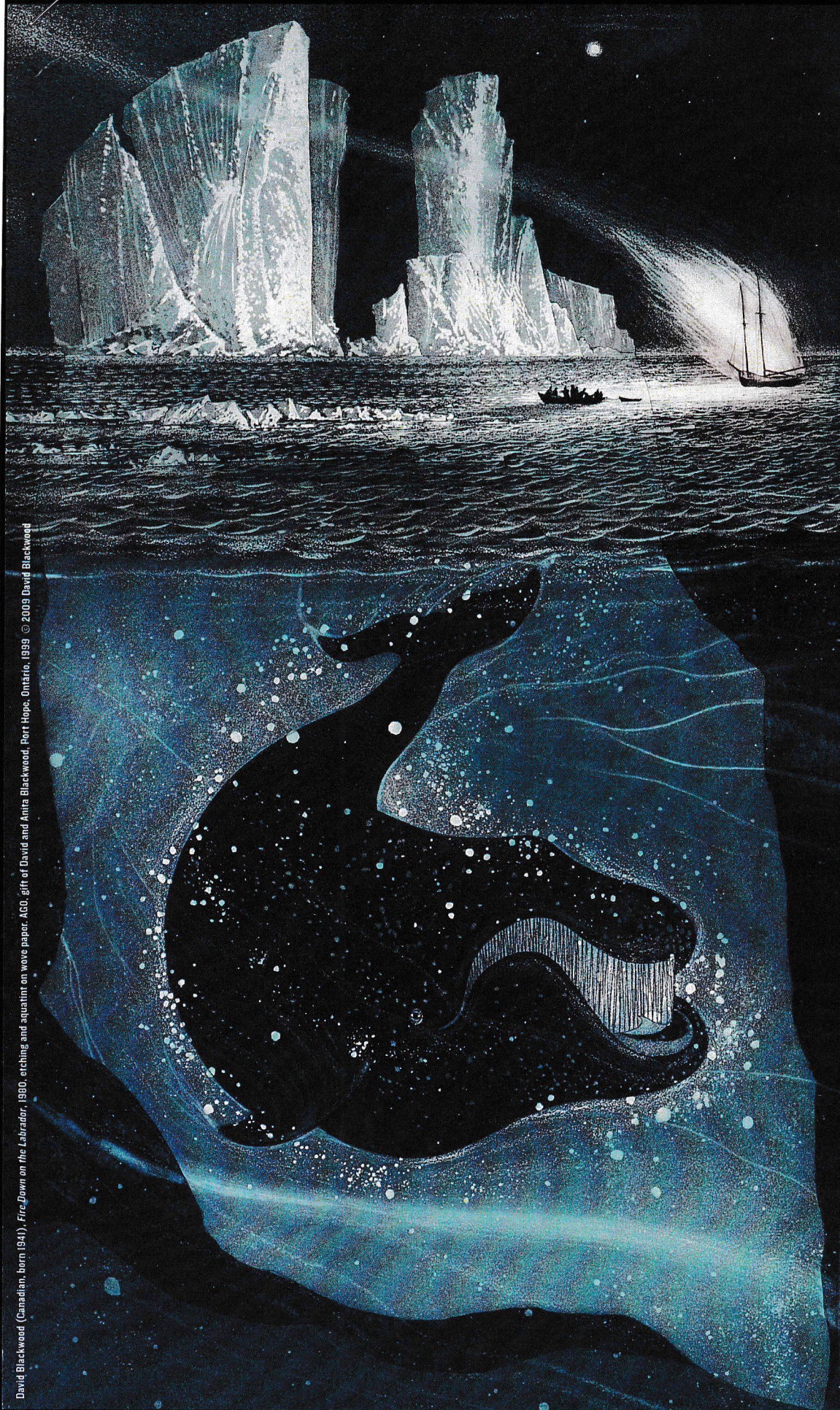
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David Blackwood (Canadian, born 1941). *Fire Down on the Labrador*, 1980, etching and aquatint on wove paper. AGO, gift of David and Anita Blackwood, Port Hope, Ontario, 1999. © 2009 David Blackwood

BLACK ICE

David
Blackwood's
Prints of
Newfoundland

AGO

Black Ice

Curator: Dr. Katharine Lochnan

Dr. Katharine Lochnan is Deputy Director of Research and The R. Fraser Elliott Curator of Prints and Drawings at the Art Gallery of Ontario.

After joining the Art Gallery of Ontario as a curatorial assistant in the fall of 1969, Dr. Lochnan became the founding curator of the Department of Prints and Drawings in 1976 and was the driving force behind The Marvin Gelber Print and Drawing Study Centre, which opened in 1993. She has been responsible for building the collection of European works on paper from the fifteenth to the twentieth centuries.

Dr. Lochnan is the author and editor of several books and exhibition catalogues on European and North American prints, drawings, paintings and decorative arts, including *The Etchings of James McNeill Whistler* (Yale, 1983), *The Earthly Paradise: Arts and Crafts by William Morris and his Circle from Canadian Collections* (Key Porter, 1993), *Seductive Surfaces: The Art of Tissot* (Yale, 1999), *Turner, Whistler, Monet: Impressionist Visions* (Tate, 2004), *David Milne Watercolours* (Douglas & McIntyre, 2005), *Drawing Attention: Works on Paper from the Renaissance to Modernism from the Collection of the Art Gallery of Ontario* (Merrell, 2008) and *Holman Hunt and the Pre-Raphaelite Vision* (Art Gallery of Ontario, 2008).

Her exhibition titled *Turner, Whistler, Monet: Impressionist Visions*, which offered a unique perspective of impressionism, was shown at the Art Gallery of Ontario, Toronto, Tate Britain, London, and the Grand Palais, Paris, in 2004–2005. Seen by 1.1 million people, the exhibition broke attendance records in London and Paris, while the catalogue sold more than 65,000 copies.



Dr. Lochnan is particularly interested in artistic visionaries and exploring the creativity that emerges following the migration of people and ideas across geographic and cultural divides. She has known David Blackwood for several years and will explore his sublime vision in the context of Newfoundland's rich intermingling of cultures and traditions from Britain and Ireland.

In addition to receiving the George Wittenborn Memorial Book Award in 1998, Dr. Lochnan has also won the Ontario Association of Art Galleries Award for Curatorial Writing in 2005 and was named a Royal Collections Studies Scholar in 2008.

Born in Ottawa, Canada, and raised in London, England, Dr. Lochnan obtained her doctorate from the Courtauld Institute at the University of London, and has also earned degrees at the University of Toronto.

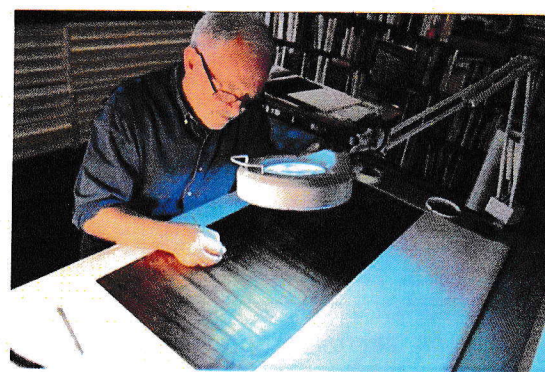
Black Ice

Artist David Blackwood

"I remember the experience vividly; in particular the mingled feelings of anticipation, excitement and awe which the wild vastness of the place inspired in me. It is a landscape both mysterious and starkly simple; a region of tremendous, even surreal, contrasts of atmosphere, light and character.... the Labrador Sea has been a locale I have returned to time and again in my mind and in my work, and it continues to exert a tidal pull on my imagination." – David Blackwood

David Blackwood was born in Wesleyville, Newfoundland, in 1941. As a teenager, he received a government scholarship to study drawing and painting at the Ontario College of Art in Toronto (1959–1963).

A painter and printmaker, Blackwood has exhibited his work in public, corporate and private collections throughout Canada and abroad. He was the subject of a National Film Board of Canada documentary that received numerous international awards, and has co-authored several books, including *Wake of the Great Sealers* with Farley Mowat.



David Blackwood in his studio. Photo courtesy Forbes DG.

Blackwood has earned national and international honours for his work, including the Order of Canada in 1993 in recognition of his outstanding artistic and cultural contributions to the country. He is also a member of the Order of Ontario. The Art Gallery of Ontario created the Blackwood Research Centre in its Marvin Gelber Print and Drawing Centre following a major gift of prints by David and Anita Blackwood in 2000, which establishes the AGO as the collection of record for the artist's work.

Selected Solo Exhibitions

- 2003 *David Blackwood: The Mummer's Veil*, Abbozzo Gallery, Oakville, Ontario
- 2001 *New Painting*, Edward Day Gallery, Toronto, Ontario
- 1999 *Monotypes 1990–1999*, Emma Butler Gallery, St John's, Newfoundland
- 1999 *David Blackwood Survey Exhibition 1980–1990*, Blackwood Gallery, University of Toronto, Mississauga; Montreal Museum of Fine Arts, and other venues
- 1987 *David Blackwood Prints 1962–1984*, The Art Gallery, Memorial University of Newfoundland; The Edmonton Art Gallery; The Koffler Centre, Toronto, Ontario

Selected Group Exhibitions

- 1982 *Canadian Contemporary Prints*, Bronx Museum, New York.
- 1973 *Aspects of Canadian Graphics*, Biennial International de l'estampe Paris, Canadian National Exhibition, Toronto, Ontario
- 1969 *Canadian Graphics '69*, Art Gallery of Ontario, Toronto
- 1964 *Three Canadian Printmakers – Blackwood, Frankel, Pachter*, Montreal Museum of Fine Arts
- 1964 *Biennial of Canadian Prints*, National Gallery of Canada, Ottawa, Ontario

Black Ice

Exhibition Proposal

The Artist

David Blackwood has long been one of Canada's leading printmakers and most popular artists. In addition to being the subject of numerous books and catalogues, Blackwood has been featured in national and international exhibitions while his works can be found in museums as well as private collections across the country. The objective of this exhibition is to increase awareness and appreciation for his work on both a national and international level.

Blackwood Prints at the AGO

In 1999, David and his wife Anita granted the Art Gallery of Ontario first choice among the pristine impressions of etchings that he retained in his personal archive. The extraordinary gift totalling 242 works included final proof impressions of 125 of Blackwood's most arresting images and working proofs for 25 of his most important plates. The gift also comprised copper plates, sketches and the artist's papers, establishing the AGO as the collection of record for Blackwood's prints. This exhibition will showcase some iconic Blackwood images for the first time, revealing the richness of his imagination through the series of working proofs.

Technique

The product of Blackwood's vivid imagination, these huge coloured etchings combine every intaglio printmaking technique with a restricted palette of coloured inks to heighten the dramatic tension of the works. Inks are applied to a single copperplate with rags and wiped "à la poupée." Blackwood's ideas evolve as he pulls proof impressions, each of them unique. The combined force of his imagery and technical versatility yield results that are at once compelling and haunting. They evoke a world of things half-remembered and half-known, which develop even greater power in the retelling.

Subject Matter

Blackwood has been telling stories about Newfoundland in the form of epic visual narratives for the past 30 years. His stories draw on childhood memories, dreams, superstitions, legends, the oral tradition and the political realities of the community on Bonavista Bay where he was born and raised. His collection of works has created an iconography of Newfoundland which is as universal as it is personal, as mythic as it is rooted in reality, and as timeless as it is linked to specific events.

Blackwood explores the universal theme of the relationship between man and nature. In the tradition of the romantic sublime, the seafaring men live their lives and carry out their profession in one of the most hostile environments on earth, forced to pit their strength against the elements, rocks, ocean and ice. In doing so, they enact the drama of "Everyman."

His subjects depict a Newfoundland that no longer exists. To bring his narrative to life, we will situate Blackwood's prints in time and space by looking at the history of Newfoundland and the people who settled there. His dramas encapsulate class, gender and intergenerational issues that can only be understood in the context of the formation of the landscape, immigration from Britain and Ireland, religious and political debate, social upheaval and the threat to traditional lifestyles. His oversized dramatic prints include unforgettable images of icebergs, fires, shipwrecks, whales, churches and houses being towed over the ice. The works of this great visual storyteller have appeared on such diverse items as a Canadian stamp and the dust jacket of Annie Proulx's best-selling 1994 novel *The Shipping News*.

The erosion of Newfoundland's traditional way of life during Blackwood's lifetime has resulted in social dislocation and internal migration. Yet it has subsequently led to a concerted effort on both sides of the Atlantic to collect, record and publish materials related to the province's traditional culture, namely Gaelic language, Celtic music, dance, mumming and the poetry of the outports.

Publication

This exhibition will be accompanied by a publication edited by Dr. Katharine Lochnan, Deputy Director of Research and the R. Fraser Elliott Curator of Prints and Drawings. The book will feature essays by Blackwood and Lochnan, as well as scholars based in Canada and Ireland, including an essay on the environment by Dr. Martin Feely, Head of Earth Sciences at Galway University (in collaboration with Dr. Derek Wilton, Department of Earth Sciences, Memorial University) and an article on mumming by Caoimhe Ni Shuilleabhain of Dublin.

Black Ice

Fact Sheet

Number of Objects:	75 prints
Space Required:	4,000 square feet
Availability:	12-week period beginning Spring 2011
Exhibition Includes:	<ul style="list-style-type: none">+ Exhibition texts and label copy provided in English and French (supplied electronically)+ 10 complimentary exhibition catalogues+ Sample press kit with selected images which have been cleared for promotional use
Borrower's Responsibility:	<ul style="list-style-type: none">+ Exhibition tour fee TBD+ Pro-rated costs for shipping, packing and crating, courier costs and insurance+ Local courier expenses (accommodation, per diem)+ All local presentation expenses including but not limited to preparation of the gallery space, production of exhibition texts and labels, storage of crates, opening events, and promotional materials+ Minimum catalogue purchase of a quantity to be determined+ Copyright permissions and fees for images used beyond those included in tour
Publication:	Approximately 250 pages, full-colour catalogue, soft cover, featuring essays that explore the history and lives of the people of Newfoundland as well as that of the environment, and situate Blackwood's prints in time and space.
Curator:	Dr. Katharine Lochnan Deputy Director Research and The R. Fraser Elliott Curator of Prints and Drawings, Art Gallery of Ontario, Toronto, Ontario

Contacts:

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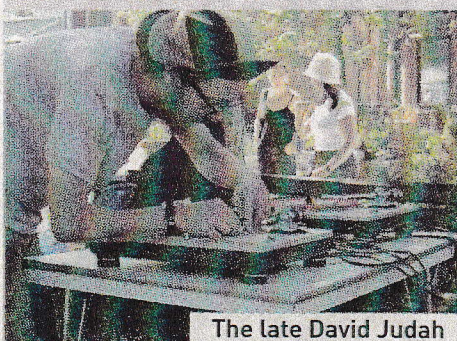
Art Gallery of Ontario
317 Dundas St. W.
Toronto, ON M5T 1G4

BEATS PER WEEK

DB'S BEST BETS

TRIBUTE TO DAVID JUDAH

Words cannot express what a beautiful and talented soul we lost earlier this year when painter and reggae collector/selector **David Judah** (born **David Blackwood**) passed away from cancer at the age of 34. Friends have organized a Cry Tuff event in his honour, with long-time Judah



The late David Judah

co-DJs **Iron Will**, **Dub Rocket** and **Jelly** playing on the one-turntable set-up favoured by David. Much of the man's artwork will also be shared, with slides projected throughout the eve. **Friday** (Sept. 9). **Holy Joe's**, 651 Queen W. \$5 cover, with all proceeds going to the Friends of the Horn of Africa. David, you are missed.

TRIBUTE TO FIFTH COLUMN

From the mid-'80s through early '90s, Toronto band **Fifth Column** had a massive impact on my listening and concert-going habits. They were sonically, visually and politically adventurous - femi-queers whose influence is felt to this day. Here, a (mostly) new generation of kindred spirits pays tribute. Performing are **Fox the Boombox**, **Kids on TV**, **Galaxy**, **Barabas**, **Cougar Party**, Montreal's **Lesbians on Ecstasy** and others. **Saturday** (Sept. 10) at **Sneaky Dee's**, 431 College. \$8.

BEST OF THE REST

THURSDAY, SEPT. 8

- Belgian electro-pop duo **Vive La Fete** make their Toronto debut, performing live alongside DJs **Barbi** and **Will Munro**. State Theatre, 69 Bathurst.
- DJ **Dirty Dale Arsenault** gives good

and **Kwikfingaz** vs **Blind. Madbar**, 230 Richmond W.

- DJ **Andrew Allsgood** and I mix punk-funk, tech, disco, dub, rock, electro and more at **Synchro**. **Andy Poolhall**, 489 College.

SATURDAY, SEPT. 10

- New weekly **Departure** launches with a release party for **Basic Soul Unit's** *Soul Pattern* EP (Versatile), with the local DJ/producer joined by fellow residents **Adam Khan**, **Jason Ulrich** and **Darryl Campbell**. **Dragonfly**, 1279 Queen W.

- The final **Fukhouse** event for some time features a live performance by German tech producer **Steve Barnes** (Trapez, Traum), plus DJs **Ian Guthrie**, **Lee Osborne** and **Eric Downer**. **Footwork**, 425 Adelaide W.

- DJs **Paul E. Lopes** and **Mike Tull** get gritty at **Bump 'N' Hustle**. **The Rivoli**, 334 Queen W.

- New York act **Team Shadetek** (Warp Records) perform live "ragga-IDM" at **Math Hooker**, joined by locals **C64**, **Displacer**, **Famine**, **knifehandchop**, **Mizz Lee** and **Sincere Trade**. **Labyrinth Lounge**, 298 Brunswick.

- DJs **Andrew Allsgood**, **Andy Capp** and **Mike Tull** spin "killer disco from the '70s and '80s" at **Disco Stomp**. **The Drake Hotel Underground**, 1150 Queen W.

- **Loaded** hosts British D&B act **Breakage** (Reinforced) alongside DJs **Gremlinz**, **Frankie Gunns**, **C64**, **Ryan Ruckus**, **Saigon** and **MC JD**. **System Soundbar**, 117 Peter.

- superheavyREGGAE selectors **Friendlynness** and **Jeremiah** blend roots, lovers rock and classic dubs, joined by **MC Kulcha Ites** and **I-Sax**. **Thymeless**, 355 College.

- DJs **Gryphon**, **Kenny Glasgow**, **Andy Roberts** and **Ollie Mac** spin at **Diskotek**. **Fluid**, 217 Richmond W.

- The **Technot** crew presents an evening of live performances, with Montreal/T.O. act **The Group of Sixxx** joined by **Polmo Polpo** and **Yara**. **Rancho Relaxo**, 300 College.

DAVID BLACKWOOD

Recent Watercolours (Interiors and Landscapes)

In the 1970s David Blackwood completed a sequence of watercolour and gouache maritime landscapes. The series ran its course with gouache becoming the emphasis. Blackwood produced almost 200 still life monotypes between 1986 and 2005. During that cycle he began to consider watercolour as a means to explore the still life motif. Other projects, however, intervened, and not until 2005, inspired by the exhibition of David Milne watercolours curated by Dr. Katharine Lochnan of the Art Gallery of Ontario - the exhibition opened that year at The Hermitage in Saint Petersburg - did Blackwood commence his watercolour still life series.

At the Ontario College of Art, which Blackwood attended from 1959 to 1963, he was inaugurated into watercolour technique by two great teachers: in the first year and slightly into the second year, Jock MacDonald, and from the first through to the fourth, Carl Schaefer. MacDonald's approach was: let the medium work for you; be experimental, for example splash a colour onto a wet piece of paper and see what happens. Schaefer emphasized precise drawing, calligraphy and the whiteness of the paper. (MacDonald admired the eminent American watercolourist John Marin, Schaefer the esteemed American watercolourist Charles Birchfield.)

For both the tight, literal, and the loose, lyrical, Blackwood showed an early propensity and has, through the years, paired both approaches with dramatic effect. He first does a fairly light graphite sketch and then draws with paint into wet paper to achieve a soft, diffused line. A sense of growth and transitory movement is achieved and the transparency of the watercolour paint evokes the ephemeral. The vitality of his flowers and inanimate objects is quite in contrast to the materiality of 17th Century Dutch still lifes with their richness of detail, colour, texture and fulsome form, characterizing, as they do, mature verdant growth. A phenomenally neat organization of the spaces is also apparent in those Dutch paintings.

Blackwood's compositions are exquisitely set out but their focus is not a twilight in which autonomy and life energy have been virtually spent. Even the mature forms in Blackwood's work are connected to light.

Peter Redpath
July 2007

Front Cover: "Cyclamen", watercolour, 29 ½ x 23 inches, 2007

Back Cover: "Moth Orchid", watercolour, 26 x 19 inches, 2007

- Harris entered into a multi-year sponsorship agreement with the Marcus Center for the Performing Arts in Milwaukee. Owned by Milwaukee County and located in the heart of the downtown area, the Center is the premier entertainment destination for Milwaukee and Wisconsin. It's also a community facility that

institution in the United States devoted to celebrating Puerto Rican arts and presenting historical exhibitions year-round. IPRAC will also offer arts education workshops to help preserve and express the richness and vibrancy of Puerto Rican culture, and explore its role in the history of the United States.



Accomplished Newfoundland artist David Blackwood's "Home from Bragg Island" hangs in The Rooms, Newfoundland and Labrador's largest public cultural space. BMO donated the painting to The Rooms to commemorate the 60th anniversary of the province joining confederation.

Boo-ling for Kids

BMO employees, families and friends raised \$601,000 through the BMO Boo-la-thon in support of Kids Help Phone[®], an annual national bowling fundraiser. Kids Help Phone is Canada's only toll-free, 24-hour, bilingual and anonymous phone counselling, referral and Internet service for children and youth. BMO is the official sponsor of this Halloween-themed bowling fundraiser, which took place in over 45 communities across the country.

Recognized for Community Service

In Newfoundland, the St. John's Board of Trade honoured BMO with an award for our contribution to the community and community service. In 2009, we donated \$550,000 to local charities and community organizations. Our employees contributed an additional \$56,000.

mocca

museum of
contemporary
canadian art

Matthew Teitelbaum @ MOCCA

Presented by BMO Financial Group
April 23, 2009

About MOCCA

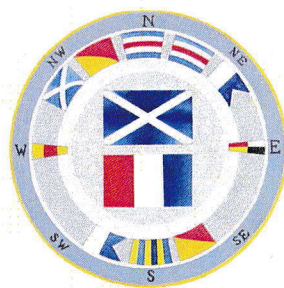
The Museum of Contemporary Canadian Art (MOCCA) was founded from the former Art Gallery of North York in 1999, and exists as a not-for-profit, arms-length agency of the City of Toronto. In 2005, MOCCA relocated to the West Queen West Art + Design District in downtown Toronto, in the heart of one of North America's most dynamic arts communities.

Our facility is modest in scale, impressive in design, and functions effectively as a nucleus of energies for cultural production and exchange.

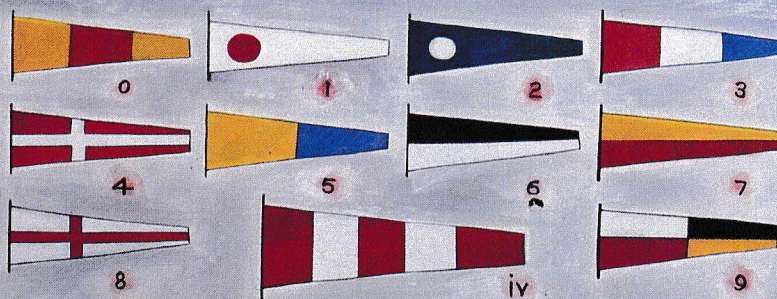
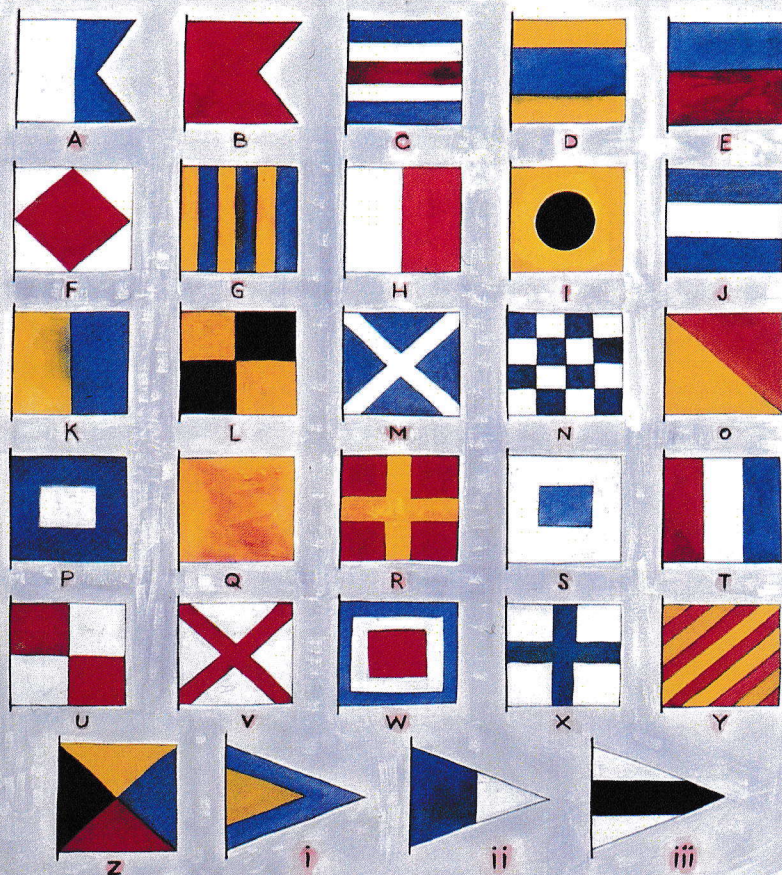
The mandate of the Museum of Contemporary Canadian Art is to exhibit, research, collect, and promote innovative art by Canadian and international artists whose works engage and address challenging issues and themes relevant to our times. MOCCA is committed to providing a forum for emerging artists that show particular promise and to established artists whose works are considered to be ground-breaking or influential.

The MOCCA Award

The biennial MOCCA Award in Contemporary Art was established in 2007 to honour a Canadian, active in the field, for innovation, accomplishment or contribution over time, or for a specific project that has national or international significance. The first recipient of the MOCCA Award was Michael Snow in 2007.



Detail of David Blackwood's *Compass*, 2009
a limited edition plate
commemorating Matthew Teitelbaum's
selection as the recipient of the
MOCCA Award 2009.



THE INTERNATIONAL SIGNAL CODE

BMO Financial Group present the 2009 MOCCA Award in Contemporary Art to
Matthew Teitelbaum

Limited Edition artwork, *Compass*, by David Blackwood

Matthew Teitelbaum, the Art Gallery of Ontario's Michael and Sonja Koerner Director and CEO, is presented with the 2009 MOCCA Award for his leadership in overseeing the remarkable Frank Gehry-designed renovation project, Transformation AGO, completed in November 2008. The Museum of Contemporary Canadian Art recognizes Mr. Teitelbaum's commitment and contribution to art and culture within the scope of a local-to-global vision. It is his extraordinary leadership and dynamic vision that have inspired MOCCA to honour him as the recipient of our Award.

David Blackwood is one of Canada's foremost visual storytellers and is nationally recognized for his accomplished body of work that reflects the legendary spirit of the Newfoundland landscape and its people. The tough resilience that his artwork embodies exemplifies the tenacity to survive and to flourish. In the year 2000, the Art Gallery of Ontario acquired a core group of Blackwood's works of art, as part of a commitment to create a full record of his work. David Blackwood is a long-time advocate for the Art Gallery of Ontario, the first artist to be the honorary Chairman of the AGO, and a dedicated supporter of Matthew Teitelbaum.

The **Museum of Contemporary Canadian Art** has selected Mr. Blackwood to produce *Compass*, a limited edition plate commemorating Matthew Teitelbaum's selection as the recipient of the 2009 MOCCA Award. The imagery for *Compass* is derived from the International Signal Code, the globally recognized visual language conceived to facilitate marine communication and navigation. *Compass* is an encoded conceptual narrative that uses the alphabet of the Signal Code to create an emblematic message acknowledging Matthew Teitelbaum's accomplishment of Transformation AGO, and his naming as the recipient of the Award.

The biennial **MOCCA Award in Contemporary Art** was established in 2007 to honour a Canadian, active in the field, for innovation, accomplishment or contribution over time, or for a specific project that has national or international significance. In 2007 Michael Snow received the first MOCCA Award.

Image overleaf:

The International Signal Code, 2003.

David Blackwood

Watercolour on paper

91.4 x 61 cm / 36 x 24 in

Plate:

Compass, 2009. (Edition of 350)

David Blackwood

Digital transfer of original watercolour on glass plate

25.4 cm / 10 in diameter

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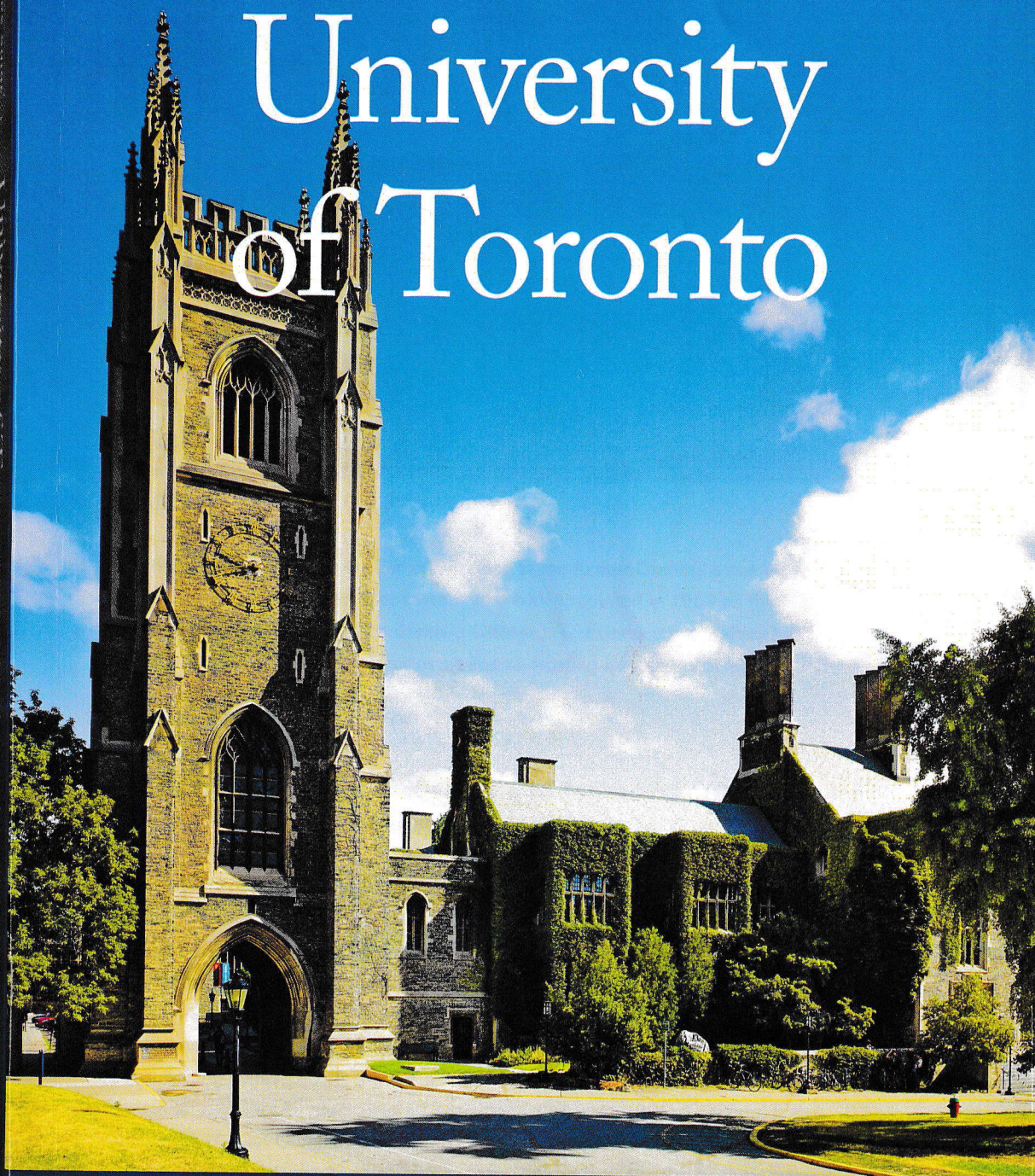
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THE CAMPUS GUIDE

University of Toronto



AN ARCHITECTURAL TOUR BY

Larry Wayne Richards

PHOTOGRAPHS BY TOM ARBAN

WITH AN ESSAY BY MARTIN L. FRIEDLAND

FOREWORD BY GEORGE BAIRD

Canada
at 2009
Venice
Biennale
organized
from here

219

WALK EIGHT: UNIVERSITY OF TORONTO MISSISSAUGA



Kaneff Centre

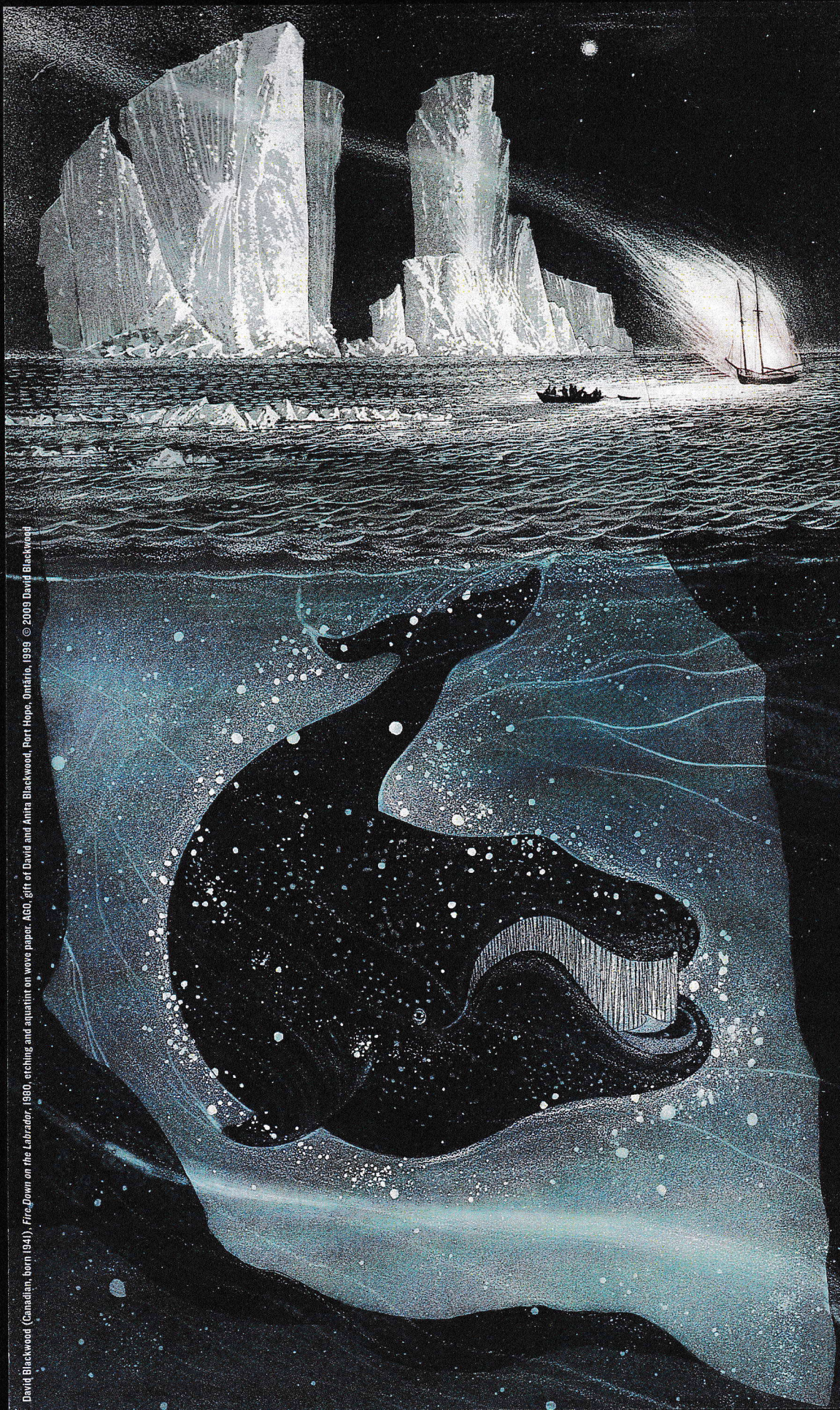
The ambitious Blackwood Gallery, housed in the Kaneff Centre, is named to honor Canadian artist David Blackwood, who was appointed in 1969 as the first artist-in-residence at UTM (then Erindale College). The Blackwood Gallery has become a major player in the Toronto art scene, hosting exhibitions of leading contemporary artists.

102. Communication, Culture and Technology (CCT)

Building *Saucier + Perrotte, 2004*

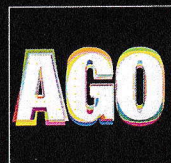
Simply stated, the CCT interdisciplinary community asks: How can communication, in all its dimensions, build knowledge and create culture? The elegant, minimalist structure that houses the CCT program provides a suitably provocative environment for engaging intellectual questions such as this.

The T-shaped, four-story CCT Building comprises nearly 113,000 square feet (10,500 square meters) and contains interactive computer classrooms and laboratories, editing suites, faculty offices, a multimedia studio theater, a 500-seat lecture theater, an e-gallery for electronic art exhibitions, and underground parking. It also houses the Human Communication Lab and the Institute of Communication and Culture. The building created two new courtyards and links the South Building and the heart of the campus northeastward to the Hazel McCallion Academic Learning Centre. With its parallel pedestrian "streets"—one outdoors, one indoors—straddling



BLACK ICE

David
Blackwood's
Prints of
Newfoundland





DAVID BLACKWOOD

The Mummer's Veil

MARCH 29 - APRIL 13, 2003

Abbozzo
GALLERY

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PUBLISHER

Abbozzo Gallery, 179 Lakeshore Road East, Oakville, Ontario, Canada L6J 1H5

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Concept & design by Ken Forsyth

Excerpt from William Gough's essay "A Wonderful Great Mummer" from the book *David Blackwood – Master Printmaker*, reprinted by kind permission of the author.

All photographs of David Blackwood's work by W. Edward Hunt.

Photograph of the artist by John de Visser.

Dimensions for artworks are given in centimetres (image size), with height preceding width.

Calligraphy by Cora Brittan.

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A poster of the exhibition *David Blackwood: The Mummer's Veil* is also available from Abbozzo Gallery. For details, contact the gallery at 1-866-844-4481, or at www.abbozzogallery.com

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left: *Mummer Family at the Door*, 1985, etching & aquatint, A/P 6/10 (edition of 50), 90.8 x 60.8 cm.

back cover: *Mummer Group from Pound Cove*, 1975, etching & aquatint, A/P (edition of 35), 20.2 x 25.2 cm.

flysheet: Detail from *Great Mummer*, 1989, etching & aquatint, A/P 7/15 (edition of 50), 60.8 x 50.4 cm.

(complete image appears on p. 11)

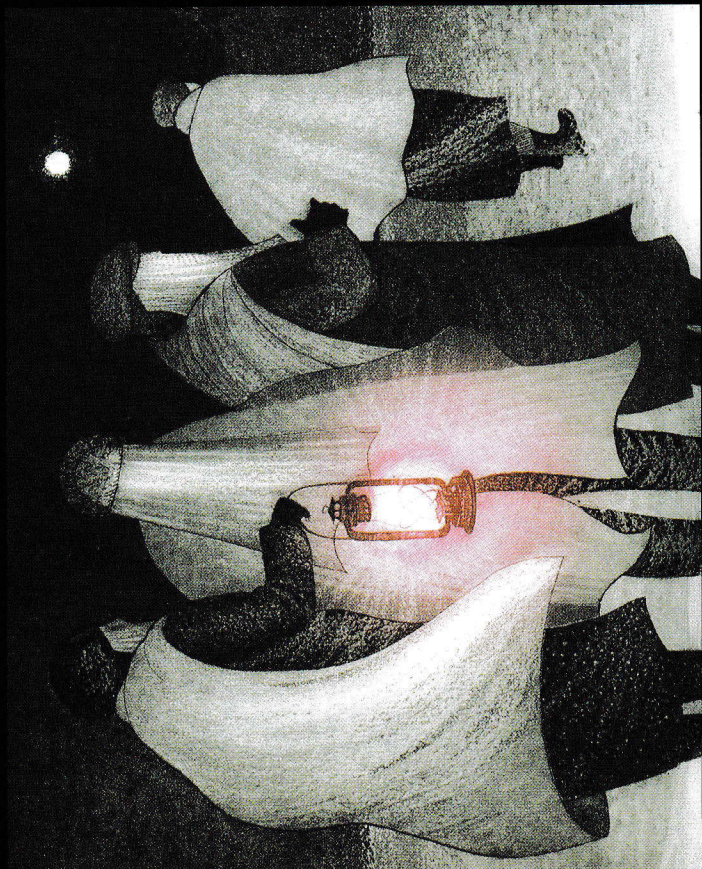
The Mummer's Veil F O R E W O R D

Within the extraordinary body of work created by David Blackwood over the past forty years, one recurring series of images has always held a special fascination for me. They are the Mummers: those strangely beautiful veiled figures who inhabit the wintry landscape of Blackwood's imagination. Ethereal, enigmatic, sometimes frightening, they must surely rank among the most original creations to be found in Canadian art.

The Mummers emerge from a specific time and a small place – the close-knit communities of Newfoundland's remote outposts – and record one aspect of David Blackwood's youth growing up in the town of Wesleyville through the 1940s and 50s. They are, on the surface, memories of a unique traditional culture which, even as the artist recorded it, was disintegrating under the weight of the modern world. Yet beyond their simple 'documentary' function, and their tender description of a vanishing way of life, the mummers can carry profound layers of meaning. They are, viewed in this sense, spiritual messengers who allow us to glimpse the more universal themes at the heart of David Blackwood's art.

This exhibition presents a wonderful opportunity to explore these themes, and to examine the sources and symbolism of the mummer works. The show brings together for the first time all of the significant Mummer images created by the artist between 1969 and the present. It encompasses a range of media, including paintings and drawings, in addition to the artist's well-known etchings. I am particularly indebted to David Blackwood for his generosity in making available to us rare archival impressions of some of the early prints, which are outstanding examples of the master printmaker's art. Considered as a group, the works in this exhibition provide us with dramatic proof of the transforming power of art to make the ordinary extraordinary, and to illuminate our own experience in a powerful new light. They also offer us the delight of watching a master storyteller at work: a gifted artist who understands that at the heart of everything, of every story and every truth, lies a mystery.

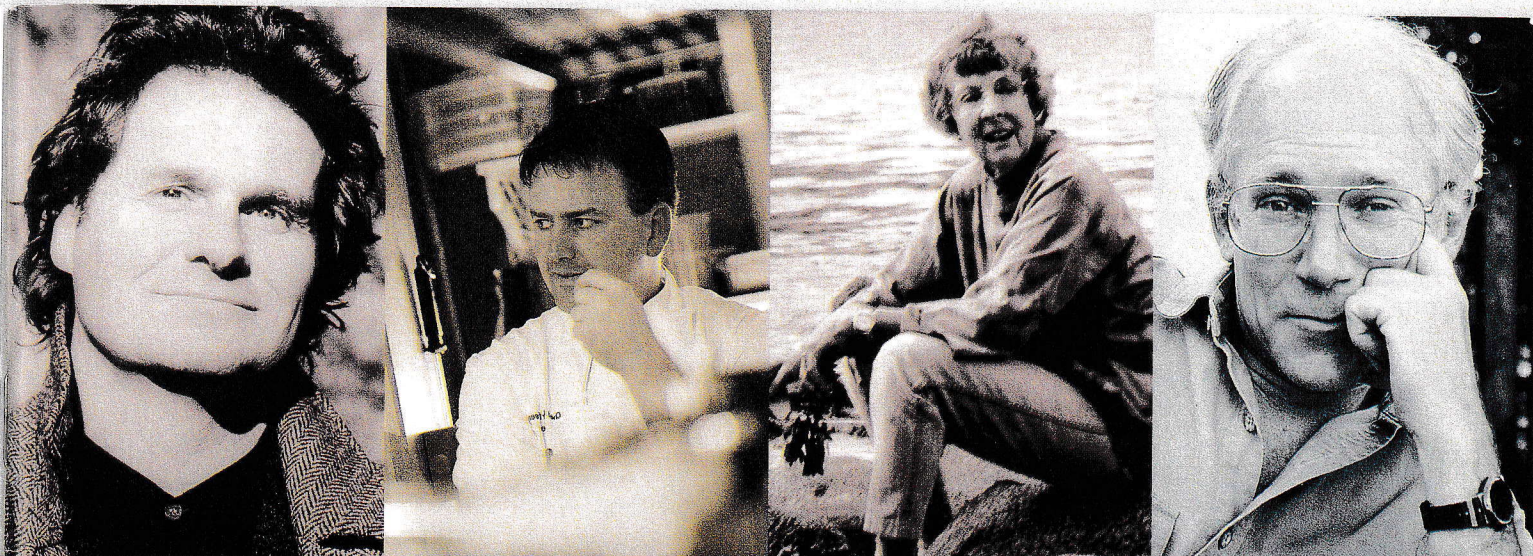
INEKE ZIGROSSI, Director, Abbozzo Gallery, Oakville



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FALL & WINTER 2001

douglas & mcintyre



William Gough

With an appreciation by Annie Proulx

David Blackwood

Master Printmaker

A splendidly produced celebration of David Blackwood, one of North America's finest printmakers, and an artist whose vision has defined the Newfoundland experience on an international scale.

ART

SEPTEMBER 2001

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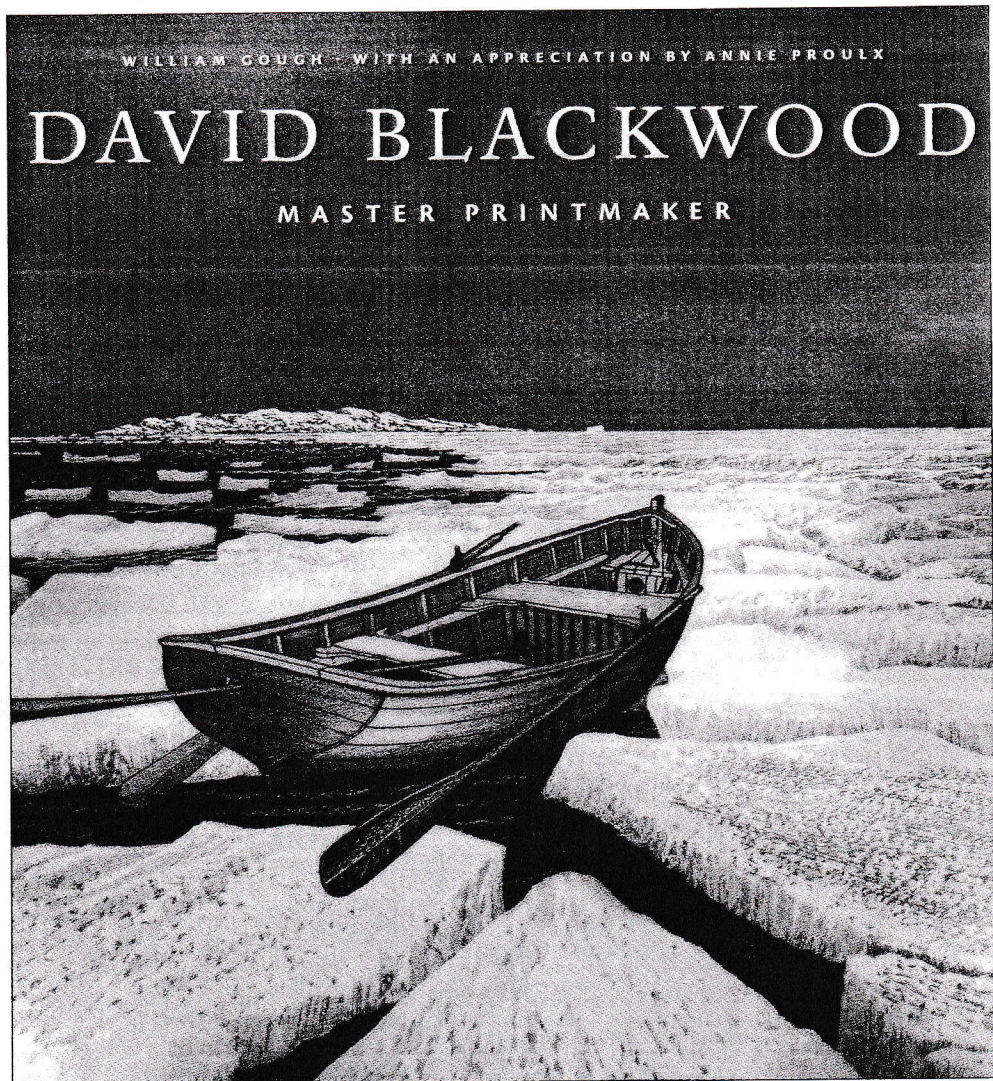
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David Blackwood was born in 1941 in Wesleyville, Newfoundland, into a family with a long seafaring tradition. His great-grandfather, Ned Bishop, was a captain; his grandfather, Captain Albert Blackwood, was in command of the S.S. *Imogene*, and his father, Edward, was a skipper in the fisheries. David Blackwood began drawing and painting as a boy, but it was not until the 1960s, as a student at the Ontario College of Art, that he began to demonstrate his skill with the etching process. Today, he is recognized internationally as a master printmaker, and his work appears in collections all over the world.

Blackwood's art is rooted in the oral narrative tradition of the outport and the values of human life taught there. Whether depicting the exhilaration of a ship's safe return from sea, the tragedy of lives lost to an angry ocean, the quiet beauty of waiting at a window for a relative's return, the warmth of a grandmother's arms, the deep grief of a death on the ice, the heartbreaking relocation of an island home, or the magic of mummering during the twelve days of Christmas, his prints are filled with story, drama and the deepest of connections to a place and a people.

Novelist, screenwriter and fellow Newfoundlander William Gough takes us further into Blackwood's art, writing with poetic insight about the unforgettable physical culture and landscape that inspired it. The artist himself has contributed an

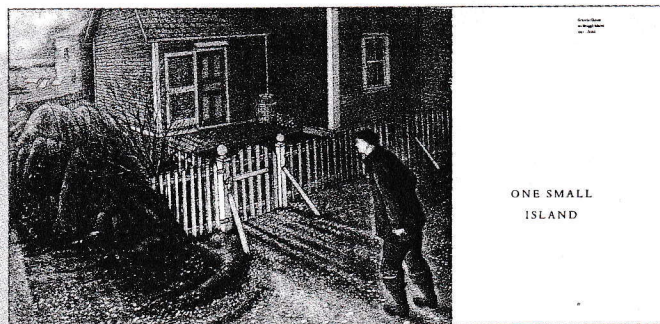
explanatory text to accompany a series of working prints. A chronology covers the highlights of the artist's life and work. And novelist Annie Proulx, a fervent admirer and collector of David Blackwood's art, offers a moving appreciation of it here.

WILLIAM GOUGH is a poet and novelist. His previous books include the critically acclaimed *Maud's House*, *Chips & Gravy* and *The Proper Lover*. He is an award-winning television producer and screenwriter as well as an accomplished lyricist. He now resides in Victoria, B.C., with his wife, the artist and writer Caren Moon.

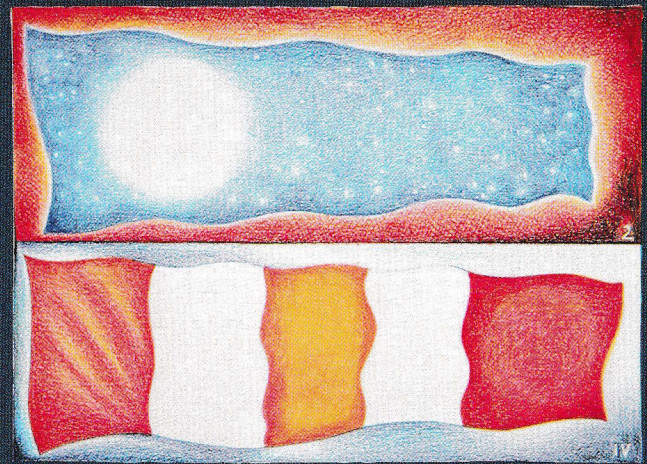
DAVID BLACKWOOD has received many national and international awards for his work, which appears in numerous private and public collections, including the National Gallery of Canada, the National Gallery of Australia, the Uffizi in Florence, and the collection of Her Majesty Queen Elizabeth II. Blackwood's visual archive, recently donated to the Art Gallery of Ontario, will form the basis of a major retrospective of his work in 2003.

"Sometimes a great artist appears just at the point of historical shift and catches the essence of a region and time... The Newfoundland of boats and cod, of mummers and sealers, the brilliant flags, the hoarse voices of foghorns, ice aloof and jagged, the mug-ups and kitchen times, the coffin in the boat have become inseparable from the name of David Blackwood."

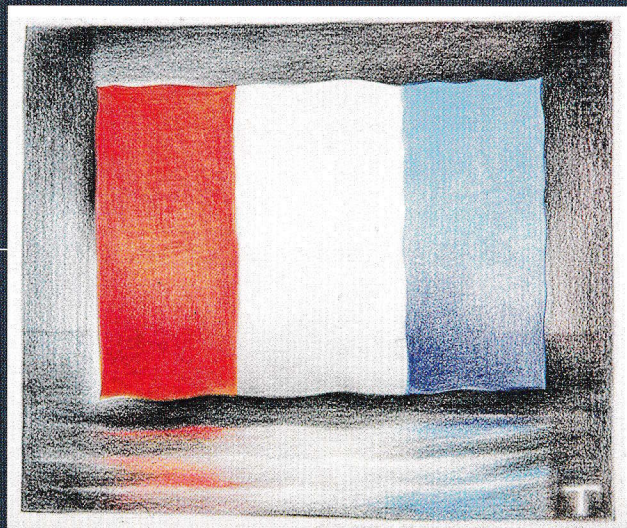
—Annie Proulx



DAVID BLACKWOOD



S • I • G • N • A • L • F • L • A • G • S



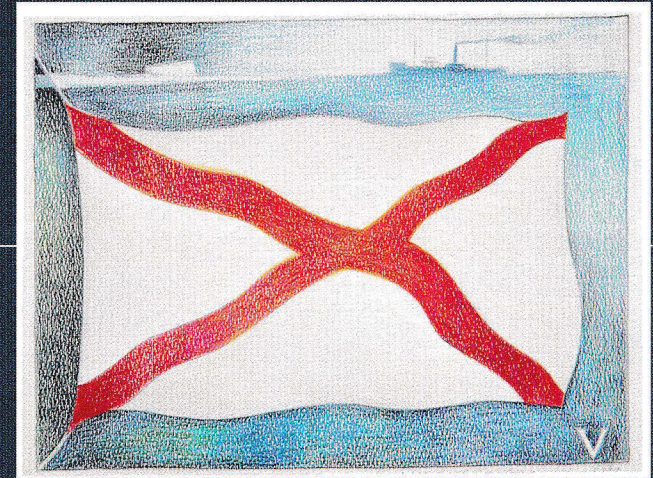
"T" - Feb. 1999, 8 3/4" x 10 1/2"

Flags were very much a part of my Newfoundland childhood. Wesleyville was a centre for the Labrador Cod Fishery and provided Captains and crews for numerous sailing ships. Most families owned individual flags and complete sets of the International Code. They were strung out to celebrate every special event, important arrivals and departures, weddings and milestones of the British Royal Family.



"R" - Feb. 1999, 10 1/4" x 9"

Flags were flown (and guns fired) to welcome political candidates, to indicate meetings and concerts, to announce the hauling of a house. Every family home owned a flagpole and a death in the community would result in hundreds of flags flown at half mast as a sign of respect for the deceased.

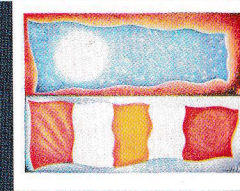
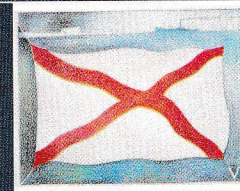
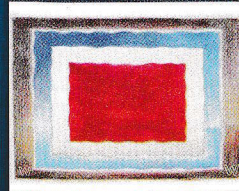


"V" - Feb. 1999, 8 1/2" x 11"

The first International Code monotypes were shown in 1998. The series started out as a tribute to my father, Captain Edward Bishop Blackwood, 1910 - 1995. This ongoing Exploration produced numerous studies which developed into works for this exhibition at the Edward Day Gallery.

David Blackwood

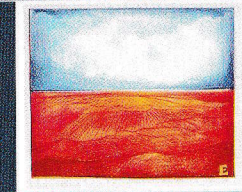
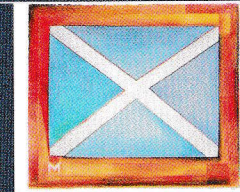
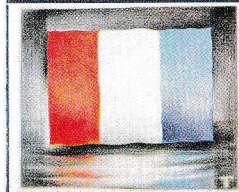
Port Hope, Ontario
March 2000



S e l e c t e d B i o g r a p h y

- 1941 Born in Wesleyville, Newfoundland
- 1959 Graduated Wesleyville Memorial High School
- 1963 Ontario College of Art Honours Diploma (Drawing and Painting Dept.)
OCA travelling scholarship to study major collections in the USA
Received Government of France (Ingres) Medal
Appointed Art Master at Trinity College School, Port Hope, Ontario
- 1969-75 Artist in Residence, Erindale College, University of Toronto
- 1971 Founded Erindale College Art Gallery
- 1992 Opening of The Blackwood Gallery, Erindale College, University of Toronto
Mississauga Campus
- 1992 Awarded honorary doctorate, University of Calgary
- 1992 Awarded honorary doctorate, Memorial University, St. John's
- 1993 Awarded the Heritage Award, Federal Government of Canada
- 1993 Awarded the Order of Canada in recognition of outstanding contributions to the
artistic and cultural life of his country.
- 1996 Named Heritage Artist of the year by Heritage Canada Foundation

David Blackwood maintains a studio in Port Hope, Ontario and one
in Wesleyville, Newfoundland.



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 (613) 547-0774 FX (613) 547-2757 eddaygal@fox.nstn.ca

Education Leader

Feb. 18, 1999
Vol. 12 No. 2



FRAMING HIS ARGUMENT: David Blackwood gives his point of view on one of his etchings to some young companions at Artists for Kids Gallery in North Vancouver. *Artists for Kids Trust* works will be featured at this year's BCSTA AGM. See story, page 9.

Y2K! Why worry? Ignore at your peril

In the months leading up to the turn of the century – and the possible problems with computer systems – school districts are encouraged to pay attention to Y2K. Ignoring the problem could be disastrous.

Y2K, the simple collection of two letters and a number, has become a shorthand way of referring to that moment when we move into a state of extreme chaos. Put another way, life as we know it just won't compute anymore.

For Larry Paul, director of finance with S.D. #23 (Central Okanagan), the term has come to define much of his work these days.

Y2K, of course, is the term that's now

SEE Y2K1, 6

Anti-harassment policy required patience and perseverance

When S.D. #43 (Coquitlam) decided to create a Personal, Discriminatory and Sexual Harassment policy, it touched off a storm of controversy and media scrutiny.

When you consider S.D. #43's (Coquitlam) experiences with creating a Personal, Discriminatory and Sexual Harassment policy and its accompanying implementation plan, you are struck by the perseverance the process required.

It was a contentious policy and raised a lot of parent attention. The local media gave it saturation coverage. The district invited extensive consultation at every step, which stretched out the number of committee meetings. And the story is still evolving, as the district carries out implementation of the policy.

The process offers many lessons for other school districts that may be considering creating a similar policy. Despite the fact that it was a very contentious issue, the district was able to work through the policy, an implementation plan, and then get on with the job of creating a safe environment for all kids and staff in schools. It didn't get bogged down in accusations, counter-accusations and threats of lawsuits, as has happened elsewhere.

David Osborne, Assistant Superintendent in Coquitlam, said his district embarked on the process when harassment emerged as an issue in the district. The board formed a committee of stakeholders, to develop a policy, in June, 1997. "That raised a fair bit of concern in the community."

Osborne said some parents were

SEE ANTI-HARASSMENT, 4

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Anaphylaxis update	5

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"WORKING TOGETHER FOR B.C. STUDENTS"

Court upholds expulsion of student for "computer hacking" newspaper article

Courts have said that students in public schools do not "shed their constitutional rights to freedom of speech or expression at the schoolhouse gate," and that students cannot be disciplined for merely expressing their personal views on school premises. But courts have also been quick to point out that there are limits on student expression. What factors do courts consider in determining whether student expression is constitutionally protected free speech, or whether it constitutes inappropriate expression worthy of disciplinary action?

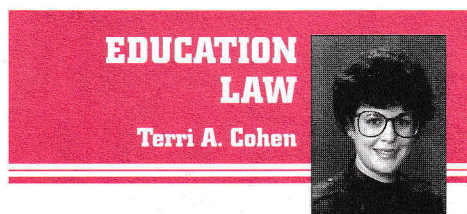
This was one of the issues recently addressed by an American court in the case of *Boucher v. Greenfield School District*.

The facts

The Last is an "underground" student newspaper that features anonymous articles written by students attending Greenfield High School in Milwaukee, Wisconsin. The newspaper's inaugural issue explained that *The Last* was intended to "ruffle a few feathers and jump-start some action." The underground paper did just that when school officials decided to expel a student from school for writing an article describing how students could "hack" into the school's computer system.

The article in question was included in the June, 1997 edition of *The Last*, and was entitled "So you want to be a hacker." Written by self-professed "hackers with anarchistic views," it described how to "restart the computer...to exit whatever you were doing very quickly," and how to "enter the computer's set-up utility."

Once you went through these steps, the article advised: "The school isn't all that



smart, so the password should be real easy to guess or crack." The article also explained how to "see a list of every file on the computer...see all the students' log-in names," and, "see all of the teachers' log-in names." The article went on to provide tips on how to crack passwords of students and teachers.

Although the article appeared under the by-line "Sacco and Vanzetti," Greenfield school officials quickly determined that it was actually the work of a single student named Justin Boucher.

The student's expulsion

On June 6, 1997, 15 days short of the end of the school year, the student was, as an interim measure, suspended from school. The school board then conducted a hearing to review the student's conduct. After hearing from school officials and the student, the board concluded that the student's article had "provided instruction to the public and unauthorized persons on how to access the school district computer programs."

In the board's view, the article had also "disclosed restricted access information to the school district's computers in violation, among other things, of board policy on the use of Greenfield's computers, computer network and the Internet." The article also violated "general school rules for behaviour and communications by its students with its computers." The board found that Justin's behaviour "endangered school property" and, accordingly, decided to expel the student from school. The student appealed this disciplinary action to the courts, including the United States Court of Appeals.

The court case

The student sought an injunction against the school district, which would have had the effect of allowing the student to return to school, pending a trial on the merits of his case. The student argued that he would suffer "irreparable and incalculable harm" from any prohibition from attending Greenfield High School and graduating with his class.

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He also contended that his newspaper article was "mere advocacy," which was protected by the U.S. constitution's guarantee of free speech.

Further, it was the position of the student that the school district had inappropriately disciplined him for violating the board's computer policy as those policies only concerned actual tampering with, and misuse of, school computers. Accordingly, he maintained he should be allowed to return to school pending a full hearing of the matter, including the constitutionality of the expulsion.

The board argued that the student's article was not shielded by the constitution because it had created a reasonable perception of the threat of hacking, which had the potential for unauthorized access to confidential

SEE COURT, 3

A bushel and a PEC of updates

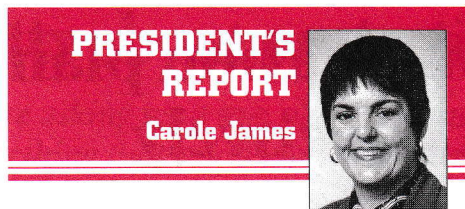
Trustees have serious concerns about the use of the Provincial Learning Assessment Program as a measure of school and student achievement. At our last Board of Directors meeting, we focused on PLAP issues. Accordingly, we're calling for the Ministry to spearhead a thorough exploration of what an effective learning assessment program would look like for curriculum, assessment, school assessment, and student assessment. For example, what are the current assessment tools used by districts, Ministry and teachers? What, if anything, is missing; what is duplicated, etc.? We are very pleased with the Deputy's announcement that a review of PLAP will take place through PEC, and that school and student data will not be gathered through PLAP until the review has taken place.

Petter yet...

Minister for Advanced Education, Training and Technology Andrew Petter and I discussed the new accord struck with college instructors and school district concerns about access to funding for training. Currently, some districts apply to provide these services through continuing education and/or community school programs. The new college accord appears to give the rights to these services only to the college sector. The Minister assured me that school districts would not be cut out from this funding source; and, that his deputy will be implementing a consultation process on the issue. He assured me that school boards will have an opportunity for consultation on this issue.

The consultations with the provincial fire commissioner have begun. The process so far has been very positive. I want to thank all those boards who sent letters and advocated on behalf of maintaining reasonable limits for displaying student artwork and other projects.

During the past month I was able to travel to the Metro and North Coast Branch meetings. Trustees did amazing work there preparing motions from the branches for AGM. Stacey Holloway gave a wonderful presenta-



tion at North Coast on building a climate for decision-making.

I also attended BCPSEA's AGM, and upcoming is this year's CSBA's Western Conference in Vancouver. I'll explore with our trustee colleagues from across Canada the National Children's Agenda, and take part in deliberations about education governance in the next century.

The ayes have it

In early December BCSTA sent its funding brief *Now more than ever, B.C. public education needs adequate funding* to all MLAs, with our accompanying *Advocacy Ballot* so they could share their views about public education with us. Obviously our ballot struck a chord with them. Both government and the opposition responded, through their respective caucuses.

Both caucuses were adamant that they view public education as a top priority. They also stressed that they support the co-governance model of locally elected school boards and the Ministry of Education. Our *Advocacy Ballot* proved an important initiative for gathering information and support – and MLAs were very positive about our brief.

Meeting with newly appointed Education Critic Gordon Hogg, I found his questions were very thoughtful. Gordon has a background in youth custody work and foster parenting. I'm looking forward to working with him and the opposition caucus as they develop their education policies.

I know that many of you are working hard and advocating in your communities with your MLA(s) and local community groups and organizations. I believe our message is being heard across the province. Recent polls reveal that a strong majority of British Columbians believe education should remain a high priority for government funding and that it should be maintained or increased! I urge you to keep meeting with your MLA(s) to discuss our funding brief and their caucus response to our *Ballot*.

See you at AGM! **L**

COURT from 2

Hacking had potential to offer access to private files

tial school information. This was contrary to both school district policy and the state's criminal law. The school district technology specialist indicated that someone following the article's instructions could view (and alter) students' grades and any disciplinary information entered by individual teachers.

The board further contended that if the expulsion was not upheld by the court the school district would be harmed by being "forced to endure a demonstrably disruptive student," and by having its authority to control this type of conduct undermined.

In an interesting twist, the school district suggested that there was no threat of "irreparable and incalculable harm" arising from the expulsion since the student could complete his schooling in a number of ways, including schooling via the Internet. As such, the school district contended that the student had little chance of success at trial, and that pending such a hearing, the school district's expulsion decision should be upheld.

The Court of Appeals decision

The Court of Appeals agreed with the school district and refused to issue an injunction prohibiting the board from expelling the student, pending a full hearing of his constitutional arguments. Although the court was not required to comment on the merit of the student's case, it made the following remarks: "The article is neither an essay on computers in the abstract nor a mere hostile critique of Greenfield High School. Instead, it purports to be a blueprint for the invasion of Greenfield's computer system along with encouragement to do just that. It is a call to action detrimental to the tangible interests of the school...it appears that Greenfield (school officials) were justified to interpret the article as what it purported to be."

Terri A. Cohen (B.A., LL.B., Ph.D., Barrister & Solicitor) is a lawyer with Harris & Company, Barristers & Solicitors, Vancouver, B.C. This column contains general information on legal topics related to education. If you have specific legal problems, you should consult a lawyer. BCSTA provides free legal consultation to its member school boards.

Policy and implementation plan moved slowly but effectively

concerned that the new policy could “trample over the areas which may be in the domain of parent rights.”

In tackling the issue, the school district followed its standard procedure for the creation and implementation of new policies with broad interest. When the district identifies the need for a new policy, it takes that request to the school board for consideration. The board can then approve the creation of a stakeholders’ committee, as it did in this case. The committee meets regularly, to consider a draft policy and shape it into a policy that members can accept.

The policy then goes back to the school board for consideration. Once approved, it goes to an implementation committee of interested stakeholders. The group considers a draft implementation plan and, once again, crafts it to its satisfaction and then presents it back to the board.

“It takes time,” Osborne said. In this case, “the implementation committee met as a group for 70-plus hours, for committee work.” It worked for more than one year,

“It is an issue, it will be an issue. It will play out a little bit differently in every district but it will need time.”

formed three sub-groups, and went through about 12 or 13 drafts of an implementation plan.

Committee members were not the only people expressing concern and interest in the policy.

There was so much interest that the local media covered the issue extensively. Osborne said the local media “indicated to me that there was no issue that it has dealt with that generated so much citizen interest.”

Parents appeared before the committees and the board to express their concern or support for the policy and implementation plan. Osborne said he still has binders full of letters and petitions about the policy and implementation plan. He said there was so

much interest in the policy, the district had to book a larger venue for the board meeting where the policy was to be presented. “We ended up having the meeting in a gym.”

The district had to deal with those who felt there was a conspiracy to “convert” children to homosexual lifestyles. They were accused of “giving in” to a gay minority, promoting an immoral lifestyle and undermining family values. There were concerns that counsellors would keep information from children private, that parents would be left “out of the mix,” Osborne said.

“I think everyone needs to look at it as a journey...work with other partner groups.”

Osborne said there was a lot of ignorance about the role and actual job counsellors do and so he advised other districts to spend a lot of time explaining the role and responsibilities of counsellors to parents.

In fact, counsellors spend the vast majority of their time doing academic counselling with students. Osborne said that, in his district, the ratio is often about 400 students for one counsellor. Privacy rules govern that discussions between a counsellor and student are private, unless there is a threat of danger to the student or somebody else.

There was also a lot of discussion around where the issues involved in the Personal, Discriminatory and Sexual Harassment Policy would be addressed in the curriculum, and what teachers would talk about. Osborne said Career and Personal Planning addresses these issues with units of study, and the ministry has also created alternative delivery programs around sexuality issues.

Coquitlam School District has also commissioned a consultant to write a curriculum, for middle-school students, using the *B.C. Human Rights Code* to address the rights and responsibilities of all students.



S.D. #43 TRUSTEES LISTENED...for example, Maxine Wilson, trustee, S.D. #43 (Coquitlam)

Coquitlam will pilot the curriculum and then it will be available throughout the province.

Osborne said that by the time the district had worked through all of the issues associated with the policy, and gone through more than one year of committee meetings to come up with an acceptable draft of the implementation plan, most people felt that the district had listened to their views and concerns. When the implementation plan was to be presented to the board, trustees didn’t book a gym again; they met in their usual chamber and the regular few people showed up for the meeting.

In looking back at this issue (although the district is still working through the implementation plan), Osborne advised trustees in other districts to go slowly and leave plenty of time for discussion. “I think everyone needs to look at it as a journey...work with other partner groups.”

He said people need time to discuss and work out their issues in parent groups, in staff groups, in the community. He knows that everybody was not completely happy with the final result, but he is confident that everybody got the information they needed so that they can live with it.

And to administrators and trustees in other districts, Osborne said: “It is an issue, it will be an issue. It will play out a little bit differently in every district but it will need time.” **L**

See related story Page 11.

There's nothing nutty about protecting allergic children

Parents of anaphylactic children are asking for a safe place, within schools, for their children. It's something that could allow the kids to feel confident and relaxed in their classrooms.

Maria Mills' son doesn't go to other children's houses after school, doesn't get invited to birthday parties and would never, ever share a bite of another kid's lunch or snack. The nine-year-old has severe allergies to milk and nuts; even a minuscule amount could kill him.

Keeping things that could kill her son out of his world is a full-time job for Mills. Now, she and a group of parents of children with severe food allergies are asking for a province-wide standard policy so that their children can have a safe haven in their schools.

Unlike parents in some jurisdictions, these parents are not asking for school-wide bans of certain foods in the schools their children attend. "We are asking for a safe area, and that's the classroom."

Over the past few years, some parents of children with severe allergies have demanded

that schools ban peanut butter, for example. That has led to emotional and angry debates within school communities and before school trustees at board meetings.

If there is no standard policy, similar scenes will continue. This is not an issue that will fade over time because the number of children with severe allergies is rising. As the number of children with severe allergies climbs, so does the number of deaths due to allergic reactions to those children.

Anaphylaxis: A Handbook for School Boards, published by the Canadian School Boards Association

in 1996, states the stark reality in one province. "Although statistics are very difficult to obtain, the Ontario Coroner's office reported seven deaths of school-aged children, from allergic reaction to peanuts, tree-nuts or

sesame seeds between 1986 and 1991."

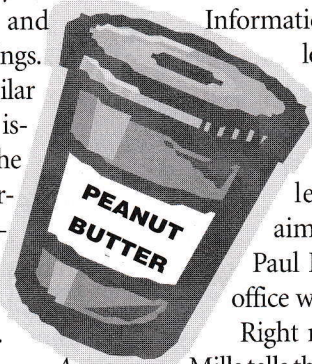
Mills' life is dedicated to ensuring her son, and other children, do not become part of a similarly grim statistic in B.C. Parents of Anaphylactic Children is a Lower Mainland committee affiliated with the Allergy and Asthma

Information Association, a national lobby group. "We're trying to get a province-wide policy on anaphylaxis."

Her group recently had a letter-writing campaign aimed at Education Minister Paul Ramsey, that showered his office with about 2,000 letters.

Right now, that's not happening. Mills tells the story of one Lower Mainland mother of an anaphylactic child, who approached the school's principal to describe

SEE THERE'S, 8



What are the legal responsibilities of school boards?

There are no clear legal precedents available in Canada to establish the school's responsibility to protect and/or treat anaphylactic students. However, both common law and common sense suggest that the school has a responsibility to respond to a medical emergency. Furthermore, it is probable that the *Human Rights Code*, if tested, would uphold a child's right to attend school by requiring boards to alter their environment to protect at-risk students.

Boards should be aware, however, that there is no legal responsibility in any jurisdiction to reduce the risk of exposure to zero, and no school board should ever assume the responsibility for providing an allergen-free environment. As in the case of any policy involving complex issues of rights and responsibilities, school boards should consult with their own legal counsel before finalizing policies and procedures on anaphylaxis for their schools.

— From *Anaphylaxis: A Handbook for School Boards*. L

Milk and peanuts can be deadly

When Maria Mills' baby was about six months old, she let him have a lick of her ice-cream. His mouth immediately swelled up and she wondered if he could be allergic. Her husband dismissed it as a baby's reaction to something cold and Mills reluctantly accepted that idea.

But about three months later, after her son nibbled on a stone-wheat cracker, he immediately vomited and his mouth started to swell. That's when the parents received confirmation that their son is allergic to milk, which is one of the ingredients in stone-wheat crackers.

When the boy was about 17 months old, he was tested at Children's Hospital in Vancouver for other allergies. When the doctor did a very mild skin test for peanut allergies, the child had an immediate reaction and had difficulty breathing. The doctor rushed him to the emergency department and confirmed the child is highly al-

lergic to even minuscule amounts of peanut.

Mills said coping with her son's allergies to milk and peanuts has become full-time work for her. There have been accidents, like the time she was at a friends' house, and the two ran upstairs for a moment to check out a new dress. In a flash, Mills' then toddler-aged son had followed the two women, discovered the dregs of a cup of milk-lightened tea on a bedside table and swallowed it. He immediately started to vomit and swell.

"These kids can't eat anything unless we give it to them."

Mills said schools can be very dangerous places for children with severe allergies, but she wouldn't consider homeschooling her son. "Our children are already socially isolated," she said. Parents are afraid to have anaphylactic children

SEE MILK, 8

Y2K preparation comes with hefty price tag

S.D. #23 (Central Okanagan) is working hard to root out all potential problems the Y2K bug could cause. It's a time-consuming, expensive but necessary process.

"It has been a busy year," Larry Paul, director of finance with S.D. #23 (Central Okanagan), commented. He has been working on the Y2K issue for a number of months, and when he spoke with the *Leader* in late January he had, just a few nights earlier, taken the latest Y2K district-wide proposal to the board.

"What I proposed to the board is just over \$770,000 in costs that we're looking

at." He added, "We've done a fair amount of upgrading already."

Paul described the process of creating a Y2K plan as "double-edged." Some technology that is not Y2K compliant is old; some is current. Replacing the old technology with new, Y2K compliant systems (rather than constantly patching up the old) may be cheaper in the long term, but it demands an immediate, high expenditure.

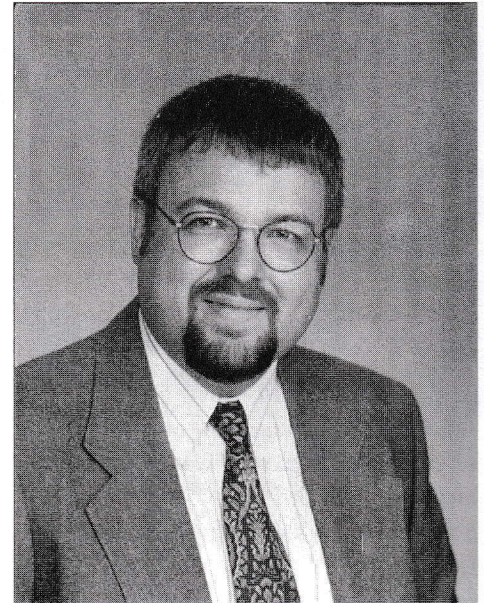
Paul said he started by examining the school district's financial systems, and had them upgraded to be Y2K compliant. About one year ago, the district purchased a new main-frame computer for the district, at a cost of about \$95,000.

Next, the district called for proposals for upgrading its payroll and accounting systems, which must run in harmony and be Y2K compliant. That upgrade will cost about \$150,000 for payroll, and about \$250,000 for accounting. He said that must be purchased soon, so that it can be installed and ready to run July 1, for the new fiscal year rollover.

In his proposal to the board, Paul included a plan to upgrade the Novell servers in each of the district's 15 schools that currently have a server. That will cost \$5,000 per server.

His plan also included a proposal to give each secondary school a technical grant of \$15,000, to upgrade office computers. "The equipment that is there is old. We could patch it up and limp along and it would work." But, Paul said, considering the staff time it would take to make an old system work, for a few years only, it makes more economic sense to spend the money up front and get a new system that works.

As well, office computers contain vitally important information. "What we don't want to have is an office computer down when an emergency happens." For example, if a child fell and was hurt badly, staff would need immediate access to that child's medical information, likely kept on a computer file. "We could be faced with serious



LARRY PAUL, S.D. #23
DIRECTOR OF FINANCE

Y2K! from 1

Computer glitch requires attention

being tossed about in everyday conversations to refer to the moment when clocks switch over to January 1, 2000. At that moment, computers throughout the world may carry on as usual, or shut down, or do strange things because they can't read the date properly.

The problem stems from an original computer programming error, where computers were programmed to read only the last two digits of the year. That was fine, as long as the years were in the 1900s. But with the switch to the year 2000, the fear is that some computers will not be able to understand the change. That could result in all kinds of errors.

The Ministry of Education, like all government departments, has a team of people working through its extensive computer system, rooting out areas where there could be date-related potential problems.

School districts must put the same sort of attention into rooting out potential Y2K problems.

In this edition of the *Leader*, we examine what one school district is doing to ensure all of its computer systems are Y2K compliant. We look at some of the legal aspects of Y2K compliancy. And we offer some websites, where trustees can learn more about the Y2K problem and some possible solutions. **L**

lawsuits if we don't have that information at our fingertips."

The plan Paul presented to the board also included a \$6,000 per-school grant, to all of the district's elementary and middle schools, to replace two computers per school, with a total price tag of \$222,000. "It's hugely expensive."

Paul said some schools have already found money in their own discretionary budgets to replace and upgrade computers. He felt that it was fair to offer all schools the same technology upgrade money, so that schools that have already upgraded are not, in effect, punished for their foresight and planning.

One huge area that Paul's proposal to the board doesn't even touch is school computer labs. "There's just no way we can afford to do all the labs," he said. And it's likely lab staff will be pulled to help out doing "patchwork" on computers or computer systems that don't work. Paul's plan includes a \$100,000 expenditure to hire two, full-time staff for one year to help with Y2K compliancy.

So what was the reaction of trustees to the plan, and the \$772,000 price tag? "They were shocked at the volume." Paul said they were not surprised at the amount of work that needed to be done, but the cost was

SEE Y2K, 8

Log on to legal considerations

The legal arena is just one of the confusing and fuzzy aspects of Y2K compliance. And it is already generating some legal questions, and advice.

The law firm Davis & Company recently issued a newsletter that included information about and advice on dealing with "inquiry letters." These are letters or questionnaires asking the recipient about their organization's or firm's Y2K compliance.

Larry Paul, director of finance with S.D. #23 (Central Okanagan), said his district has already received a number of such letters. He said they send them back, with an explanation of the district's plan and saying that business will continue as usual in the district. The response also directs readers to the district's web page, which includes information about the district's plans to achieve Y2K compliance. The school board self-insurance program (School Protection Program) will be introducing Y2K exclusions to their coverage for property damage, crime, and third-party liability, similar to those being introduced in the private insurance sector.

However, BCSTA staff lawyer Judith Clark said that if school boards can show due diligence in attempting to reach Y2K compliance, if there is a problem and their systems cause damage to third parties, their



liability will be covered by the School Protection Insurance Program.

In terms of dealing with the inquiry letters to school districts that are arriving now, the Davis & Company article, written by Jacqueline Kelly, offers the following things to consider:

- "organizations should designate an individual or team to deal with all inquiry letters;
- "employees should be instructed to refer all inquiries to the designated individual or team;
- "employees should also be told that oral responses can create liability;
- "in respect of each inquiry, the recipient should consider whether there is a legal obligation to respond or an important business relationship to maintain;
- "any existing contract with the person making the inquiry should be reviewed to ensure that, in responding, the recipient is not incurring legal liabilities that would otherwise have been excluded or limited by that contract;
- "the recipient needs to understand how the inquiry letter defines Year 2000 compliance so that the response does not

SEE LOG ON, 12

Education Ministry working toward Y2K compliance

So if school boards get their Y2K plans in order, will they be dealing with a ministry that is similarly equipped to handle the Y2K challenge?

The answer, according to Ministry of Education business analyst Nancy LeBlanc, is yes.

LeBlanc said the ministry is looking at all of its computer systems, as well as anything involving the technology that it uses. It is creating an inventory of all systems, then doing an assessment of needs and, finally, developing and following a plan of action, so that all ministry systems will be ready for January 1, 2000.

It is also creating contingency plans for every computer system, in case there is a problem.

LeBlanc, who is responsible for the ministry systems handling Kindergarten through Grade 12, said she believes the ministry has already combed through the system that handles student records. "I think we've already finished that one." **L**

Hit the web for Year 2000 information

There is a wealth of information about Y2K on the internet. Here are a few sites that trustees and other school personnel may find helpful.

- www.sd23.bc.ca. This is the S.D. #23 (Central Okanagan) website. To reach the Y2K information, click on "Information Services" and then click on "Year 2000."
- Year2000.com. This is a huge site completely devoted to Y2K information. It also includes links to other Year 2000 sites.
- strategis.ic.gc.ca. This Industry Canada site includes an extensive list of links to Y2K sites around the world. To reach the information on Y2K, first hit "site map," and on the site map page, call up "SOS 2000" under the section headed "Business Support and Financing."
- www.cips.ca. This is a site from the Canadian Information Processing Society. It contains some excellent background material that explains the origin of the Y2K problem, in detail. **L**

2000 bug may prolong break

Ontario students could get a longer Christmas break this year because of the 2000 computer bug.

Education Minister Dave Johnson plans to advise school boards that they can prolong their holiday break to avoid problems with the computer bug, which may happen if the computers' two-digit internal codes are unable to read Jan. 1, 2000, and shut down.

He said yesterday that the province will consider requests for school-year changes from boards concerned about problems that may develop with computerized heating, lighting and security systems in schools.

— *The Globe and Mail*, January 28, 1999 **L**

Group wants a standard, B.C.-wide policy to protect anaphylactic kids

her child's situation. The principal's immediate reaction was, "Oh, he can't come here. We have peanuts in our lunch program." She suggested the family should send the child to a different school even though her school was the only one within walking distance of the child's home and the mother did not have a car.

The mother contacted the district, discovered that it had a policy on anaphylaxis and forwarded it to the school principal,

"We want children to be protected equally."

who then happily implemented it and welcomed the child to the school. Mills said that not all districts have such a clear policy in place.

In her own case, when she approached her local school board, which does not have a policy on anaphylaxis, she was told repeatedly "This is a provincial matter." Eventually, she agreed, and about 18 months ago her group started working on its current campaign for a province-wide policy.

Mills said her group has based its request for a standard, province-wide policy on the information and advice contained in *Anaphylaxis: A Handbook for School Boards*. What

appeals most to Mills and her group is that the handbook advises that a policy should involve all groups – teachers, parents, school administration, non-teaching school staff, students and members of local allergy associations – so that everybody understands the problem and has a hand in implementing the policy. "It's so clearly defined, it gives everybody their role." The handbook also advises that the policy should pay attention equally to prevention and response, in case a child has an allergic reaction.

Copies of Anaphylaxis: A Handbook for School Boards are available from the Canadian School Boards Association, 130 Slater St., Suite 350, Ottawa, Ont. K1P 6E2, phone (613) 238-8434, e-mail admin@CdnSBA.org. The handbook is available in French or English at a cost of \$10, including shipping and tax. [L]

Y2K from 6

Trustees surprised by compliance costs

hard to swallow. They voted to approve the plan, in principle, and asked for more information about the cost.

Paul said the district is also looking at facilities concerns, with regard to Y2K potential problems. Most schools are older, and run with switch lighting, but a few schools are run with environmental control systems, regulating heat and light. In those schools, as the chips wear out, or when there is other work being done on the facilities' systems, they're being replaced with new, up-to-date chips. The computer chips cost \$500 each and must be replaced in 29 schools.

Security systems will likely still work, but the district supervisor of electronics just left the job and this area will require further research by the new supervisor.

As well, there are a handful of elevators

in district schools, and Paul said the district has done some initial work on them.

When he considers the moment of changeover, when the clock hits midnight, Paul feels pretty secure that disaster will not strike S.D. #23 (Central Okanagan). "I suppose we're somewhat optimistic... The buildup is always worse than the actuality." Paul said there will be some staff on site January 1 and 2, 2000, and as needed, to deal with any problems. And the district will do some testing, to ensure systems are working properly. "I'm not anticipating serious problems. No doubt there'll be some hiccups."

If there is an emergency, "it would be treated like our bomb-threat plan," Paul said. But he added, "I can't see anything serious happening." [L]

MILK from 5

Schools seen as dangerous to anaphylactic children

into their homes, for fear they'll accidentally ingest something. Children simply don't invite them to birthday parties. "I can understand, but it does isolate the kids."

Mills said she has asked that, rather than ban peanut products from the entire school, that parents of other children in her son's class receive a letter describing her son's allergy and explaining what could happen if he were to come in contact with peanuts, peanut residue or milk. Now, children in her son's class who bring peanut butter sandwiches to school, go with a friend to another classroom to eat their sandwich, and then clean up in the washroom, before returning to Mills' son's classroom. Milk is not as much of a problem because it's easily cleaned up when there's a spill. Peanut residue is sticky and oily, which makes it much harder to remove.

"The kids that bring it (peanut butter sandwiches) are not made to feel bad or reprimanded." And her son can feel safe in his classroom. "They know they can touch everything, they can relax and then they can learn better." [L]

It's Never Too Early to Plan for Summer!

The Canadian Education Association (CEA)
and
the Canadian School Boards Association (CSBA)
in association with
the British Columbia School Trustees Association (BCSTA)
are already planning for

Congress '99, July 8-10, 1999
at the **Victoria Conference Centre**

For more information, contact:

CEA – 416.924.7721 or cea-ace@acea.ca
or CSBA – 613.235.3724 or admin@cdnsba.org

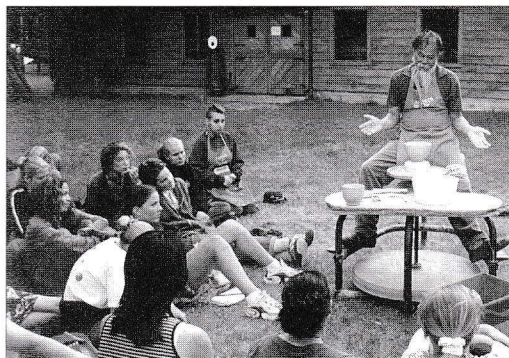
North Shore art program brushes thousands of kids' lives

The Artists for Kids Trust reaches out to thousands of kids every year, offering them the opportunity to work with a recognized Canadian artist. The program works so well because the artists have donated original prints to the trust, which sells them and puts the proceeds into the program.

When trustees enter this year's AGM, they'll have the opportunity to gaze upon some student artwork that is the result of a unique partnership between kids and some very generous artists.

The *Artists for Kids Trust* in North Vancouver pairs some of Canada's most success-

The school program also reaches out to schools and the community through a gallery program. "We have the only school-district gallery program I'm aware of." The trust has a North Vancouver-based gallery housing significant work by each of the 25 artists who are patrons of the program. Grade 5



BOWLED OVER: (Left) Potter Wayne Ngan demonstrates his technique at the Artists for Kids one-week summer camp; (below) Senior students on a fashion shoot at Jericho Beach.



ful artists with schoolchildren in North and West Vancouver. The trust was set up in 1989 and, since then, has grown at a huge rate.

Managing Director Bill MacDonald explained that the trust started modestly, with about 35 kids, in a partnership between North Vancouver School District and the artists. "It's been growing exponentially since then," he said, adding that it now reaches about 5,000 kids.

There are two components to *Artists for Kids Trust*: the school and the community program.

In the school program, there are special programs for gifted and talented students, who are pulled out of class to work with an artist. This year, for example, elementary pupils will have the opportunity to do printmaking with Newfoundland artist Anne Meredith Barry. Secondary students will work with professional product photographers Mark and Dave Montizambert. They will also work with fashion designer Simon Chang and some professional models to learn about professional, fashion photography.

pupils spent one day at the gallery doing interpretive work and engaging in a hands-on experiment.

Once a year, there is a special exhibit by one of the patron artists at the gallery. This year there will be a show of Joe Fafard's work. The trust always creates an integrated curriculum package for teachers to do classroom work around the artist's work, before the students go to the show. Kindergarten through Grade 12 kids are also invited to Centennial Theatre in North Vancouver, to hear a presentation by the artist and to ask him or her some prepared questions.

The community programs offered by the trust include about 25 different after-school programs, working with art teachers or some of the trust's patron artists. There is also a

partnership program with Capilano College, which offers secondary students the opportunity to take a 10-week evening course, for a fee.

MacDonald said the ultimate project offered by the trust is the one-week summer art camp, at North Vancouver's Outdoor School, where kids get to work with art teachers and some of the trust's patron artists. About 75 elementary pupils and 50 secondary students do the one-week program.

The trust's annual budget of about \$350,000 is raised through the sale of original prints (ranging in price from \$300 to \$3,000 each) by its artist-patrons, grants and fees, which are charged for some of the programs. The list of artists who have donated works to the program reads like a who's who of the Canadian art scene. Among them are Bill Reid, Ted Harrison, Michael Snow, George Littlechild, Gordon Smith, Jack Shadbolt, Robert Bateman, Joe Fafard, Gathie

Falk, Anne Meredith Barry, Toni Onley and Jane Ash Poitras.

The trust's web page says that the primary objectives of the Artists For Kids Gallery are:

- to provide a variety of Fine Arts enrichment opportunities for elementary and secondary students in North Vancouver schools;
- to provide scholarships to graduating students from North

Vancouver schools who excel in the fine arts;

- to provide educational opportunities in the Fine Arts for the community at large;
- to acquire for the community a collection of the very finest contemporary Canadian art.

MacDonald said *Artists for Kids Trust* has done some partnering with Burnaby and Nanaimo school districts. Those two school districts have sold some of the trust's prints and have received a commission from the sales.

For more information, contact: Artists for Kids Trust, 810 West 21st Street, North Vancouver, British Columbia, V7P 2C1, phone (604) 987-6667, fax (604) 987-8967 or e-mail: info@artists4kids.com. **L**

Into the dark corners of a bully's mind

Trustees attending BCSTA's AGM will have the opportunity to learn about a new program that tries to eliminate bullying from schools. It offers something for the bullied and the bully.

When you consider the problem of bullying, try to turn the equation around and think about things from the bully's perspective.

This is a child who knows few ways to interact with other children. He or she has learned only an anti-social way of relating to others. This is the bullying child's way of experiencing power and bullying is, for him or her, an effective method of getting what he or she wants.

But it will start the child on a path leading to marginalization by his or her high-school peers. The child will grow into an adult who lacks the skills to work with a team in a workplace, may wind up in trouble with the law and could end up involved in family violence. Attacking bullying, then,

"All of the research shows the awareness of adults is really important."

is a healing and skills-building process for the bully as well as for the bully's victims.

"We're really concerned about these kids," said Lisa Pedrini, who has written a new anti-bullying program.

Delegates to BCSTA's AGM will have the opportunity to learn about the new anti-bullying program that was made available to schools throughout B.C. within the last few weeks. Pedrini, who wrote the program for the S.D. #39 (Vancouver), will present it, along with Terry Waterhouse, S.D. #41 (Burnaby).

Called "Focus on Bullying," the program is offered to kids in Kindergarten through Grade 7.

Pedrini explained the Vancouver School

Board initiated the program about three years ago. "They really felt there was a gap in the *Second Step* violence prevention program. It didn't address bullying well."

Pedrini, who has worked as a classroom teacher and with the B.C. Teachers' Federation co-ordinating the BCTF Task Force on Violence in Schools and the Family Violence Prevention Project, was contracted to write the program, which soon grew into a program in its own right, separate from *Second Step*.

She said the program includes 10-12 les-

Serenade a bully into silence

Terry Lynn Saunders, a trustee in S.D. #68 (Nanaimo-Ladysmith) passed on this chant for Leader readers to enjoy. Mrs. McCraw's Grade 3 class at Pleasant Valley elementary created it.

Bullies, bullies, what's your game?
Your behaviour's really lame.

Bullies bullies go away,
We don't want you when we play.

We are here to get along,
'Cuz bullying is wrong, wrong, wrong!

Bullies, bullies can be nice,
Listen up to our advice.

Bullies, bullies can be kind,
So listen when we speak our mind.

Bullies, bullies have some care,
Please talk nicer and don't swear.

Bullies don't push us around,
Co-operate on the playground.

Bullies, bullies join our fun,
You don't have to make us run.

You can play and laugh with glee,
You can be a friend with me.

Bullies let us tell you why
You will never make us cry.

We chase bullies from our school,
'Cuz bullies, bullies, they aren't cool! **L**

sons per grade, from K-7. It includes information on creating and implementing a school-wide plan considering all aspects of eliminating bullying. For example, it directs staff to consider their school's statement and examine whether or not it is clear about not accepting any bullying. It encourages staff to ensure that all adults know how to become aware of bullying and are prepared to respond to it. And it asks educators to consider how students, parents and the community can support anti-bullying measures.

Pedrini said schools have been focusing on bullying during the past few years in reaction to stories in the media about "horrific events" where youth have engaged in extremely violent bullying. "Educators are really interested in prevention."

This program focuses on prevention by offering students healthier skills and options, such as methods to achieve conflict resolution. Not all bullying is graphically violent, there is also "insidious bullying," Pedrini said, explaining that bullying runs a spectrum from verbal, emotional, social and psychological abuse to physical or violent acts. This program aims to stop all kinds of bullying.

Pedrini said the Vancouver board decided to tackle bullying because it was concerned about reports of bullying in schools. The program was piloted in a number of Vancouver schools. It's now available province-wide through the Safe Schools Centre in Burnaby. It was distributed to every elementary school in B.C. in mid-January. A group of teachers and administrators from across B.C. trained in presenting the program last November.

Pedrini stressed that there is no quick fix for bullying and the solutions to this problem are long-term. But schools that have gone through the school-wide plan report that it certainly helps to have everybody discuss what is expected of staff, parents, students and what they can do when they observe examples of bullying.

"So the kids really know what we expect of them...All of the research shows the

SEE INTO, 12

Cut through controversy in crafting a new policy

This month, we approached S.D. #43 (Coquitlam) trustees, asking them about the Personal, Discriminatory and Sexual Harassment policy and implementation plan they just passed. The process took almost two years, and although there was one angry public meeting, for the most part, it was a calm, respectful process. We asked trustees for their opinions on why this process worked so well, and to offer any advice they may have for other trustees headed into a similar debate. (Please see the story on pages 1 and 4 as well.)

Allow time for discussion

Holly Butterfield: Butterfield, who is chair of the Coquitlam board, said she felt very good about the process and believes it worked because "it allowed for a lot of feedback and healthy discussion. Because of the topic, it needed that."

Butterfield, who is serving her first term as a trustee, said she couldn't compare this issue with other contentious issues the board has addressed over the years, but she said this one was definitely controversial.

She said the board used the same consultative process it would use in creating any new policy.

Butterfield acknowledged that process rarely stretches over such a long period of time – almost two years – but said that in this case, "It took as long as it needed. It wasn't any faster or shorter than it needed to be."

The board chair advised other boards tackling this issue to "establish a process which allows for really broad-based input." She said boards should allow time for people to state their worries and know that their view counted.

She advised boards to tackle the issue and not shy away from the controversy.

"Recognize that there's just no way around it, it's an important issue and it has to be dealt with."

Butterfield added that staff did exemplary work in setting the tone for the process.

Create respectful atmosphere

Maxine Wilson: Wilson, who was chair of the Coquitlam board when this issue started, said she had worked on the race relations policy in the district and "I saw this as an extension. We need to do the same thing in all human rights areas: have a policy and then an implementation plan."

Wilson said she could see there were two, very polarized points of view on the issue, and both sides were quite angry with the other. So in setting the tone for the meetings, she tried to stress that "this isn't about giving any special attention to any special interest groups."

She said the board was attempting to "build an atmosphere where everybody respects each other, regardless of their differences."

Wilson, who identifies herself as a fundamentalist Christian,

said she went through a huge learning experience in crafting this policy and implementation plan. One of the other members of the implementation committee, an openly gay teacher in the district, invited Wilson and her husband, and Assistant Superintendent David Osborne, to a conference in Seattle with the Canadian and American gay and lesbian teachers' organizations.

Wilson said that at the Sunday night opening reception, she and her husband were the only straight couple in the room. People went out of their way to ensure Wilson and her husband felt comfortable and welcome. She enjoyed the conference.



HOLLY BUTTERFIELD

IN YOUR OPINION

"It really helped me to understand a lot of the issues."

Wilson said the committee and board tried to craft a policy and implementation plan that established respect. "Not just tolerance but acceptance and respect." She said that was the tone set for meetings, and that was the intent of the policy.

In terms of advice for other trustees set to tackle this issue, Wilson warned that it raises high levels of passion and fear. But there must be an environment of respect in committee, where people can agree to disagree and still work towards a policy both can accept. "It was tense at times but as you learn to understand each other there is respect."

She also advised setting up a representative committee. "What we became as a committee was a microcosm of the community." And she advised other boards to give the process the time it requires.

In her 10 years on the board, Wilson said, this is the most controversial policy the board has tackled. But she's proud of the result.

A human rights issue

Barb Hobson: Hobson said that setting the tone from the beginning of the process, approaching it as a human rights issue, rather than a gay and lesbian issue, was critical. That meant that the focus could always be pulled back to the bigger picture, even though the gay and lesbian issue came up often.

Hobson also recommended that boards tackling the issue call upon the B.C. Human Rights Commission for help. The board even invited Eric Wong, of the commission, to sit on the implementation plan committee, and then contracted him to write the middle-school curriculum called for in the plan.

Breaking the implementation plan committee into sub-committees also helped the process because it offered people a smaller, safe environment in which they could be heard. Hobson worked on the curriculum sub-committee which, she said, was the

SEE CUT, 12

CALENDAR

MARCH 4-7: BCSTA's 95th Annual General Meeting, at the Westin Bayshore, Vancouver, B.C. Contact: Nancy Lagana at BCSTA, 1155 West 8th Ave., Van., B.C. V6H 1C5, phone (604) 734-2721, fax (604) 732-4559, e-mail nlagana@bcsta.org.

MARCH 11-12: The 1999 Special Education Association Crosscurrents Conference, at Vancouver, B.C. Contact: Michael Scales, fax (604) 888-5832, e-mail scales@iname.com.

APRIL

APRIL 11-13: FOCUS '99: Believe in the Healing: Two Cultures Working Together to Empower Our Children and Youth and to Rebuild Our Communities and Schools, at Victoria, B.C. Contact: Barbara Smith & Assoc. Ltd., 300 - 3060 Cedar Hill Rd., Victoria, B.C. V8T 3J6, phone (250) 598-1039, fax (250) 598-2358, e-mail Barbara_Smith@bc.sympatico.ca.

APRIL 12-14: Maximizing the Success of Internal Communications, at Toronto, Ontario. Contact: The Canadian Institute, phone (416) 927-0718, fax (416) 927-1563, e-mail mktg@cicomm.com.

MAY

MAY 19-21: To Cast a Wider Net, CAP '99: The Annual Conference of the Canadian Association of Principals, at St. John's Nfld. Contact: Phillip Wood, (709) 596-2441, e-mail pwood@calvin.stemnet.nf.ca.

JULY

JULY 8-10, 1999: CEA-CSBA-BCSTA Joint Convention, at Victoria, BC. Contact: Nancy Lagana at BCSTA, 1155 West 8th Ave., Vancouver, B.C. V6H 1C5, phone (604) 734-2721, fax (604) 732-4559, e-mail nlagana@bcsta.org.



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During the 1997/98 school year, 45,159 students participated in Career Preparation courses, a 16.2 per cent increase over the previous year. (Ministry of Education statistics.)

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INTO from 10

Adult intervention needed to end school bullying

awareness of adults is really important." If a child is being bullied, that child usually can't go for help. "They really need adults to intervene."

Pedrini said early discussions towards expanding the program through secondary grades have just started.

Lisa Pedrini and Terry Waterhouse will present their workshop on bullying at 11 a.m. on March 5 as part of BCSTA's AGM Education Program. **L**

CUT from 11

Slow pace, respectful tone were key

most contentious area. But it brought in experts to talk about the committee's work, and gave people the opportunity to consider all sides of the issue.

Hobson said the board tried to maintain a tone of respect in all meetings on this issue. "The people who were involved honestly cared about their issues but also

cared about the others."

She advised trustees tackling this issue to "take it one step at a time." And, looking down the road, she sees less and less controversy. "I really feel that this is going to be a non-issue in 50 years. Human rights is a fact of life. We all need to respect each other's lives." **L**

LOG ON from 7

Respond carefully to inquiry letters

unintentionally provide inaccurate information;

- "the recipient needs to be aware that these letters can create legal liability. Policies concerning both inquiry letters and responses should be reviewed by legal advisers."

To obtain a copy of the newsletter, call Davis & Company at (604) 687-9444. **L**

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BCSTA's 96th

Annual General Meeting

March 4-7, 1999

Westin Bayshore, Vancouver, B.C.

Making Connections – Our Children, Our Future

"The tree on Bragg's Island used to sit in my grandmother's front garden (which in Newfoundland means back garden). The house is no longer there but generations of the tree have come and gone. The tree (willow) was planted in 1920 and the print shows the current tree, 1998.

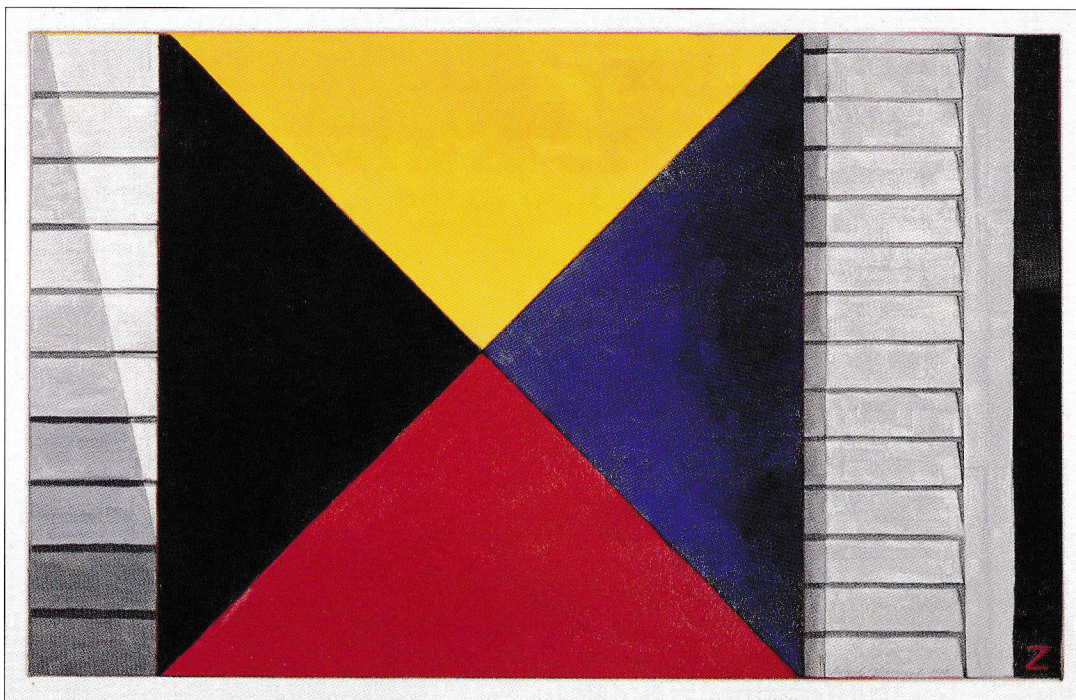
"Rebirth, renewal, out of the old the new, survival!"

David Blackwood, 1999

Etching by David Blackwood 1999 15" x 18" Edition of 75



Gram Glover's Tree on Bragg's Island



David Blackwood, *Z*, 1998, monotype, 20 x 32 inches

David Blackwood

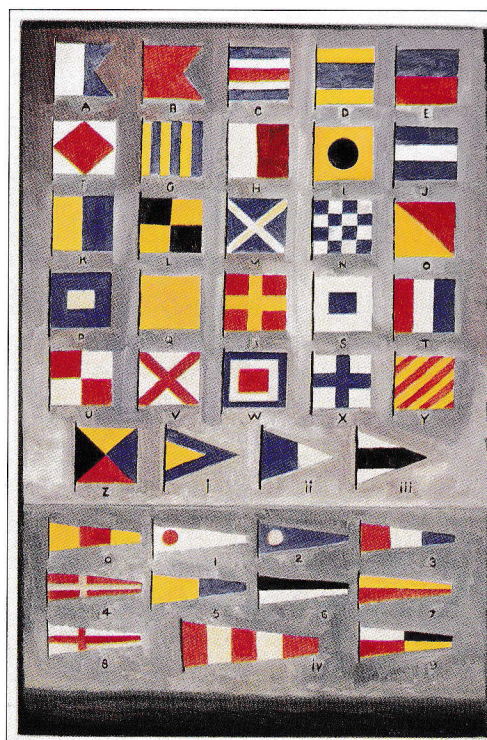
THE INTERNATIONAL CODE

Opening Saturday October 3, 2-5 pm
Exhibition continues to November 10

Gallery One is very pleased to announce an exhibition of exciting new works by Canada's premier printmaker, David Blackwood. *The International Code* is a series of monotypes based on the signal flags of the International Code. Once again David Blackwood has delved into his personal experience of a Newfoundland event to produce stunningly beautiful images.

David Blackwood demonstrates his masterful use of colour by exploring subtle variations and bold combinations in this magnificent body of work. The vibrancy and rhythm in the monotype is enhanced by the very delicate crush of the brushstroke from the printing process. Blackwood is able to embody the relatively formal, geometric shapes with a mood so that a warmth emanates.

David Blackwood is represented in most major public, corporate and private collections in Canada and internationally.



David Blackwood, *The International Code*, 1996, monotype, 36 x 24 inches

THE INTERNATIONAL CODE

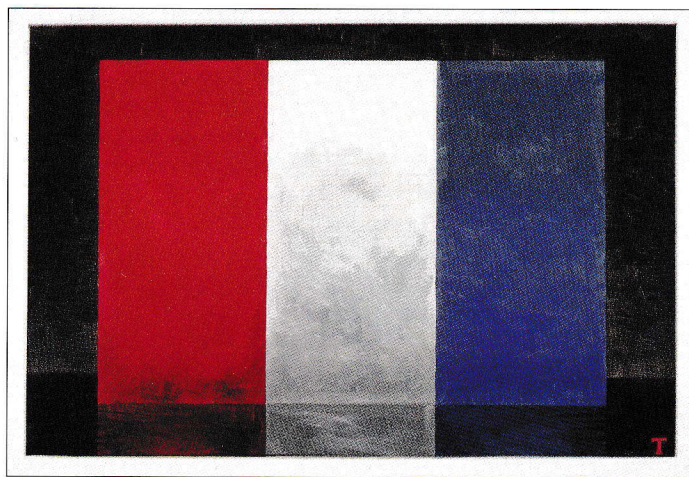
To honour the memory of my father, Captain Edward Bishop Blackwood 1910 – 1995

Joining the Canadian Confederation in 1949 posed a problem for the master mariners of Newfoundland. They were now required to meet Standard Regulations of the Canadian Department of Transport in Ottawa.

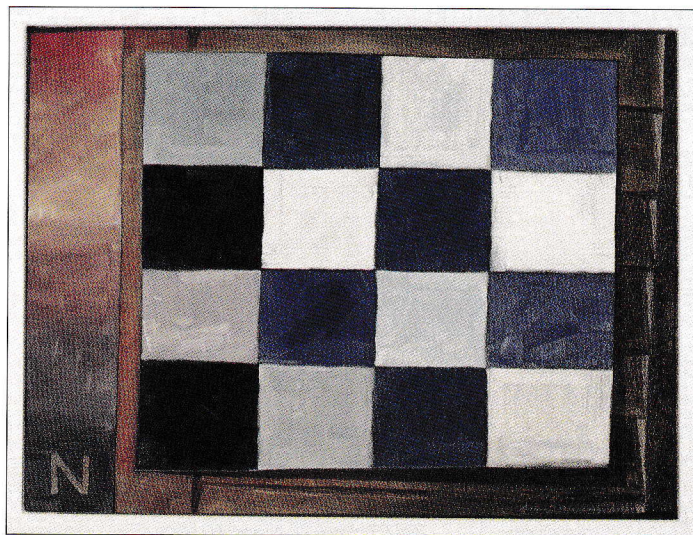
Generations of Blackwoods had navigated the ice filled waters of the Labrador Sea in schooners and commanded ships searching for seals in the North Atlantic. These veteran seaman were now required to fill out applications and write examinations in order to obtain their masters "ticket".

There was a period of grace but by 1950 my father set about to prepare himself for this ordeal. Part of the Federal Government exam included the traditional flag signal system known as the International Code.

To learn International Code my father created a complete set of flags in the form of playing cards. I remember each flag being carefully drawn in pencil on the blank inside surfaces of cereal box cardboard. Wax crayons were used to give each flag its distinctive pattern of colour. The reverse sides were marked with the corresponding letter for each flag, from A to Z and the numerals 1 – 10.



David Blackwood, T, 1998, monotype, 24 x 36 inches



David Blackwood, N, 1998, monotype, 24 x 36 inches

Having spent summers with my father aboard the schooner Flora S. Nickerson I had already learned to "read" the compass and manage the helm in the wheelhouse. It was now suggested that I should add the International Code and be prepared for "when the time comes".

Flags were very much a part of my Newfoundland childhood. In Bonavista North they were strung out to celebrate every special event, important arrivals and departures. Flags were flown (and guns fired) to welcome political candidates, to indicate meetings and concerts, to signal the hauling of a house. Every family home owned a flagpole and a death in the community would result in hundreds of flags flown at half mast as a sign of respect for the deceased.

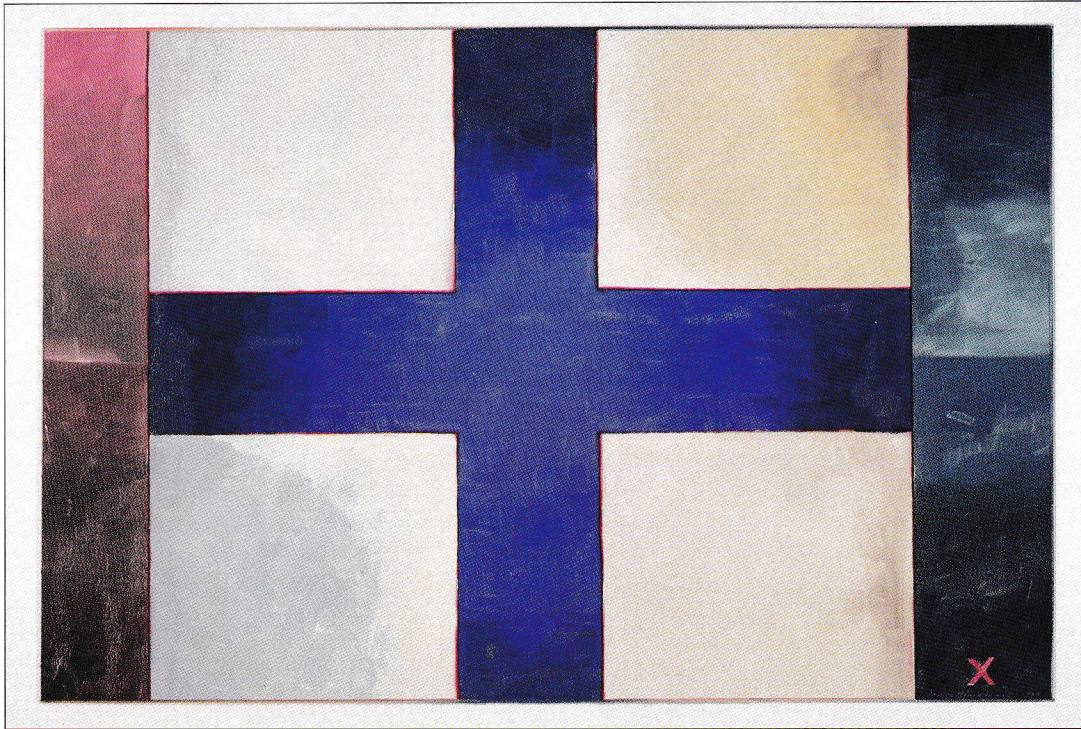
David Blackwood
Port Hope
1998

The gallery one NEWSLETTER

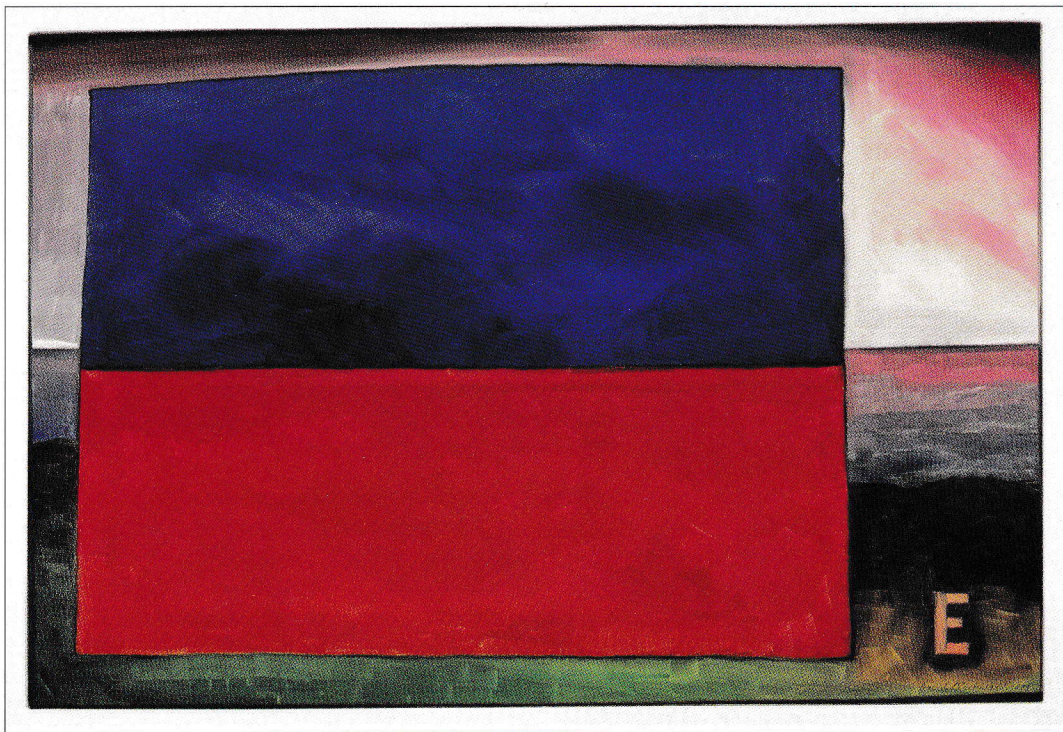
Featuring upcoming events and exhibitions

Autumn Issue No. 2, 1998

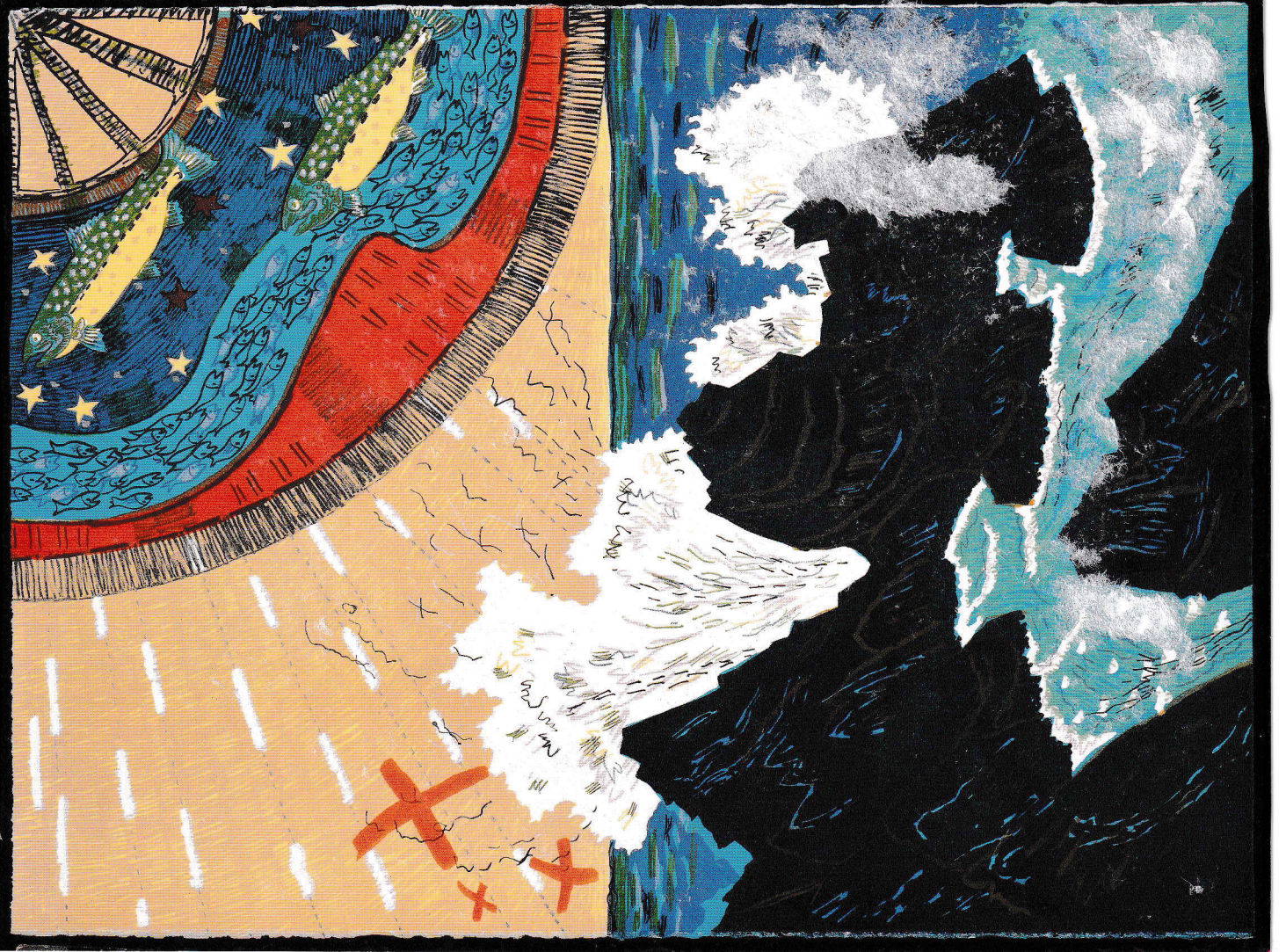
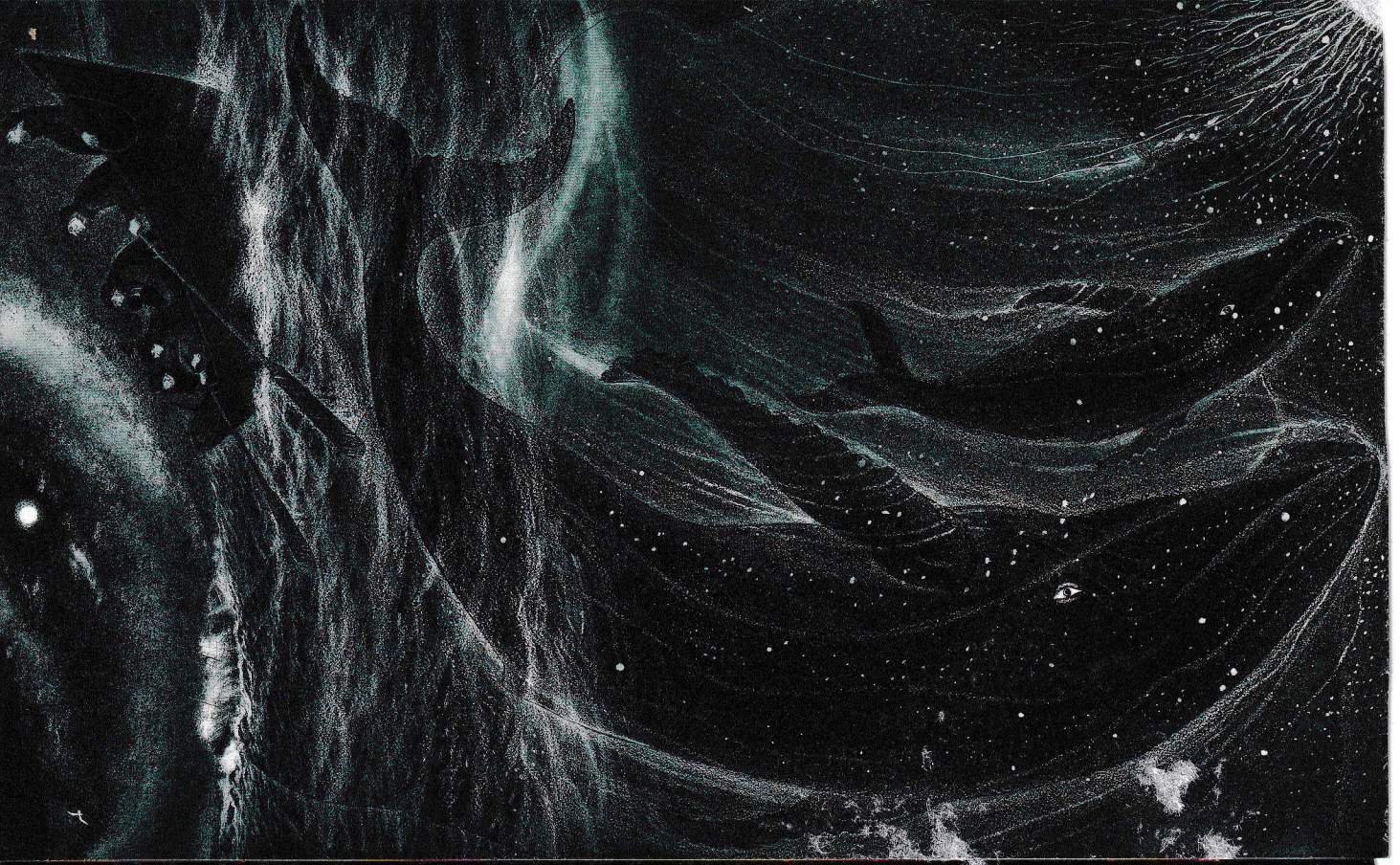
Celebrating 25 Years



David Blackwood, *X*, 1997, monotype, 24 x 36 inches



David Blackwood, *E*, 1996, monotype, 24 x 36 inches



this
week

CALENDAR

galleries

Artists for Kids Gallery: *Life in a Newfoundland Outport* will feature 33 new works by premier Canadian printmaker Robert Blackwood. The public may view the exhibition weekdays only, 3:30 -6 p.m. until March 13. Admission by donation. 810 W. 21st, N.V. Information: 987-6667 (Loc 25).

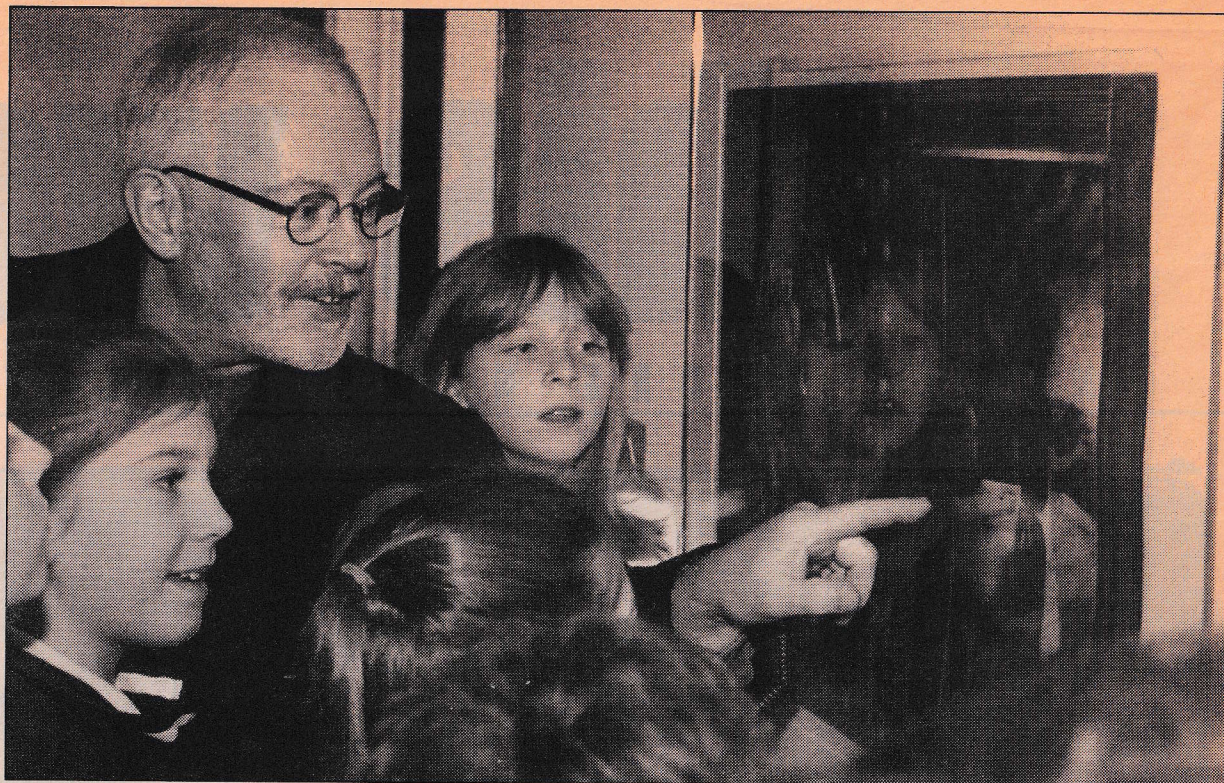
Centennial Theatre: *Turkan Yildiz*, March 15-April 30.

Dundarave Cafe: *Magic Moments Revisited*, the paintings of Daphne McLean. To March 30.

Ferry Building Gallery: *The Garden in Art*. Mixed media from Bryan Andersen, Cori Creed, Mary Downe, Mary Comber Miles, Gaye Hammond and Nancy Wientjes. To March 8. *Faces*. The mixed media of Patricia Ballard, Dene Croft, Michael Graham, Geoff Farnsworth and Lindsay McInnis. Opening reception March 10, 6-8 p.m. Artists' lecture March 10, 11 a.m. Gallery hours: 11 a.m. to 5 p.m., closed Mondays.

North Vancouver District Hall: *Art Rental exhibit*. Selected paintings from a program that offers the public an opportunity to rent original works of art by the month. *Latifeh's Porcelain Flowers*. The porcelain flower arrangements of Latifeh Esteghlalian. Business hours. A program of the N.V. Community Arts Council.

North Vancouver Museum and Archives: *High Flyers*. A travelling exhibit from the National Museum of Aviation in Ottawa featuring Canadian women aviators. *Famous Ships*,



NEWS photo Terry Peters

Premiere prints

GRADE 5 students from Seymour Heights gather around Newfoundland artist David Blackwood who led a printmaking workshop last Friday at the Artists For Kids Gallery in North Van's Leo Marshall Centre. Blackwood is widely regarded as Canada's premiere printmaker. When the exhibition of Blackwood prints closes March 13, more than 1,500 students will have viewed and learned from the artist's works. The gallery is open to the public weekdays, 3:30 to 5:30 p.m.

CONVERSATION

Life in isolation: A talk w

In this first of a series on Canada's pre-eminent artists, Sun arts critic Michael Scott speaks with Newfoundland-born printmaker and painter David Blackwood

In Newfoundland, the history of the visual arts lies as thin on the land as the island's flinty topsoil. Permanent European settlement stretches back 500 years, but hardscrabble life on the Rock has meant little time for the niceties. Only a handful of artists has gained national prominence, among them Christopher Pratt, Mary Pratt (an adopted Newfoundlander) and David Blackwood.

Blackwood's art in particular offers a glimpse of life's hardships on the far eastern shore of North America. Nearly empty of people, his barren landscapes teem with seafaring icons: cod traps and tiny clapboard churches on the shingle, grim-faced tars, whales at play among the ice floes. Ironically, Blackwood has lived most of his adult life in Ontario, where his skill as a teacher has earned him wide respect as well as the Order of Canada

and the honourary gallery at Univer Mississauga — many years — At 57, Blackwood built and sombri countenance. In the opening of work, he was c spoken, with a him as well tha loose from tim

Michael Scott: You're very strongly identified with Newfoundland, where you grew up and where you still turn for artistic inspiration. How do you manage to get away with living in Ontario, in the shadow of the hulking metropolis?

David Blackwood: Well look, I live in Ontario and sometimes I still don't believe it.

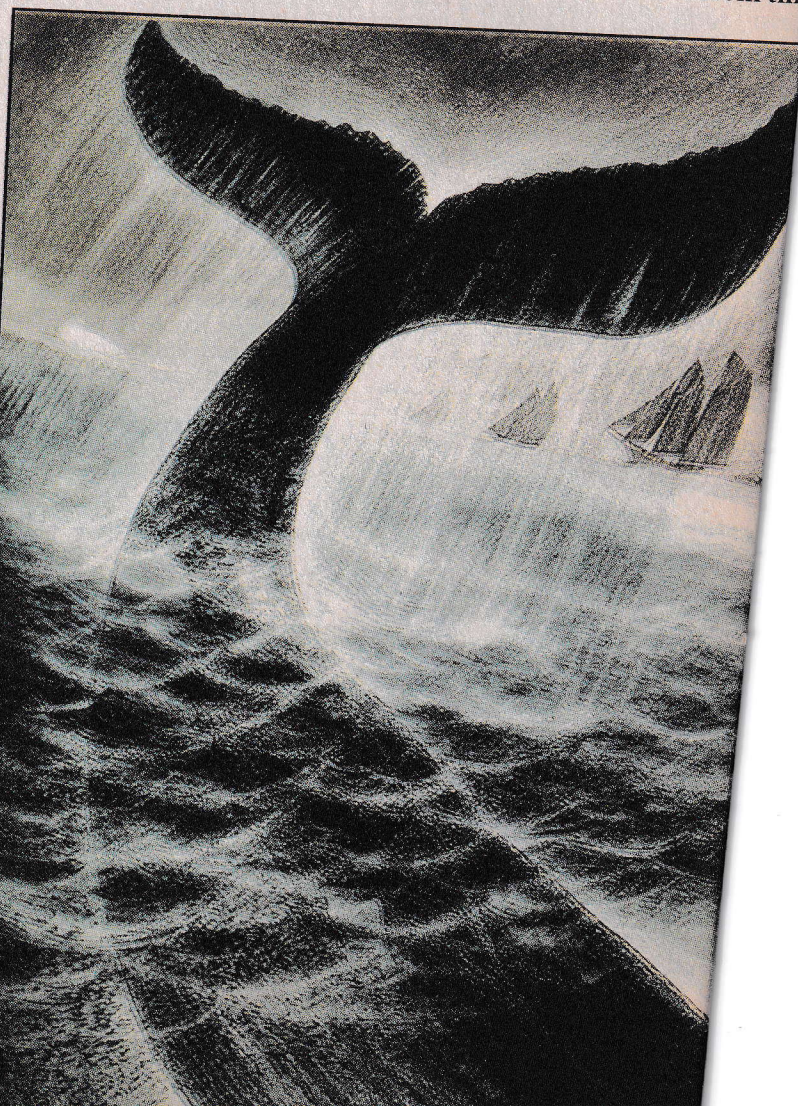
But I have a studio in the town where I was born. My brother and his family live there and my mother still lives in the community. So I'm back and forth.

Back when the federal government was closing up outports all over Newfoundland, Wesleyville managed to stay alive. How did it do that, alone there on the Avalon peninsula, 700 families perched seven hours by car from St. John's?

It became a growth centre and received people from some of the other areas. It was always a fishing centre, though. Mainly cod trap fishing. And earlier on, there were men from the town who went to the coast of Labrador to do other types of fishing. But mainly you had small fishermen and their boats, putting out cod traps.

[My father] was part of that Labrador fleet. The boats were Bluenose-type schooners.

Our family had a fabulous schooner that was built for someone in the States about 1929 or 1930 who couldn't take delivery. The *Flora Nickerson* it

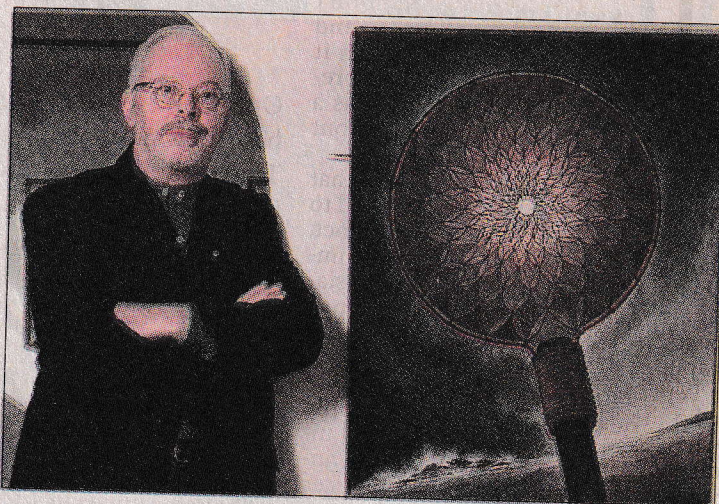


ATION PIECE

Blackwood

ritic Michael Scott
Blackwood.

he honour of having the art
y at University of Toronto at
ssauga — where he taught for
years — named after him.
Blackwood is compact, solidly
and sombre despite his mild
enance. In Vancouver to attend
ening of an exhibition of his
he was composed and soft-
n, with a wire-spring tension to
s well that undoubtedly whips
from time to time.



GLENN BAGLO/Vancouver Sun

MARITIME ICON: Blackwood with his 1997 oil painting *Dipnet*.



velop. With the process of monotype, you're not in control. You do the painting on a plate of glass and you look at it and say 'That's great. That's just wonderful.'

And then the paper is rolled on to it and you pull it off, and first the whole bloody thing is reversed. Surprise. So you have to get over that.

And then what you saw on the glass is not what you see on the paper. It's a dynamic process.

It would be very easy for me to take a nice big canvas and my knowledge of colour and ability to draw and just paint away. But I've always had a great fear of Colville-type realism. I've known Christopher Pratt for many, many years. And I know Colville.

That approach — where you control every aspect of the process.... Well, you become a renderer. You're not a painter. You start rendering. You want it to be a certain way and you can't accept that accidents happen in the studio.

It's a very intellectual exercise. Accidents are wonderful. Anything can happen.

In terms of the way you depict Newfoundland — a place that does not have a deep culture of visual art — what do people who live there say about your work?

Well, for a lot of Canadians who do not live in Newfoundland, I guess it represents Newfoundland to them. But in Newfoundland, the reviews are

ways and means of being self-sufficient. So the people may have been poor from a material point of view, but spiritually they were very rich.

And then after Confederation we started losing spiritual richness, as we became richer in other ways.

More than anything, what speaks to me in your work is a sense of solitude. And that's such a Canadian notion. I mean, how could you be Canadian and not feel a sense of solitude in the landscape.

That particular part of Newfoundland is quite amazing in terms of being — come January, February, March, April, May, June, even July some years on the northeast coast — a dark and lonely place.

There's a strange atmosphere with a long history of settlement. I would imagine you might experience the same things on some of those islands off the coast of Ireland — a sense of very ancient times and the feeling that people had come and gone.

There's a truth there.

It can be a very pleasant area in the summer. But in the winter, yes, everything really is black and white and grey. Very much so. Black and white.

Greys, blacks and whites.

You are constantly aware of gales and winds, and the sea roaring, and wetness coming in.

Every summer. Actually, he took charge of the *Nickerson* when he was 17 years old. And he started going down to the Labrador with his father when he was 10. So they knew the runs. They would go down there and anchor in a good harbour and put out the cod traps. They'd have salt on board, so the fish would be brought back to the schooner and salted down below.

Growing up in Wesleyville — in a part of the world where community is so important, where families are laced so tightly together...

That's exactly right. It was very tribal.

... did you find yourself an outsider because you were a budding artist? Did you stand outside the community looking in?

No not really. But this is very important. Because, compared to St. John's, the Avalon Peninsula was completely different socially and culturally. Compared to the Irish Catholicism of St. John's, for example, the northeast coast was Methodist Wesleyan. And any kind of talent — if you could draw or play an instrument — well, it was a miracle and it was encouraged.

With the Methodists, education was the important thing. Advancement. Progress. Learning to read and write was essential. And the work ethic. So that part of Newfoundland was really quite progressive.

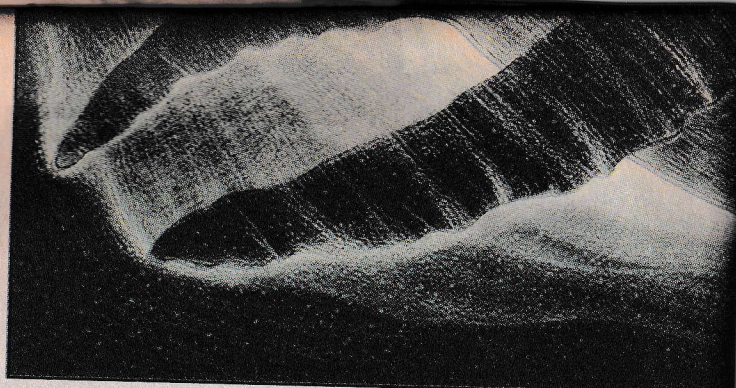
Is there a work of art that was important to you in your formative years? Something that made a strong impression on you?

God, I was all over the place, interested in everything. But I was quite shocked recently when one of the curators at the Art Gallery of Ontario asked me 'David, are you interested in Gustave Doré?'

Well, I certainly knew the name and I knew his face because Nadar did a very interesting portrait of Doré when he was about 27 or 28. I knew of him, knew his work and so on, but didn't have any really clear connection to him.

Until I got thinking — and then it hit me.

The only book we had in our house growing up was a family heirloom, a Bible that had passed down from my great-grandfather, to my grandfather and then to my father. It was illustrated by Gustave Doré. And a very dramatic thing it was — a Bible with a wonderful chronology in the back, and pages in the front for family history.



DAVID BLACKW

Those images had a great influence on me.

When you left Newfoundland to go to Ontario College of Art in Toronto, it must have been like Dick Whittington come down to London — to go from such a little town to such a big city.

My dialect from Newfoundland was certainly a puzzle for people. With the Irish and the English of course, you have all those counties and each one has its distinctive lilt and accents. It was the same in Newfoundland.

In St. John's you have that John Crosbie lilt. That's from Waterford — southern Irish. On the northeast coast it's Devon, Dorset brogue.

Of course I had a very strong accent. So I remember my first days at OCA people looking at me and trying to figure out exactly where I came from.

It was magic to me at first — the whole business of electric lights, and street lights and all that.

Change was very slow in Newfoundland. And outside the capital city, in the small outports, the methods of doing things — the ways of building houses, boats, making clothing — hadn't changed in generations, hadn't changed ever.

Even today, in your work you're still making references to the place where you grew up, to the people who surrounded you, to the kind of landscape and the solitude you grew up with — that wonderful Wesleyan fierceness of the place.

It seems that you never did go rushing into the arms of Babylon.

In the first year at the Ontario College of Art I was forced to work a certain way. I'd been drawing and painting since I was 16 or 17, but then when I found myself in Toronto, I found myself doing bottles and still-lives and so on. So I conformed to that.

But in my second year I was able to go back to using the subject matter I knew best. I was actually encouraged to do that.

My teachers recognized that my view of Newfoundland was important. And then once I got into printmaking, which is very graphic, I discovered it was a wonderful medium for my narrative style of work.

You mean the siren call of Abstract Expressionism that was percolating then in New York never lured you?

Not really. Although one of the great teachers at the Ontario College of Art in those days was Jock Macdonald and he was an abstract painter. (He was part of Painters Eleven, you know, with Harold Town and all those people.) He was not only a good painter, he was a fantastic teacher.

When he was working out here in Vancouver he was doing representational paintings — Group of Seven stuff — of mountains and so on. And then he slowly evolved into non-objective painting.

He was a great teacher from the point of view that he respected the individual and did not insist on your doing what he was doing. He would look at representational work or abstract work and criticize each on its own terms.

I was very much aware of what was happening. Macdonald would go down to New York and come back with all these things he'd seen, pictures and so on...

... dangerous ideas for Toronto the Good...

Well, exactly, and he'd put them up in his classroom. The head of the department at that time was sort of a rural landscape painter from Ontario, and he came to the class one morning and just started at one end of the room and ripped down every single thing.

Have you always painted? Or do you go through periods where you're drawing and printing exclusively, rather than painting?

For me it's all exploration. It's



OD/Wesleyville Fleet in the Labrador Sea

never formula. I think Picasso was a great example. He'd spend a year doing ceramics, then a year etching, then a year doing sculpture. He was just constantly becoming excited, exploring and discovering.

There's a pressure on artists today to not take such risks. If they find commercial success, then the gallery machinery that represents them begins to resist major change. Enough change to show that you're not asleep — that's necessary. But more than that and galleries get nervous.

And clients become very, very nervous.

I did a whole series that got me into trouble. For years I'd had this idea to do a series of paintings [of flowers from his garden.] There was a period when there was a disruption in the studio, with renovation and construction and so on. So I decided to do a series of monotypes that eventually went on for five years.

Why monotype as opposed to painting directly onto a canvas?

I have a real problem with manual dexterity. It really can get in the way of the end result.

I don't understand. You're such a brilliant draughtsman...

Paintings can be so good that they're bad. A slickness can de-



GUSTAVE DORÉ/Paolo and Francesca

The only hate man I've ever received in my life has been from Newfoundland. From people who resent the fact that I'm not living there.

An awful lot of it comes down to resentment — to the great disparity between the well-to-do and the rest.

In terms of the way you depict the place, how do people react to that?

Again, it's split. There are people who think it's wonderful and admire and respect it, and others who resent it tremendously...

...as being too historical?

As glorifying something that was there and is no longer there. A lot of people are incensed by the fact that it might not be as wonderful today as it was in the past. It's hard to imagine.

Prior to Confederation, the island had struggled along for a period of time but had found

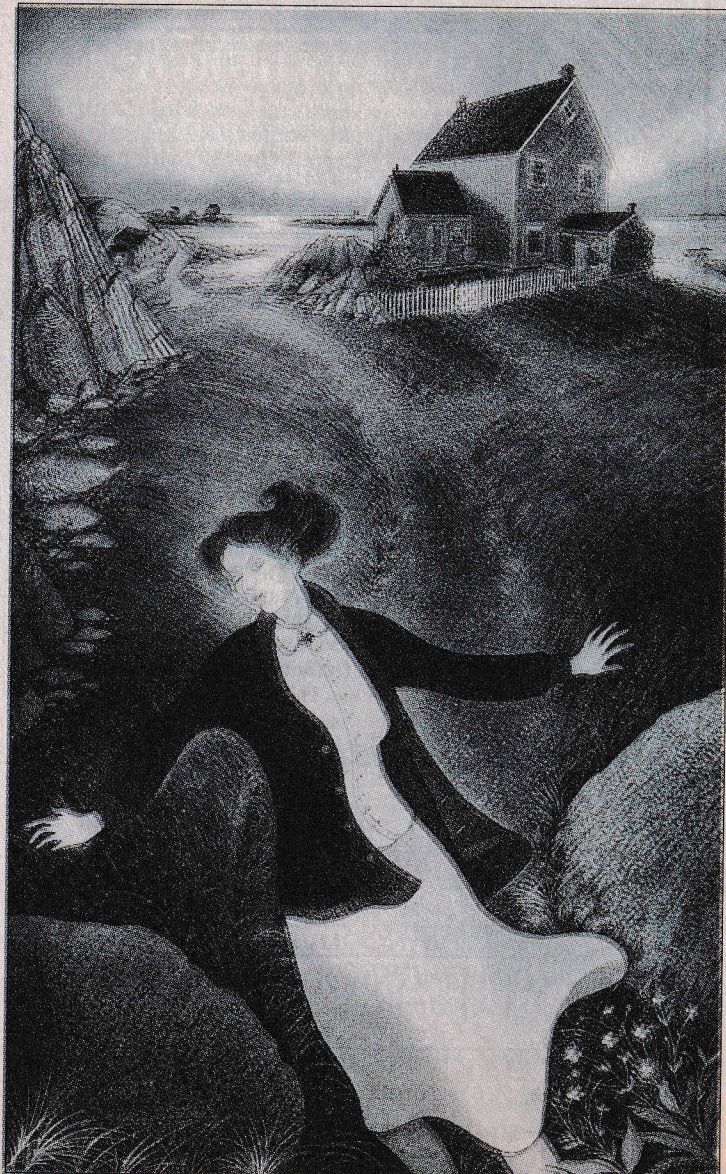
something you can observe through a picture frame or through a window. It has a physical force to it, things are moving and shaking and being inundated by it.

Oh yes. You hear it at night whirling around the buildings. You tie things down, tie things on to one another. And of course I grew up in an atmosphere where there was a constant preoccupation with the weather. People worrying about whether their men were coming back. Women fretting, up all night worried about the weather.

My father cursed and swore all the time: 'God damned water,' he'd say. He hated the water. He wanted to get off the water.

**David Blackwood:
Recent work**

at Heffel Gallery
2247 Granville
held over until March 28



DAVID BLACKWOOD/Molly Glover on Bragg's Island

DAVID BLACKWOOD

The land of Bonavista North is harsh. This part of Newfoundland is arctic both in appearance and feel. Tundra-like stretches of lichen and moss that give under your feet are strewn with rocks and boulders, some as large as a house, which were deposited here by the glaciers of the last ice age. There are trees, but the better stands are found only in the valleys and low-lying areas. When they do stand out in the open, they are small and scraggly even though they may well be a hundred or more years old. For the rest, the growth consists mainly of small shrubs, berry bushes and juniper growing close together and hugging the ground for protection against the ever-present Nor'Wester blowing in from the North Atlantic.

But then, the land never was of much importance to the people who settled in Newfoundland. Their outlook always was and is on the sea, their 'connection' always was and remains the tickle, the cove, the arm, the bay and ultimately the vast expanse of the Atlantic Ocean. That's why the heart of Newfoundland is to be found, not in Gander or Badger, not in Deer Lake or Gambo, not really even in St. John's — as pleasant as these places are to visit, too — but rather in the 'outports', the fishing towns and villages which are snugly tucked away under the cliffs and among the islands all along the province's coastline.

David Blackwood is from Bonavista North. From Wesleyville. A nice enough name but a place which, before the coming of Methodism, was known as Swain's Tickle which somehow fits better in the long list of lovely Newfoundland place names. Not far away are Badger's Quay, Shambler's Cove, Deadman's Bay, Cape Freels, Greenspond and Safe Harbour. Now that roads and highways are being built to the far reaches of the island a town like Wesleyville has an identifiable and properly paved main street. But it isn't that long ago that in the outports all the houses, churches and stores were standing helter skelter to each other, built simply wherever the flattest piece of ground could be found; when they were all connected with each other merely by footpaths which wound themselves between and around the rocks; and when every house looked out to the ocean.

From his earliest days David Blackwood's influence was the sea. His father went to sea when he was ten and was captain of his own ship at seventeen. His grandfather was one of the sealing captains in the era of the great sealing masters around the turn of the century. All of the big names in the history of the Newfoundland seal hunt came from Wesleyville and Bonavista North. Many of the best-known skippers in the coastal and West Indies trade their homeports on this coast. And with the tradition of story telling still strong, the young David Blackwood sat and listened, in the

fisherman's 'store' (workshed) or around the stove in the captain's house, to the tales of success and adventure or of disaster and heartbreak. All the while surrounded by the warmth, closeness and strength natural to the outport community.

Still, it does not necessarily follow that even such strong impressions, gained in one's youth, retain their impact and influence as the years go by. With David Blackwood, however, they have not lost any of their strength. It is fascinating to watch him work on a watercolor, at home in Newfoundland in the summer. He works quickly, with only a few cursory glances at his selected subject matter and as often as not with his back to it. He doesn't have to look at it; he knows it. Or in his studio in Port Hope at work on a drawing or a copper plate. There is no hesitation. Again, he knows exactly what he wants to portray, the effect he wants to achieve. But then, he has already lived with the image in his mind, certainly for weeks, probably for months before setting so much as one line on paper or plate. Blackwood lives and breathes his heritage and therefore his art, completely.

While his early work dealt entirely with life — and death — at sea, with the dreams and superstitions of the men at sea, his more recent prints involve life in and around the community. While the ocean, of course, remains evident everywhere, whether seen or unseen, he portrays the relationships between people, between people and events, between people and their environment. In all his figures, but especially in the portraits, the strength of the person shown comes through clearly. But somehow he manages to convey, as well, an idea of the frailty of the human in battle against the elements.

Throughout the entire series, but never more so than in this latest work, David Blackwood shows his superb control over the etching medium. In a dull grey sky, in the dazzling brilliance of a fire, in the delicate detail of a piece of wallpaper or dress material, his technique is that of a virtuoso, particularly because he succeeds in never allowing it to interfere with the emotional content of the work.

When we talk about the 'good old days', we are likely talking about happier days, about an easier way of life. When David Blackwood portrays the 'good old days', his images have little or nothing to do with an accumulation of wealth, with affluence, and certainly nothing at all with an easier way of life. The values being portrayed are spiritual. The qualities he shows are of character: strength, warmth, honesty, determination, faith. Isn't that precisely why the enduring works of art of all the ages continue to draw our emotional response?

*Travelling exhibition organized
by the V. G. Zorabko*

ARTS/ENTERTAINMENT

Sunday, October 3, 1993

David Blackwood ex

On at MUN Gallery till the end of this month is a 10-year survey of the etchings of David Blackwood, 1980 to 1990. It's a beautiful show, once again affirming Blackwood to be both a master of this medium and a strong and unique poetic voice.

Like all great artists, Blackwood says what he has to say on a grand, tragic scale. His images are indelibly stamped on his own mind and by extension on ours. In the 1960s he produced half a hundred prints on the theme of the lost sealers, images now irrevocably connected with the events. Without them, fading memories or grainy film would be all that we had, or literary accounts like those of Cassie



Art Lines

James Wade

Brown and Rockwell Kent. Blackwood has made the events come alive in a larger-than-life frieze with the trappings of a Greek drama.

Though the artist has been producing colorful monotypes and even watercolor landscapes in recent years, he

remains committed to etching. This printmaking medium is a demanding and age-old one whose simplicity and graphic strength has enabled him to develop his unique images.

A few words can hardly suffice to describe the process, which includes drawing — etching — the image through a ground onto a copper plate, which is then bathed in acid; tonality can be achieved through aquatint. The finished product results from much painstaking, for Blackwood is a perfectionist.

I can't think of another Newfoundland artist whose work so successfully reflects a way of life, in the characters of individuals, in their heroic

red by the Blackwood Gallery at

RTAINMENT

The Evening Telegram/21

hibition: 1980-1990

lives. Blackwood is blessed in thus being able to immortalize his own family. "This would not occur otherwise," he says. "All these wonderful people would have come and gone . . . As someone has said, these were all ordinary people but they have been turned into kings and queens."

Family stories and more personal memories of Wesleyville and its inhabitants are the basis of many works in the present show. There's a beautiful large portrait of two of Blackwood's grandparents, Captain Alb and Aunt Nance home in Wesleyville. Winter-clad, they stand almost defiantly in an icy landscape, background light emanating

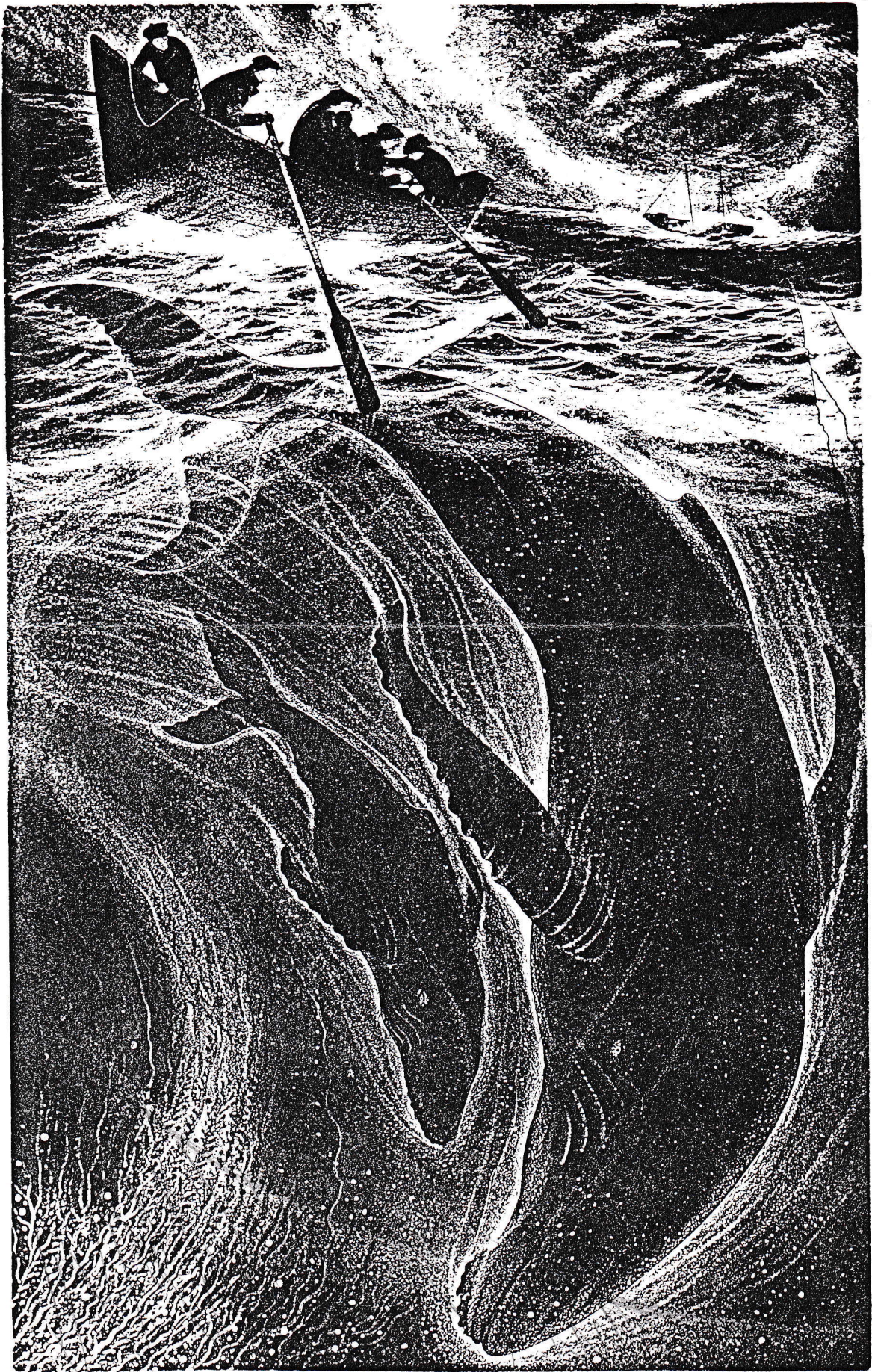
from the sea horizon and from the sea itself. The only colors appear in the flowers in the old woman's hat and in the pattern of the old man's mitts.

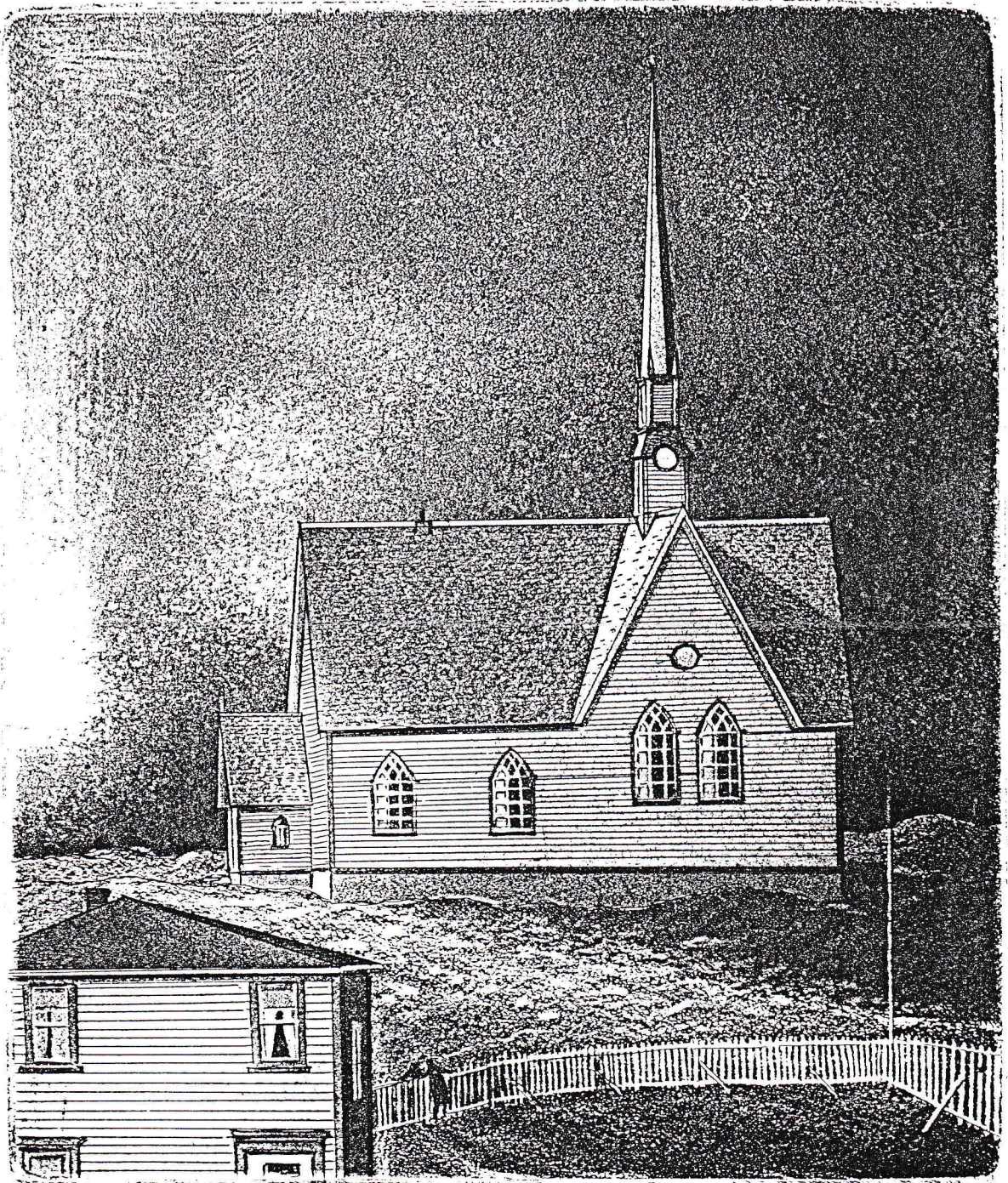
Blackwood has been a bit more liberal in his use of colors in such pieces as Aunt Gerti Hann home in Wesleyville (1987). In it, an old woman is seen to sadly make her way toward her house; a flag flies at half-mast. Our point of view is indoors, through a window; and in the foreground sits a vase of beautiful wild flowers.

The artist's hardy Methodists are often pitted against monumental forces of nature, as if the landscape itself were not monumental enough. There are stunning images of

cathedral-like icebergs dwarfing fishing schooners; and whales, gargantuan denizens of the deep, that have an eerie intelligence (Blackwood's most recent etching now at Emma Butler's gallery continues this motif).

Blackwood's prints strike a universal chord. But they are especially meaningful for us because in them we can see our own lives, our own suite of memories; in them we find our own lost Newfoundland. The mummies arrive at our doors collectively; Ephraim Kelloway is our own neighbor; we are all resettled, and that floating house is our own. The work is a unique celebration of this place.





St. John's Church - 23. - 75. - 1875. - 1875.

Chapel of St. John the Baptist, Wesleyville.

1913 - 1957

In 1913 it would have been inappropriate to suggest that the Chapel of St. John the Baptist in Wesleyville was built by a methodist for his anglican wife, a woman from Greenspond!

The Hon. Captain William C. Winsor, Minister of Marine and Fisheries in the Sir Robert Bond government, married Josephine Blandford in 1902. Local legend states that she agreed to marry him and move to Wesleyville on the condition that he build her an anglican chapel. She had no intention of travelling seven miles in an open boat to attend sunday services in Greenspond.

Wesleyville was at one time completely anglican. But between 1880 and 1900 a tidal wave of methodism swept the north shore of Bonavista Bay. By 1913 when the chapel was opened there were 29 anglicans in the community.

The Winsor family, recently responsible for building the big new methodist church, supplied all the materials for the new anglican chapel. Timber for the building came from the Winsor sawmill in Indian Bay. James Blandford the blacksmith, a brother of Mrs. Winsor, supervised the construction with Jacob Oakley and free labour from the community.

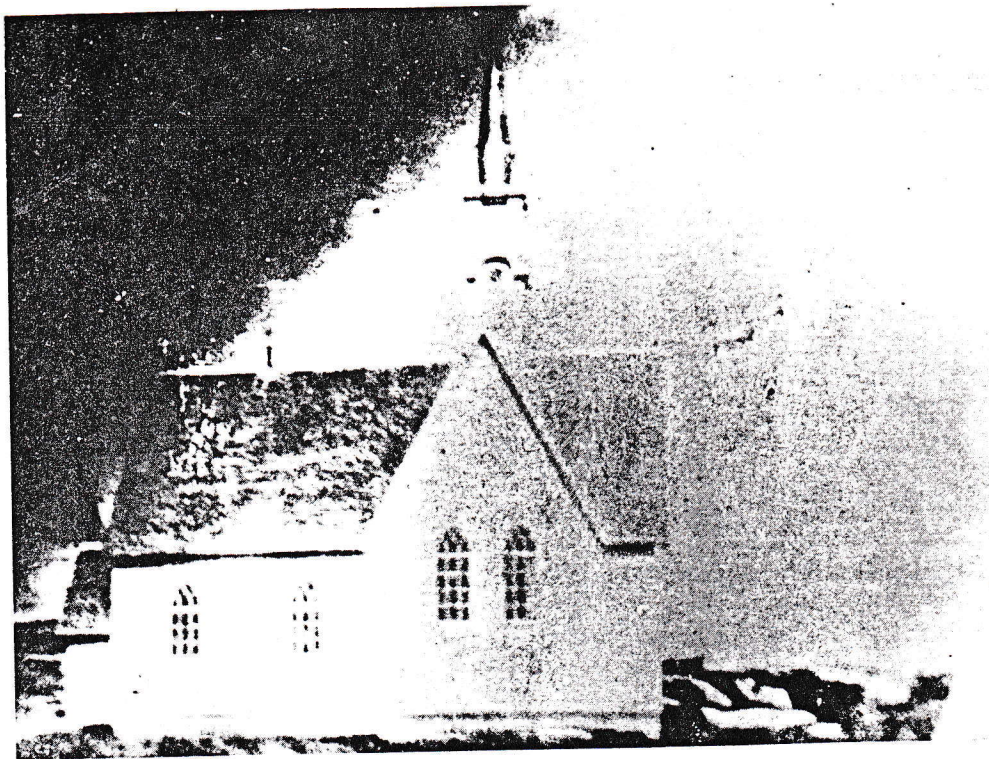
The Fords of Wesleyville were instrumental in building the new methodist church which opened in 1912. They had devised a method of lifting a ships mast to the top platform of the south tower which served as a core for the very tall spire. It could be seen for miles in all directions. This method was also used to construct the elegant spire of St. John's. This beautiful but impractical construction was plagued by the frequent gale force winds on this coast. It resulted in the eventual reduction of the methodist spire and St. John's was completely removed after severe damage.

The Lord Bishop of Newfoundland the Rt. Rev. Llewellyn Jones travelled to Wesleyville to officially consecrate the chapel on August 1, 1913. His journal describes Wesleyville as "a most thriving place. Dwelling houses are large and well kept. The little church ready for consecration is situated on a hill, and is well seen when entering the harbour. The Consecration Service was well attended, and the chapel set apart to the glory of God, and in honour of St. John the Baptist".

I remember St. John's chapel without its elegant spire and its commanding position atop the highest hill in Bennetts Cove. Only the stone foundation remains measuring 25x40 feet. The small front porch with its timbered door and forged iron work measured 8 x 9 feet.



David Blackwood, May 1993.



Courtesy of Peter Johnson, Scarborough, Ontario.

St. John's Anglican Church, Wesleyville, Bonavista Bay, Newfoundland. Consecrated August 1, 1913.



Courtesy of Mr. Alban Oakley, Wesleyville, Newfoundland.

Mr. & Mrs. Jacob Oakley.

Blackwood appointed to Order of Canada; investiture set for October in Ottawa

Governor-General Ray Hnatyshyn has announced the appointment of David Blackwood to the Order of Canada. The Order recognizes outstanding achievements by Canadians in many fields.

Mr. Blackwood was recognized for his work in the area of visual arts. He is an internationally recognized painter and print-maker.

We was born in Wesleyville on the 7th of November 1941, the son of Captain Edward and Molly Blackwood. The late Alice Lacey was his teacher from grades seven to nine. In an interview a few years ago she remembered him as a "normal boy who played football and sang in the choir but otherwise, obsessed with drawing and painting. He had, even at an early age, a

remarkable talent and could draw the likeness of a person with ease."

He graduated from Wesleyville Memorial School in 1959 and received a Centenary of Responsible Government Scholarship to study at the Ontario College of Art in Toronto. He graduated with honours in 1963 and was made an Associate to the Ontario College of Art. In 1964 the National Gallery of Canada purchased his print titled "The Search Party" one of his earliest works based on the Newfoundland seal hunt. Other galleries across Canada soon became interested in his work and added it to their permanent collections.

In 1975 he was elected a member of the Royal Canadian Academy while Artist-in-Residence

at the University of Toronto. In 1992, he was awarded an Honorary Doctor of Letters from Memorial and a Doctor of Laws degree from the University of Calgary. In October 1992 a new art gallery at the University of Toronto was named the Blackwood Gallery in his honour.

Mr. Blackwood and his wife Anita have one son David, a fourth year student in the Fine Arts Department at the University of Guelph. The artist maintains a studio in Wesleyville but resides most of the year in the lakeside town of Port Hope, sixty miles east of Toronto.

The investiture of the Order will take place at Rideau Hall in Ottawa next October.

Sunday Matinee

David Swick, Editor

The Sunday Daily News Sunday June 20, 1993



Who's there?

TORONTO (CP) - Steve Parks may just be the first door-to-door poetry salesman.

The third-year university humanities student from Calgary is hitchhiking across the country, knocking on doors to sell his poetry and artwork.

"I have a real message to show people," the 21-year-old says. "I think people need to see that their ideas can become real for them if they take chances."

Parks left university a year ago and decided to go on the road.

"I gave away the furniture in my apartment and walked out of town with \$100, a backpack and sleeping bag."

"It has been the best time of my life. I've met a whole bunch of different people and had a lot of support for my ideas."

Parks has sold 2,300 copies of his small booklet of poems for an average of \$4 each, he says, since starting his trek from Vancouver Island last January.

Parks says some people have shut the door in his face but he has to respect them for that.

His next stops are Ottawa, Montreal and the Atlantic provinces.



Detail from *The great peace* of Brian and Martin Wilson

David
Blackwood's
art speaks
of greed
and living
things

A gift to give

DAVID BLACKWOOD hadn't been born in Newfoundland, he might not be an artist today. And Canada's cultural community would be poorer for it.

Blackwood, 52, is one of this country's most revered artists. He was born in Wesleyville — west of Bonavista Bay — where his precocious creative abilities were viewed as a gift from God.

"(I knew I would be) an artist right from kindergarten," says Blackwood, a printmaker who sometimes also dabbles in oils. "That community was very supportive of people who were 'gifted'. They used that word, whether it was in music, or any kind of special talent. Talent was highly-regarded. It was part of their religion because they were Wesleyans.

"Followers of John Wesley were the founders of the Methodist Church and their prime concern was education and industry. It was a sin to be lazy. They believed that combining education and hard work was the answer to all the world's problems. They probably weren't too far wrong.

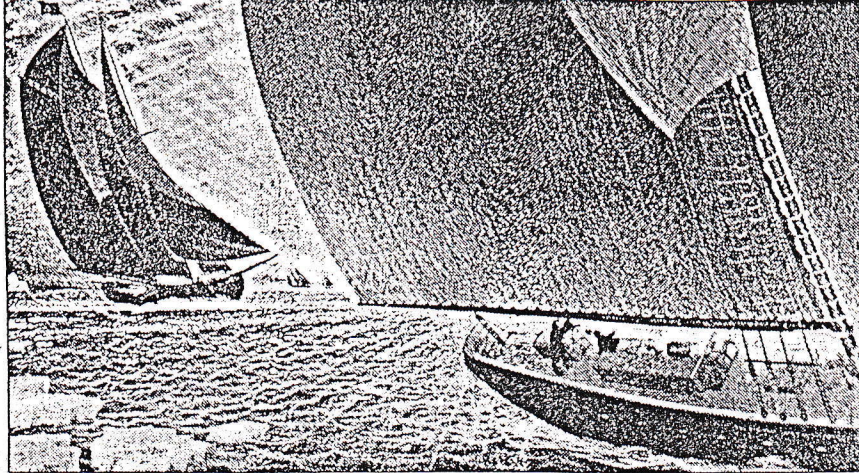
Phobic

"So anyone with a talent — wasn't nurtured."

In truth, Blackwood's artistic nurturing probably wouldn't have happened in very many villages, towns, or cities in the Canada of the 1940s. He came to realize the specialness of his upbringing after he confronted the artistic phobias of big city folk.

"I remember after I graduated from (Toronto's Ontario College of Art in 1963), I was offered a job one day a week teaching at a private boys school. Most of the parents were doctors and lawyers — well-educated people — and they were terrified of their children becoming involved in music, writing, any kind of sculpture or painting. They wanted their children to become doctors and lawyers and businessmen. They actively discouraged any sort of artistic interest by their children.

"So (here I was) coming from a community that might be considered backward to Toronto,



Detail from *Outward bound for the Labrador* (1985), a print by David Blackwood.

Spirituality and the sea

Newfoundland nurtured the artist in David Blackwood

having a high regard for the arts, for creativity."

Blackwood comes to metro this weekend from his Port Hope, Ont. home to open an exhibition at the Mount Saint Vincent University Art Gallery called *The Art of David Blackwood — A Survey of Prints 1980-90*. The exhibition consists of 27 large-scale dramatic etchings that speak of life in Newfoundland and its intimate connection with the sea.

To gain a better understanding of Blackwood's work, it helps to hear him talking about that life.

"I was growing up in an isolated fishing community which really wasn't connected to the outside world until '57 or '58," he says. "(Wesleyville) was the Lunenburg of Newfoundland. It had 63 two-masted schooners with all the support industry: sail-making, blacksmiths, that sort of thing. There was a family in the community with the name of Brenton, and they were master sail-makers (for generations)."

The schooners plied the waters off the coast of Labrador for

cod — an industry quite separate from the inshore cod fishery employing most of the workers in Newfoundland's coastal villages.

"The schooners went out in early June and came back around the middle of July," Blackwood says. His voice takes on a distant timbre, as he summons historical memories — and the memories of youth.

"The interesting thing about that voyage is that it was made under sail until 1930, and they navigated around the arctic ice which would have been drifting south around that time.

"I often wonder how they managed to do it, without (engines), without radar, encountering these enormous ice fields, which would be a problem — and then you would have these massive icebergs in the fields. Considering the frequency of wind and fog along that coast, it was quite remarkable."

Energy wasn't only confined to the fishing and sealing industries. A strong sense of spirituality bound people to the sea, and to each other.

"It was a very rich atmos-

phere," Blackwood says. "The people developed their own traditions and folklore. Storytelling was very important. Of course, we had radio, and people would listen to it. But we also had very traditional methods of storytelling."

"That influenced me. I guess I just continued on in a way. The work I do is very narrative. It doesn't try to be; that's the natural evolution and development."

Blackwood's work speaks about the environment, about greed, about the communion of living things and their surroundings, and maybe about a sense of loss — even as whole communities in Newfoundland are dying.

"If you visited (Wesleyville) today, you wouldn't recognize it," he says of the community where many of his family members still live, and Blackwood keeps a studio — which he and other Canadian artists use.

He points to the sealing industry, which once employed 80,000 Newfoundlanders, and to the recent demise of the cod fishery.

"If (the sealing industry) had gone on the way it started out,

there would have been no problem. It's very much like the cod fishery ... which has been ruined by industrialization. It's all about greed. There's just not enough (fish) out there to take, profit being the motivating factor.

"The big companies have ruined it for small fishermen. Newfoundland is getting ready to celebrate 500 years of (European) settlement, and that settlement depended for 500 years on the cod fish. It could have gone on indefinitely if it was managed properly. If there was conservation.

"There was a conservation movement about 50 years ago, with fishermen figuring out how best to manage their resources. But big industry stepped in."

Blackwood's paintings harken back to simpler times. They are incredibly detailed, but he isn't fired by a devotion toward portraying the world as it is, or how it was.

"I'm not a realist, and I'm really not too keen on realism, so the word expressionism might be a better way to describe (my work)," he says. "Although there's a lot of detail in the work, I'm not that interested in detail."

"It's not rendered in the way that someone like Alex Colville would. One is more concerned with the feeling of the work than the way it looks.

Personal expression

"Motivation is also a factor. Why would you do this? You don't do it just for the sake of doing it, you do it because you're strongly motivated. You may have 15 ideas and you choose the one you feel most strongly about.

"There's one piece in the exhibition of a kite floating over a village down below, and it's a portrait of the town where I was born, with my grandmother's house, my parent's house. It's a birdseye-view.

"All of these pieces are personal."

The Art of David Blackwood opens today, and runs through July 11 at the Mount Saint Vincent University Art Gallery. Blackwood will give a talk on his work at 3:30 p.m.

Running concurrently in the upstairs gallery is the Canadian landscape painting of Korean-born artist Suk Kang.

Fruit wines: Nova Scotia wineries tap into

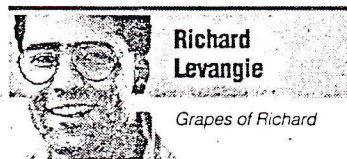
IT'S NOT well-known, but Saul also radically altered his opinion of fruit wines while travelling the road to Damascus. The Christianity thing just got bigger media play.

Two thousand years later, this humble wine scribe was similarly converted, on the road to Bellevue. At least, I think it was the road to Bellevue, since the cities around Seattle all look alike.

The Paul Thomas Winery is a curiosity. Besides redoubtable Cabernet, Riesling and Chardonnay, this warehouse-like operation makes Bartlett Pear, Raspberry and Rhubarb wines. Other wine writers had proclaimed their virtue, so I made the trek to buy a bottle or two.

Sadly, the Rhubarb wine was sold out. But the Bartlett Pear and Raspberry wines — white and red — sold for \$7.50 (US). They looked inviting — with stylish labels — and I found myself reconsidering my grape-only bias.

The Bartlett Pear white was delicious — dry, but with rich, creamy flavors and surprising complexity. It tasted better than most grape wines.



Richard Levangie

Grapes of Richard

The Raspberry wine betrayed its parentage, but was none-the-worse for it: pure raspberry essence, just off-dry, tart, well-balanced.

Impressive wines. The Bellevue conversion was complete: I truly believed quality wines could be made with fruit.

Nova Scotia lawmakers will enact cottage winery legislation — paving the way for fruit wineries — in the near future. (This is unrelated to the Farm Winery Policy, discussed last week.) So a promotional tasting was held at the Kentville Agricultural Research Station last week, to demonstrate fruit wines' potential. It featured a few local products and many more culled from successful fruit wineries in the New England States and beyond.

It proved fascinating. Wines made from fruit — pears, peaches, raspberries, blueberries, blackberries and more — offer variety, and the Nova Scotia wine industry will be more interesting when the wines hit the market.

Here's the lowdown on the better ones:

- Hoodsport Gooseberry (Washington) — sharp, tart, woody odor, but it tastes better than it smells: round, hints of sweetness and bitterness. A tad artificial, but similar to good Sauvignon Blanc in style and texture.
- Nashoba Dry Pear (Mass.) — soft, aromatic, pear drop nose. Nice bite of tartness, smooth oaky flavors, long finish. Almost like a mellow Chardonnay.
- Nashoba Gravenstein (Mass.) — a fairly subtle wine, with apple and pear flavors, and decent balance between fruit and oak.
- Nashoba Winemakers Reserve Blueberry (Mass.) — deep, purplish hue, with all kinds of spicy American oak on the nose, and soft berry and spice flavors. A very good red.
- Nashoba Raspberry (Mass.) — rasp-

berry es derfully post-pra

- Bartlett mak cious re rants, a oaky, w eye-ope
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Life in a Newfoundland Outport • the Prints of David Blackwood •

An Artists For Kids Classroom Program

Developed by Valerie Batyi, Yolande Martinello, Margaret Bowyer-Smyth • Edited by Bill MacDonald

© North Vancouver School District, 1998

"For David Blackwood, the Labrador and the Schooner, the Flora S. Nickerson were always tied together. The image of her, newly outfitted and ready for spring, heading bravely for Labrador and then the fall, sails worn, the look of a hard summer's voyage upon her, sliding back into home port. The boat's return would always be a sighting. Not the modern age's whistle, the engine running full; instead, it was the sight of sails full and white against the clouds, the look of a bone curve of wave in the teeth of the prow that brought the Flora S. Nickerson home. The arrival was for eyes, not the ears. Sitting perched on a rock, leaning against the earth David would watch the boat, crisp against the day and dream of a time when he would head to the Labrador."

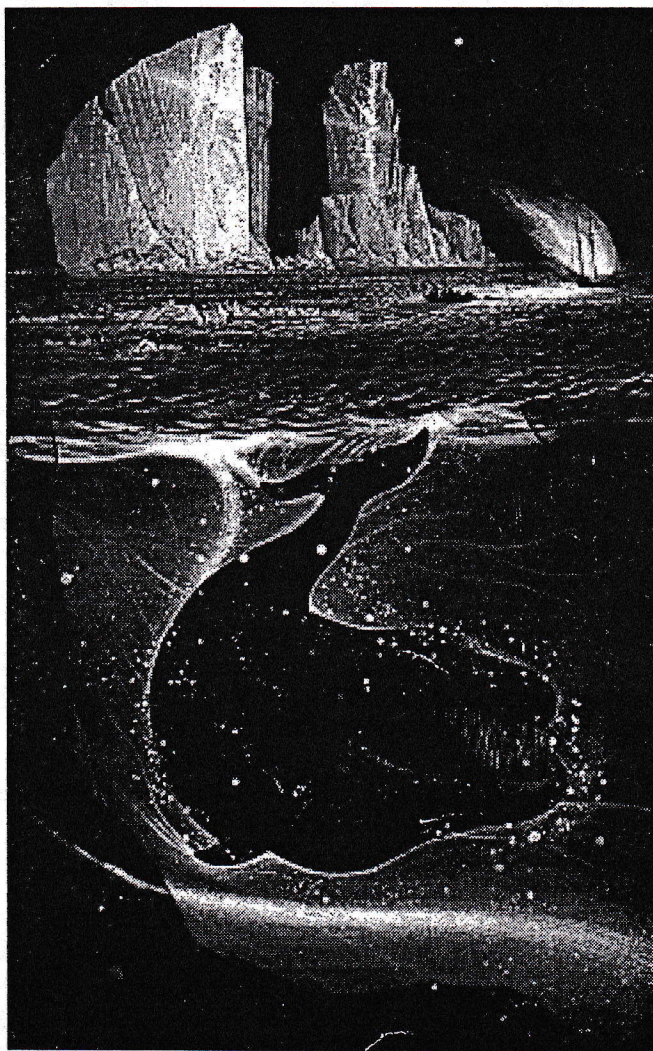
William Glough from "The Art of David Blackwood"

This statement describes the essence and prime motivation for David Blackwood's art. The influences on his life as a child has provided a rich repertoire of imagery that he has translated into prints over the years. The land, the people and the sea were invariably intertwined in a relationship of struggle, hope and survival in the outport of Wesleyville, Newfoundland, the place David Blackwood grew up.

While primarily narrative in nature, Blackwood's imagery is a lyrical, carefully crafted dichotomy of forces both in nature and visual form. It will be a challenge for students to look and contemplate just how David has toyed with these elements in each print they see.

The 3 integrated units presented in the Follow-up instructional resource explore different aspects of his art and have been designed to be integrated with social studies, science and language arts areas in the curriculum. While intended as an intermediate level resource (*Grades 4-8*), the activities can be extended easily to both primary and secondary levels of instruction. Each unit is distinct and is intended to be taught consecutively in 4-6 art periods with numerous possible extensions to enrich learning experiences. There are three necessary components to effective utilization of this resource:

1. Completion of Pre-visit activities
2. Viewing the David Blackwood Prints Exhibition
3. Engaging the classroom Follow-up activities



Fire Down on the Labrador, 1980

Resources you will need:

- *Fire Down on the Labrador* poster print reproduction
- *Wreck of the Nickerson* print brochure and biography for each student in your class

Auxiliary Resources:

- *David Blackwood* NFB video 1976 (28 minutes) Nominated for an Academy Award. Available from the LMCC #A00-143
- *The Art of David Blackwood* by William Glough. McGraw Hill Ryerson Limited, Toronto, 1988.
- *Wake of the Great Sealers* by Farley Mowat. Atlantic, Little Brown, Boston/Toronto, 1973.

David Blackwood

Prints • 1980-1990

Pre-Visit Activity 45 minutes

Before visiting the exhibition it will be important to provide learners with a basic understanding of the artist, the processes he uses to create his prints and preliminary skills for their viewing research.

Objectives

Students will:

- gain a basic understanding of what an original print is
- learn about the life of David Blackwood
- be acquainted with the style of the artist
- learn to read various aspects of the imagery of *Fire Down on the Labrador* and the *Wreck of the Nickerson*

Vocabulary

original print, etching, edition, copper plate, printing press, line, rhythm, contrast, balance, focal point, chiar-oscuro, realism.

Respond and Reflect

Take a few minutes to look carefully at all parts of the poster reproduction of *Fire Down on the Labrador*.

- List all of the things you see. Have students look at the things they recognize first eg. whale, iceberg etc. and move the discussion to design aspects such as colour, line, shape etc.
- What is happening in the image? Discuss the two worlds that are shown. Do you think these separate worlds ever meet? Is there one focal point or place the artist wants us to see?
- Read the story(s) that is being told by the image. Discuss students' interpretations. What is the plot? How does the setting influence the outcome? Is there a moral or lesson to be learned by the story?
- What is the mood depicted in the work? How has the artist used his design skills to show us this? Do you see movement? Point out how the artist has composed the image using counterclockwise movement or rhythm.
- Is contrast an important element in the work? Why? Chiar-oscuro is a term used to describe the dramatic effects created by the use of light and dark. Discuss how and why David Blackwood has manipulated this in his art.
- Is this work abstract, realistic or some other style? Discuss their responses.

Learn About the Artist

Distribute the *Wreck of the Nickerson* brochures to each student and have them read the biographical sketch on the back. Discuss important parts of his life and how this has influenced the art he has created. If time permits, compare and contrast the *Wreck of the Nickerson* with *Fire Down on the Labrador*.



Wreck of the Nickerson, 1993

Learn About Original Prints

Explain to students that all of the art work they are going to see in the exhibition are original prints. A print refers to art work that is a multiple created by a number of processes such as silkscreen, etching, lithography or woodcut. Each of the prints in the David Blackwood show are etchings that are created on a copper plate the help of a printing press. Students will learn about the process of etching during their visit to the show. Prints are usually made into editions and are signed in a manner that shows us how many multiples have been created. Editions are acknowledged by a fraction shown on the bottom of the print eg. 5/75. The artist also titles and dates his work on the bottom under the printed image.

Students need to understand that original prints are not copies of another image such as a painting, but that the idea has been developed exclusively for the print edition. Prints that are copies of other art are called reproductions. Eg. the poster is a reproduction of the original print.

On A Gray Day

Studies of Shade and Value

by Yolande Martinello

Seymour Heights Elementary School

Introduction

In this set of lessons for primary/intermediate students, the focus for examining David Blackwood's work is weather and shades of gray. Students in B.C. are well acquainted with gray weather, particularly in the winter and early spring, but rarely notice the variety in the shade or value of that gray. By the middle elementary grades, students have had many experiences and opportunities to examine weather closely both in their everyday lives and as curriculum content in science. Actually studying the gray of the sky and the sea gives students an awareness of value which they might otherwise not gain.

"The region is very flat and barren, the dominating features are the sea and the sky. In winter you feel this even more, all shades of grey, and black and white. That's the big influence." David Blackwood

Exploring Value

Value refers to the lightness or darkness of gray or a colour. The highest or lightest value would be pure white. The lowest or darkest value would be pure black. When placed side by side, pure black and pure white give the greatest contrast possible. When mixed in different amounts, they dull one another and produce an infinite number of grays. Experimenting with black and white gives children a chance to learn how to mix and how to make colours lighter and darker. They can use dark and light colors to suggest a particular mood, weather condition or time of day.

The following activities will be useful in orienting the students to the theme of weather in our community and will create a mindset for the visit to the gallery where they will see etchings portraying community life in Wesleyville, Newfoundland with it's often harsh and extreme weather conditions.

- Have the students chart local weather over a period of days or weeks.
- Brainstorm all types of weather.
- Watch newspaper for photos of EXTREME weather conditions around the world.
- Research one specific type of extreme weather such as hurricanes or blizzards and report orally on how it occurs.

Lesson One

It's Never Black and White

Objectives

Making a value chart using only black and white allows children to mix a variety of values of gray and see that varying proportions can make a big difference. They will soon discover the power of black and it is important to allow some talk time to discuss effective uses of black. Help them realize how sparingly they should use black in their work. It is easy to add more black to make something darker, but much more difficult to make a colour lighter.

Students will:

- understand how to mix a variety of shades of gray
- learn the power of black as a shade
- create a weather painting

Vocabulary

value, contrast, dull, mix, power, dark, light, load, streaks



Uncle Cluny's Kite over Wesleyville, 1989

Materials/Resources

black and white tempera paint, two hoghair brushes per child (use a very small brush for the black) 6 x12" manila tag, (water buckets) water is not needed until clean-up, paper towels
Print Reference: *Uncle Cuny's Kite Over Wesleyville*

Respond and Reflect

At the beginning of this lesson students should be given an opportunity to closely examine and discuss the print. The following question can act as a starting point for the discussion, but by no means should be considered complete. Allow the students to take each question as far as possible before moving on.

- What do you see in this print?
- Where is this event taking place?
- What else can you tell me about the print?
- Why do you think the artist only used black, white and gray?
- Which seems stronger, black or white?
- How does it make you feel? Why?

After responding to the work, read some of the biographical notes on David Blackwood and discuss what effects aspects of his life may have had on him imagery.

Creating a Value Chart

Tell the students that they will work on making as many grays as they can. Have them place their paper horizontally on their desk. Load the large paintbrush with white paint and paint a blob at the far right. Leave the rest of the white paint on the brush. Using the small brush, place a tiny dab of black paint on the paper next to the white blob. Using the white paint brush, mix the black paint with the white paint that is still on your brush. Mix until you have a solid light gray without streaks. Leave the light gray paint on the brush. Add a new dab of black next to the light gray and repeat mixing. Continue in this manner until the students have many different grays. End with a blob of black.

Assessment/Evaluation

After clean-up, have the students compare their charts. Do they have the same grays? Why or why not? If time permits have students cut up their chart into separate pieces and create a class value chart by sorting the shades of gray from the highest value (white) to the lowest value (black). Students could also create a composition by cutting their pieces into interesting shapes and after moving them around to achieve a pleasing arrangement, pasting them to brightly coloured construction paper.

Lesson Two

It's Raining, It's Pouring

Objectives

Using a chart is a quick way to help children focus on one idea at a time. A weather chart opens up on many possibilities for thinking about, and painting, many types of weather and movement using simple lines.

Students will:

- create a weather chart
- relate lines to weather conditions
- use brushstrokes to simulate weather conditions

Vocabulary

movement, harsh, palette, weather conditions, impression, brushstroke.

Materials/Resources

Black tempera paint, medium hoghair flat paint brush for each student (size 7 round works well) newsprint folded into sixteen rectangles, Plainfield Plus paper (Central stores # 3401-0330)
Copy of this chart:

6-sided snowflake	gentle snow	blizzard	hail
icicles	gentle breeze	strong wind	tornado
clouds	falling leaves	fog	thunder and lightning
close-up of raindrops	rainstorm	sun from behind clouds	very hot sun

Respond and Reflect

After looking at several of the Blackwood prints that show the harsh weather in Wesleyville, discuss how David made the viewer aware of the weather, using a limited palette (black, white, gray). How does David Blackwood show wind in the print: *Uncle Cuny's Kite Over Wesleyville*? Describe the lines he uses to show bright sunshine. How does he show the sun coming from behind clouds? What time of year is it in the print? How do you know this?

Creating the Weather Chart

Hand out the idea chart. Have the students think about the conditions in each box. They should try to visualize the weather. Then paint, using as few lines as possible, their own impression of the weather condition.

Assessment/Evaluation

Have the students share their ideas and compare their interpretations. After completing a weather chart, they are ready to combine a few of their ideas into a painting about a particular type of weather. These can be simple black on white paintings and are usually completed quickly. Display and discuss the way the weather is portrayed in each piece.



March Ice Raft, 1981

Lesson Three

A Blustery Day

Vocabulary

images, mood, silhouette, overlap, visualizing, impression, interpretation, brushstroke

Objectives

Paintings with many dark and light values of gray make us think of night or the seasons fall and winter. The following activity is an effective way to practise painting skies and using values of gray. The sky and weather are common science themes and this activity allows some cross curricular integration.

Students will:

- create a weather painting
- depict mood with shades of gray
- use peer discussion to read each others work

Materials/Resources

black and white tempera paint, 12 x 18" gray construction paper, #4 & 6 hoghair brushes, #4&6 Squirrel hair brushes, water buckets, paper towels, a variety of Blackwood reproductions showing cloudy skies, A cloud chart (*if available*)

Respond and Reflect

Look at a variety of prints in which clouds are prominent. Have the students discuss the differences in shape and value in clouds. Guide them with some information about cloud types:

- Cirrus clouds are found high in the sky and are very wispy
- Cumulus clouds are puffy and white, are found in the middle sky, and are always changing shape
- Stratus clouds are low in the sky, make wide bands of gray and white and warn of snow or rain.

Do you think David Blackwood created his sky images from his mind or from observation? Describe the lines of the clouds in the print. Can you imagine any images in the cloud shapes? What kind of mood is created by the sky? What type of weather do the clouds suggest? How does he create the mood? Does David Blackwood use more high value grays (light) or low value grays (dark)? Which are more powerful, high or deep value grays? Why?

Creating Art Activity

Using black paint have students create a silhouette at the very bottom of the paper. Suggest a landscape or a city skyline. It could include buildings, people, animals, trees, fences etc. Sketch in the outline of the cloud shapes. Make sure the students spread their sky from edge to edge and encourage them to overlap the clouds shapes. Using white and black paint, fill in the sky and clouds using many values of gray ranging from light to dark. Encourage students to leave some areas of pure white and pure black to create contrast. The students will get a more effective look if they work from light to dark starting at the top of the paper.

Assessment/Evaluation

Display the work of the students and discuss how weather, mood and time of day have been established or suggested by the students use of a variety of values of gray.

It's All in the Story

by Margaret Bowyer-Smyth

Artists For Kids Gallery, Leo Marshall Curriculum Centre

Introduction

The focus of these lessons for intermediate/secondary students is to becoming knowledgeable about David Blackwood's community in Newfoundland through the study of his etchings. David Blackwood is a storyteller who uses etched images instead of words to tell his stories. His pictures are filled with the details of life in the fishing village of Wesleyville, Newfoundland.

Lesson One

A Once Told Tale

Objectives

Students will:

- learn about etching
- analyze an image *Fire Down on the Labrador* for visual information
- use felt pens on finger painting paper to produce a free flowing line drawing
- experiment with a white line on black paper
- create an etching type activity

Vocabulary

narrative, contrast, line, etching, heritage

What is an etching?

"A technique in which a metal plate is incised by acid through needle thin scratches in a waxed coating. It is inked and printed on paper."

Discuss the etching process with students. What do they remember about etching from their Gallery visit? Many of the old masters did etchings in the 1500's. Durer and Hogarth were the first, but with Rembrandt and Goya etching became an art form. Have students research these artists and present their findings to the class.

Materials/Resources

David Blackwood NFB video LMCC #A00-143 (28 minutes) *Fire Down on the Labrador*. Photocopy and enlarge a class set of the image (see page 1 of this unit), finger painting paper a (one) dark coloured felt pen.

Respond and Reflect

Divide the class into pairs and give each pair a copy of *Fire Down on the Labrador*. Have students examine the etching print. The students will then write the story of the print scene in the etching. The story should consist of two parts. Discuss what is happening in the top 1/2 of the page (*the burning of the fishing boat*). What is happening in the lower 2/3 of the page? Discuss the contrast of the whales in their natural environment to man in trouble. Save the whale. Ecology, etc. The story could be written in pairs or as a class chart story. Perhaps the story could start: One dark night.....

Creating Art Activity #1

A strong oral narrative tradition taught the values of human life in Newfoundland. These traditions were handed down from one generation to the next. David Blackwood says his work "has to do with people, and it has to do with place, and it has to do with environment." Each of David Blackwood's images are part of a story.

Find an interesting newspaper story. Here are two examples from a recent newspaper.

Turbulence: Tokyo- "A United Airlines jumbo jet with 393 people aboard hit massive air turbulence over the Pacific on Sunday night. Passengers and serving carts were flung to the ceiling as the plane dived 300 metres when it flew into the turbulence at 10,000 metres."

The Ice Storm: Ottawa- "In Ottawa, the city declared a state of emergency after four days of icy rain knocked down power lines, coated roads and trees, and forced the city's airport to cancel most flights."

Choose an interesting story, one of the above, or any other appropriate story. Have students do a line drawing of the story using a dark felt pen on the finger painting paper. Felt pens slide very easily on the shiny finger painting paper. This gives a very free, loose quality to the drawing. Brainstorm with the students as to how they might develop their image. Encourage interesting detail in the drawing. Encourage full use of the page.

Creating Art Activity #2

Materials/Resources Black construction paper, white black-board chalk, 10x12" pulp board, white wax crayon, a thickish black paint mixture: 1 part India Ink to 1 part black paint and 2 tbsp. dish washing detergent. Several sharp drawing tools (e.g. nails-different sizes, pins, scissors, compass, etc.)

Have students prepare the etching surface. This is done by first putting a liberal coating of white wax crayon on the pulp board. Encourage students to press hard, a thick layer of white wax crayon makes for a more successful finished product. The board is then painted on top of the white wax surface with the thick black paint-India Ink mixture. Let the board dry. The board must be completely dry before it can be drawn on. Student have prepared a scraperboard surface on which they will do their finished drawing.

Creating Art Activity #2 continued

Have the students do their first or practice drawing on the black construction paper with the white blackboard chalk. This gives them the experience of the white line, a technique often used by artists when they illustrate with scraperboard.

The subject here could be one of the suggested stories or perhaps an under sea theme. This is a practice draft drawing in preparation for both activities. Once the scraperboard is dry, students are ready to produce their final drawing. Students should be encouraged to put detail in the drawing and to use the whole space. A variety of tools will produce a variety of

lines-some thick, others thin. Encourage students to cross hatch to use dotted lines, curvy lines, ragged lines, etc. Students should be encouraged to work carefully and thoughtfully as lines can not be erased.

Assessment/Evaluation

Exhibit student drawings with the Blackwood print and poster in a place of honor in the school or classroom. Discuss how students depicted their story and how they used different kinds of lines to express a mood or feeling in their work.

Lesson Two

Off the Cuff

Introduction

"The detail of this world, the way a created object could stand for and tell us all about the owner of that object, lends power to the print, Uncle Sam Kelloway. Blackwood tells us about Uncle Sam, through the print of his cuffs, or mitts. The design of diamonds with the little arrow shapes holds shades of windows, of paint that keeps the devil from a fishing shed; the way the fingers are planned, show the way nets must be handled, the worn wood of the cutting table where the mitts are placed is vital; the way the mitts are arranged tells us about the person who placed them there. Without ever having seen Uncle Sam, we know about him and his life."

From *The Art of David Blackwood* by William Gough

Objectives

Students will:

- analyze and research the image Uncle Sam Kelloway
- create a line drawing of a piece of clothing - Cuffs
- explore textures, lines and patterns

Vocabulary

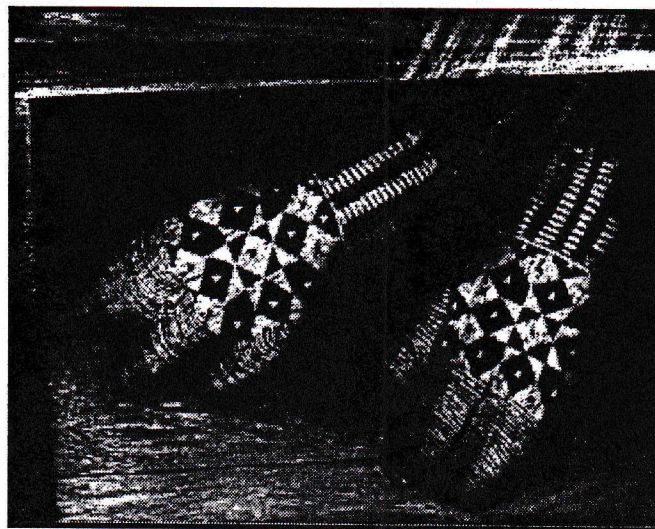
cuffs, etching, texture, line, form, contrast, imagination

Materials/Resources

white cartridge drawing paper, India Ink and pens or black felt tip pens, Pentel rolling ball etc. Articles of clothing: shoes, old boots, joggers, jeans, jackets, hats, earmuffs, etc.

Respond and Reflect

What do you see in this etching? What is an etching? Have you ever seen mitts like these? Who would wear mitts like these? What colours do you see? If you could touch the mitts, how would they feel? Outside/inside. Why do you think so? Who do you think made these mitts? Describe the lines the artist uses (*straight, curved, thick, thin short, cross-hatched, etc.*) What techniques has the artist used to make the mitts look real and interesting? Do you think the artist did this etching quickly? Why? Who do you think owns these mitts? Describe the person. Was this person important? How does this picture make you feel after you have looked at it for a few minutes?



Uncle Sam Kelloway, 1983

Creating Art Activity

Warm up Exercises Set up the class room with one desk in the center (place the object to be drawn on the center desk) form a circle around the center desk with the remaining desks. Have students do a series of 3 minute drawings (suggested about 4-5). Students will move around a quarter of the circle after each drawing. This gives the student artist a chance to observe the still life from different angles. When the class becomes familiar with the subject, they are ready to do a detailed black and white drawing giving attention to:

- line-different kinds of lines (*short, long, crosshatch, light, dark, thick, thin, etc.*)
- form-fill the whole space background-make it interesting
- imagination-make us wonder about the owner of the item being drawn

Assessment/Evaluation

Exhibit student drawings with some of Blackwood's prints and poster in your school. Discuss work with students. Ask- Who do you think owns these clothes? Describe the person.

Lesson Three

Mum's the Word

Introduction

Creating Art from Literature. Mummering is an old Newfoundland custom that was brought to Canada in the early 1800's from England and Ireland. After Christmas, work was set aside and mummering, a type of merrymaking, took place. When dark, neighbours and friends dressed in outlandish disguises would appear at your door. It was a guessing game, if you guessed correctly who they were, they took off their masks and stayed for a drink and a piece of fruitcake. After a short visit the mummers were out the door and off to the next house. Can you recall the Blackwood etchings that had mummers in them?

Mummer Family at the Door

Pound Cove Mummers crossing Cold Harbour Pond

Materials/Resources

felt pens (*assorted colours*), finger painting paper

Vocabulary

mummering, plankering 'er down (*dancing wildly*), line

Objectives

Students will:

- read about mummering
- do a line drawing of a mummering group that might come to their house.

Respond and Reflect

Read : *The Girl from Away* by Claire Mowat

Key Porter Books , 1992

(*available from the West Vancouver Library*)

A story of a girl sent to Newfoundland to spend Christmas with her aunt, uncle and two cousins in the small fishing village of Anderson's Arm. Here she learns first-hand about Newfoundland's traditions and community life.

The Mummer's Song by Bud Davidge/Ian Wallace
Douglas & McIntyre 1993

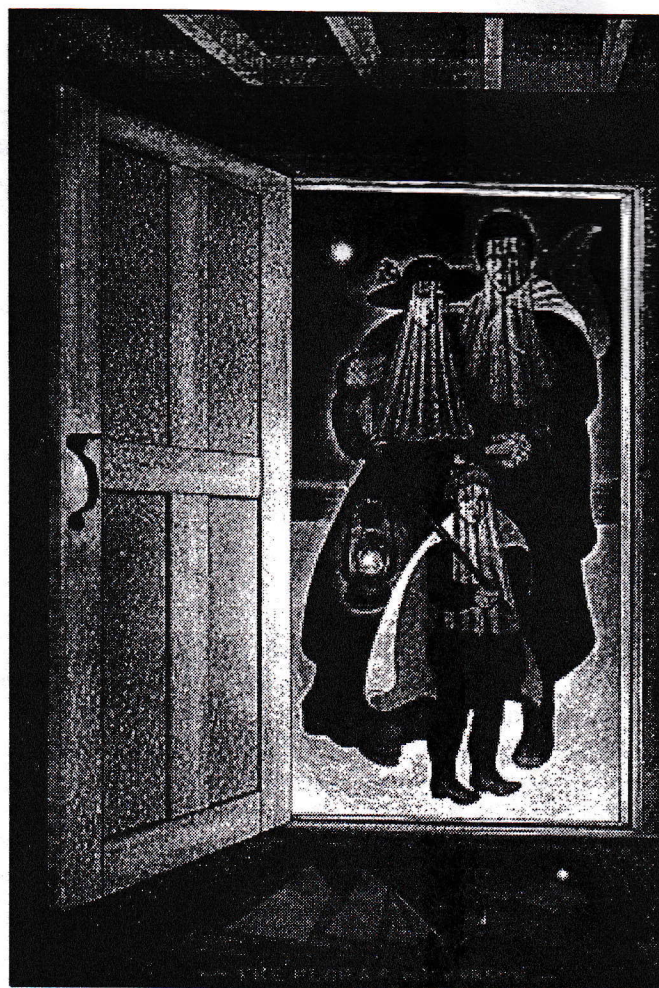
(*also available from the West Vancouver Library*)

Creating Art Activity

After reading these 2 books and discussing the custom of mummering with the class, have the student artists draw what they might see if they were to open the door between December 26 and January 6 to a group of neighbours in outlandish disguises. Using bright colored juicy, felt pens on finger painting paper needs very little instruction. The felts flow easily over the slippery paper, colours remain vivid, a good media for this subject.

Assessment/Evaluation

Display students work and discuss the similarities and difference of our Halloween custom to Newfoundland's Christmas mummering.



Mummer Family at the Door, 1985

Enrichment Extensions

Read: *Down* by Jim Long's Stage Rhymes for Children and
Young Fish by Al Pittman/Pam Hall

Have students create a line drawing of an undersea scene that includes half (8 or more) of the following undersea characters from this delightful book. *Rodney Cod, Sod Squid, Sam Sculpin, Zoro Swordfish, Rose Rosefish, Roger Razorfish, etc.*

Read: *Landwash Days* by Tom Dawe Newfound Book
Publishers 1980 (*West Vancouver Library*)

A book of Newfoundland Folklore, sketches and verse for youngsters or From On a Wing and Wish by Al Pittman/Veselina Tomova,
Breakwater Books 1992

This poem about Sally Seagull provides images that would delight primary aged children and is good poem to illustrate:

Sally Seagull's fondest wish was to have a meal that wasn't fish. At night asleep she'd dream of things Like hot dogs, french fries, onion rings. She'd dream of pizzas and donairs. Of lemon pies and rich eclairs. By dreaming she'd fulfill her wish And feast on every food but fish. Alas, poor Sally, by and by, Had to dream that she could fly.

Sally Seagull the American Herring Gull (Bluey) is a coastal inhabitant of Newfoundland and Labrador. Have students illustrate this poem or one of the other delightful verses in this book.

Telling Your Story

by Valerie Batyi

Cleveland Elementary School

Introduction

Throughout David Blackwood's artwork in the exhibition you saw the repetition of specific themes. These thematic images reflect the major influences of Newfoundland life: the dominant landscape with its continual grey atmospheric conditions. The people of the community, as an entity or as individuals. And the connection to the sea as a source of life and death.

Any or all of these themes are recognized within the visual imagery of Blackwood's artwork, however, his work includes another element beyond the visual that also represents an aspect of Newfoundland life: It is the tradition of story telling.

"there's a very rich-it's incredible actually-resource there. And it has to do with people, and it has to do with place, and it has to do with environment."

Lesson One

Finding a Story

Objectives

Students will:

- use the image *The Wreck of the Nickerson* to write an imaginary newspaper account of the accident
- be involved in fact finding research through observation

Warm-up activity: Collect articles and photographs from the newspaper that report on accidents, natural disaster, etc. (*Students may be involved in this aspect of the lesson but teachers may prefer to collect their own examples in order to have control over articles containing excess violence or other material inappropriate for their grade level*) Consider the photograph as the midpoint in a sequence of events. Discuss possibilities of what occurred before and after the accident. What events led up to the accident and how did people respond after the accident? Read the articles noting what facts were given. Relate to: who, what, where, when and why.

Materials/Resources

Wreck of the Nickerson image. Prepared class set of 11x17 paper with the Wreck of the Nickerson image shrunk and photocopied in the corner (approx. 4x6). Divide the rest of the paper into lined columns to give the appearance of a newspaper. Prepared class set of 8x10 paper divided into three equal parts with the headings beginning, middle and end.

Respond and Reflect

Creating the Article: As a class develop a venn diagram to record the facts as they appear in the image. Once the 'facts' have been discussed have the students use 8x10 paper to develop their ideas for a beginning and end for their stories. The middle of the story should reflect the 'facts' that were discussed previously as a class.

Discuss possibilities for the beginning: sabotage, human error, etc. Discuss possibilities for the ending: Does everyone in the life boat survive? Are there other life boats outside of the borders to the picture? What part do the whales play? Is it a happy ending or a sad one? Use the writing process to develop the story and record the final copy on 11x17" paper after editing is complete.

Extension Activities

Older students in schools that have the technical support can scan the image onto their computer and word process the final story using a program that has a column format (*Clarisworks 3 or 4*). Personalize your article with a "By Line". Photocopy (or scan) students i.d. photo and include alongside of their name and column title.

Include a date on your newspaper page. Consider the year as well as the time of year this historic account actually happened. The Nickerson was a sealing vessel. Read about the seal hunt in the book *Wake of the Great Sealers* by Farley Mowat and David Blackwood. Give your newspaper a name that reflects a Newfoundland location. Design a logo to reflect the name. Create an advertisement for your newspaper page. What type of merchandise would be for sale in this part of the country and during this era?

Assessment/Evaluation

Research the actual "Nickerson" accident. How does it compare with your imaginary story?



Wesleyville, in Bonavista Bay. The Home of Famous Seal-Killers. Archival photo circa 1907

Lesson Two

From a Different Perspective*

**the environment people live in dictates much of what happens in their lives*

Objectives

Students will:

- use *Uncle Cluny's Kite over Wesleyville* as a starting point to researching their own communities
- create a birds eye view image of their community
- create a watercolour collage painting

This is not a technical lesson in perspective, however, through this activity older students may begin to see how perspective works and they should be encouraged to follow the basic concepts of perspective. (see *Discover Art 6 for more information on perspective*). Most students will have a combination of views within the image i.e. looking straight down, frontal view (*many artists strive for this naive effect that is natural in children's artwork!*)

Vocabulary

community, environment, elements, viewpoint/perspective, horizon.

Materials/Resources

Aerial photographs of Vancouver (*aerial photos of farmland or other geographical environments are helpful comparisons as well*) and or postcards from the top of Grouse Mountain. A street map of your community (*District 44 school boundaries maps work well*).

Images of things that fly: hot air balloons, hang-gliders, eagles, airplanes, etc. Watercolour paper 12x16". Cartridge paper if you want to limit colour application to crayon, pencil crayon or felt pen. 5x8" pieces of drawing paper or magazines to cut flying images from. Water colour paints and brushes (*a variety of sizes*) Felt pens.

Respond and Reflect

Recall the image *Uncle Cluny's Kite over Wesleyville* (see page 3). Define and list as many of the elements in the picture as possible. Determine where the viewer is to be able to see this view of Wesleyville. Because he is extremely familiar with his community David Blackwood could have developed this viewpoint by combining his knowledge and imagination. There are other ways to achieve this aerial perspective; see how many you can list. Don't forget that when you use your imagination you don't have to stay human! Look at a map of your community and mark out a section of approx. two square kilometres. Identify and list as many elements as possible within that area.

Imagine going up the Grouse Mountain Skyride or standing on the top of one of the North Shore mountains. What features do you see beyond the ones you listed when looking at the map? (*you may want to share actual aerial photographs after your brainstorming to reinforce and or illustrate elements they may have missed*). Group the elements under headings of sky, water and land. What is the same and what is different about the community of Wesleyville and your community? What is the same and what is different about the environment of Wesleyville and your community's environment?

Creating Art Activity

Students first need to decide what type of flying object they want to include in their picture. This image can be drawn by hand or cut from a magazine. (*it should measure approx. 5x7"*) Colour the flying image with felt pens or water colour pencil crayons. Save image. Have students list the elements they want to include in their aerial community view. Refer to your previous headings of sky, water and land. Encourage the use of few objects in the sky as your flying object will eventually be situated there. You may, as well, want to put a minimum or maximum number on the number of elements on the land and sea so students are not overwhelmed and they have a framework to work within. Use man-made as well as natural objects in the water and on the land.

Discuss the term horizon as the point where the sky meets the land or water (*or perhaps both if there are islands in the distance*) Demonstrate the placement of a horizon line approx. half-way down your water colour paper. The paper can be horizontal or vertical. Have students lightly pencil in cloud shapes, land masses, forested areas, rivers, bridges, houses, skyscrapers, islands, freighters, etc.

All students should start by painting the sky and then move to large masses near the bottom of the picture to allow the sky to dry before working into the clouds, water or other areas that border the sky. Encourage the students to take their time painting or plan to do the painting in two or three sessions. Water colours can become disappointingly muddy if rushed! Small details can be added in after the main picture is dry with a dry brush technique or felt pen.

Position your flying object in the sky and affix with white glue. Make sure to try a variety of placements and encourage students to let the flying object hang off of the main picture. It can be cropped or mounted to look like it is flying right out of the scene.

Extension Activities

Try creating artwork from other points of view. i.e. an insect's eye-view of the world or looking straight up from under a tree. Look at cubist work of Picasso and note the use of different points of view with a single image.

Assessment/Evaluation

Display with other images of your community and discuss how students have shown an understanding of perspective in their work.

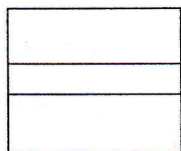


fig. 1

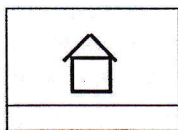


fig. 2

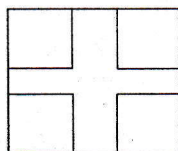


fig. 3

Lesson Three

The Other Side of the Story

Objectives

This lesson involves flattening the view of a known environment. Students will:

- create a picture with bilateral symmetry using their street or a street in their community as a resource.

Vocabulary

community, environment, elements, viewpoint/perspective, horizon.

Materials/Resources

drawing paper 8x11" or 12x18" cartridge or copy paper. Felt pens.

Respond and Reflect

Discuss as a class the type of community the students live in. Do most people live in houses on residential streets or in town houses or apartments? Students that live in a townhouse complex may have difficulty translating their neighbourhood into this project so you may wish to also discuss a familiar commercial area of their neighbourhood.

Have students list at least two of their neighbours on either side of their house then list the name of the neighbours directly across the street as well as the two neighbours on either side of them. If you are using a commercial centre brainstorm as a group to determine the shops and services in a given block and what opposes them on the other side of the street.

Students may have to do some homework on the colour of their neighbours houses and any major elements in their front yards (*large trees, swing sets, hedges*). Older students may find it helpful to do quick sketches of their neighbours homes.

Creating Art Activity

Divide drawing paper horizontally so there is a narrow band down the centre. This band represents the street. (*fig.1*) Fold the paper horizontally in half (*fig.2*). Start drawing in the houses starting with the students own house in the middle. Draw in pencil first and go over in felt pen. When this side of the street is complete flip the paper over and draw the other half. Start with the house that is directly across from the students own. Connect the houses with landscaping, sky etc. Include the sun on the south side of the street. Put cars on the road making sure they face correctly in accordance to the direction they are driving.

Extension Activities

Use light blue fadeless art kraft paper (*C. Stores #3409-9050*) instead of drawing paper as a background and collage your street scene with coloured paper shapes. Create an imaginary neighbourhood by collaging building images from magazines. Instead of using found images create them from the columns of text in magazines. The rectangular shape of the text columns lends itself naturally to architecture.

Lesson Four

Story Out Your Window

Introduction

This lesson is based on the print *Aunt Gertie Hann, Home in Wesleyville*. Photocopy and enlarge the image to the right and distribute to students. Discuss:

- what are the three main focuses in this image?
- are you inside of Aunt Gertie's house or are you looking at her house?
- who is the woman in the picture?
- how do you know someone is at home in each of the houses?
- what is the significance of the flag in this picture?

A death in a community the size of David Blackwood's home town of Wesleyville has an effect on everyone. In this image you see the images of the flowers and the flag at half mast, life and death, with the survivors caught in between.

Objectives

Students will:

- create a combined media image representing an aspect of their family life.

Vocabulary

Interior, exterior, focal point, still life, foreground, background.

Materials/Resources

cartridge drawing paper, pencils and pencil crayons, wall paper sample book, family photo-snap shot size (or smaller photos of individual family members) fadeless art kraft paper, black felt pen, glue, scissors.

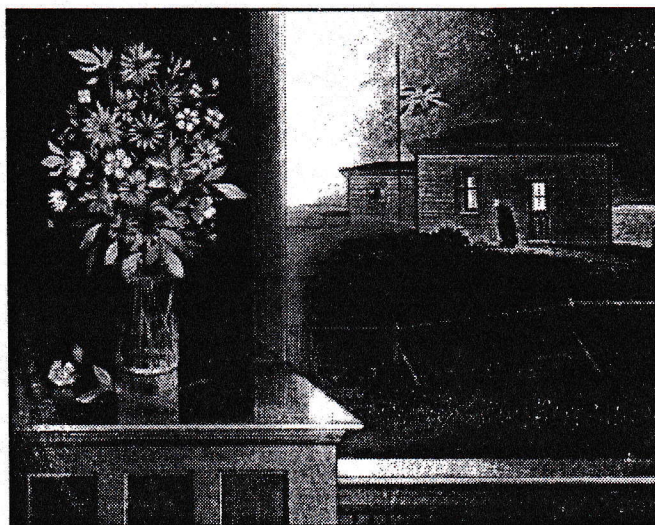
Respond and Reflect

Recall the image *Aunt Gertie Hann, Home in Wesleyville* and list in two columns the interior scene elements and the exterior scene elements. In which scene are the objects larger? This is the foreground. Foreground objects appear larger because they are closer. In which scene are the objects smaller? This is the background. Background objects appear smaller because they are further away. Could each scene be a picture by itself? View examples of impressionist still life painting specifically Matisse's table top scenes. (available in *Discover Art Prints 4-6*)

Creating Art Activity

This lesson will include creating two images: an interior scene and an exterior scene. Each scene should be dealt with separately, in individual lessons, and then combined when both images are complete. The finished image is not intended to create a realistic scene of the family home and the family in the yard but an interpretation of what is meaningful to them as a family.

Image One: Discuss activities that are participated in by students families. List what they do together out of doors. i.e.



Aunt Gertie Hann, Home in Wesleyville, 1987

hiking, gardening, street hockey, bike riding, take car trips, swim at the beach, sail, etc. Distribute drawing paper (approx. 6 x 7" in.) and have students draw a family scene in pencil. Colour with pencil crayons. Encourage students to use the whole paper for their scene. Younger students tend to use the bottom of the paper as their ground line, encourage students to place figures more to the mid-point of the paper. Save image.

Image Two: Have each student select a page from a wall paper sample book. This page will represent a wall in their home. Use art kraft paper (or, if available, coloured tag or scraps of matt board) to cut frames for the photos. At this point composition decisions need to be made. Discuss and display different options (drawing ideas on the board or chart paper will suffice). See examples.

Cut a hole in the Wall paper where the window is to be. Ensure that the hole is cut slightly smaller than the drawing paper used to create image number one. Use kraft paper (or other colourful paper) to create window frame around cut out area. Students may or may not choose to use mullions in their window. Although four-paned mullioned windows are rarely in use these days young children often naturally use this format to represent windows. Use kraft paper (or other colourful paper) to create table top and any other objects (ie. lamps, flower vases, bowls of fruit, clocks, trophies) that will sit on the table top with your family photo(s). Encourage students to overlap the window area but not to obscure it with their foreground objects. Glue all objects down. Use black felt pen to introduce some detail: wood-grain in window frame, etc. Glue image one behind window opening to complete project.

Assessment/Evaluation

Display all of the completed work. Determine whether the foreground dominates the background or are they balanced. Rework/edit the background if necessary. Discuss how images of family lives have been included in the images.



David Blackwood was born in Wesleyville at the northern end of Bonavista Bay in 1941, a descendant of a long line of master mariners, successful Labrador fishing skippers and well known Newfoundland sealing captains. His birthplace has been described by Harold Horwood in his book *NEWFOUNDLAND*, as having produced some of the greatest seafaring men of the Nineteenth Century. It was once a great fishing center with a busy harbour bordered with countless wharves, sheds, and the most outstanding domestic architecture on the island; home port for 63 schooners and providing crews and captains for the most famous sealing ships for over a period of 150 years.

The artist grew up spending summers down on the Labrador aboard his father's schooner, the *Flora S. Nickerson*, on Bragg's Island with his grandparents, and lobster fishing out of Wesleyville with his own boat and traps at the age of 15. He was to see the last Labrador fishing schooners sail out of his home town and remembers the last "long walk to Gambo", the 65 mile trek that sealers had to make in order to reach the nearest rail transportation to their port of departure, St. John's, the last trip to the "icefields". Yet many veteran sealers remained to fill the long winter nights with their yarns of incredible adventures at the "front", the great moving field of ice off the north-east coast of the island. Most of his work draws its inspiration from these first hand accounts.

Since graduating from the Ontario College of Art in 1963 he has held teaching positions. Presently he lectures part-time at Erindale College, University of Toronto.

PRINCIPAL COLLECTIONS

National Gallery of Canada, Ottawa.
National Gallery of Australia, Melbourne.
Montreal Museum of Fine Arts.
Winnipeg Art Gallery.
The Hamilton Art Gallery.
The New Brunswick Museum.
The London Public Library and Art Museum.
The Sarnia Art Gallery.
The Beaverbrook Art Gallery.
The Confederation Art Gallery P.E.I.
The Brantford Art Gallery.
The Cobourg Art Gallery.
Department of External Affairs.
Ontario Institute for Studies in Education.

The Ontario Department of Education.
University of Toronto.
University of Windsor.
St. Mary's University, Halifax.
Memorial University of Newfoundland.
University of Western Ontario.
McMaster University, Hamilton.
Clarkson Gordon Collection, Toronto.
Steinberg Collection, Montreal.
Toronto Star Collection.
American Anaconda Brass Collection.
Benson and Hedges Collection.
The Private Collections of Her Majesty The Queen and Her Majesty, The Queen Mother Elizabeth.
Canada Council Collection.
Art Gallery of Ontario.
Chase Manhattan Bank.
McGill University.
Hart House Collection.
Burnaby Art Gallery.

ONE MAN SHOWS

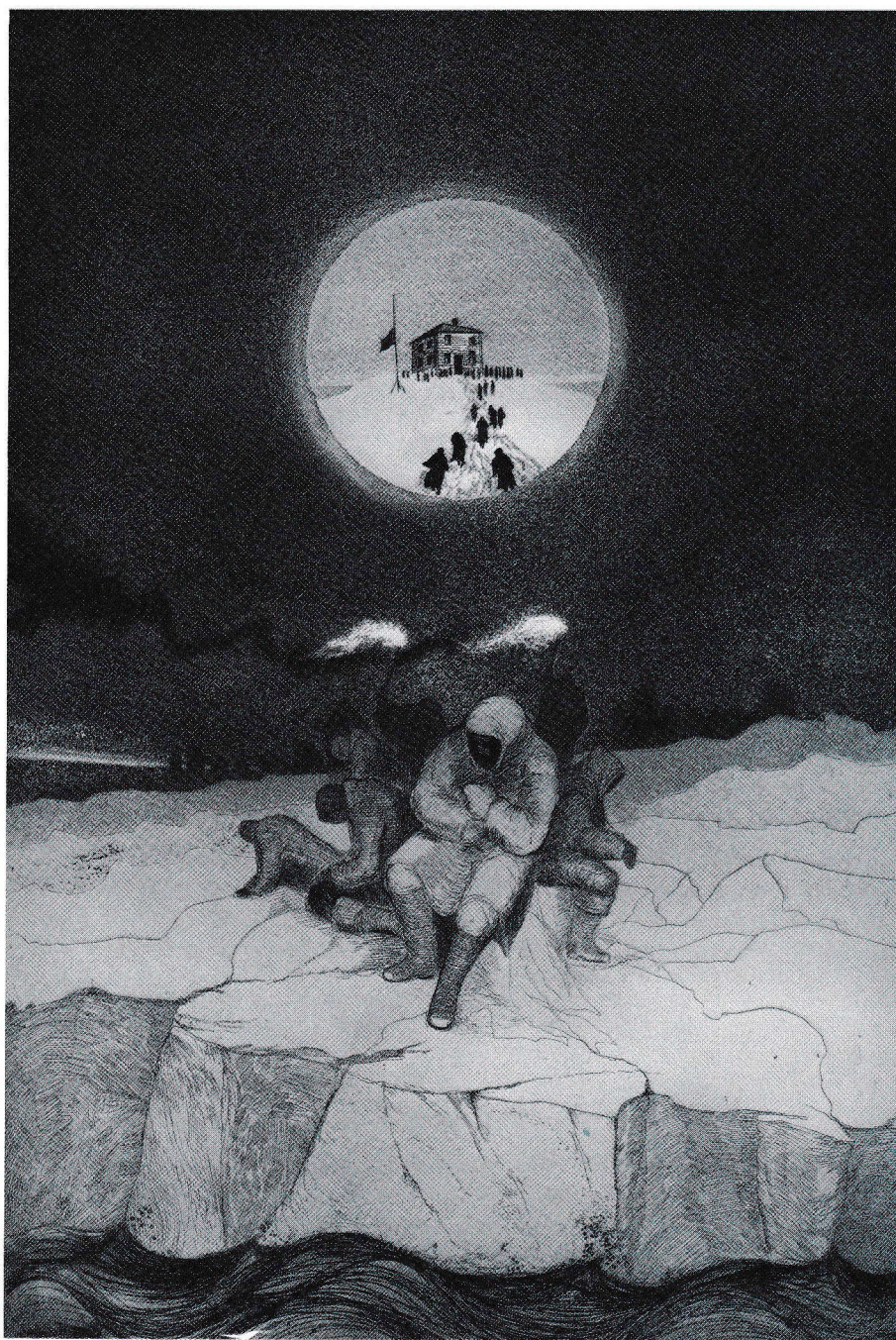
1969 Trinity College, University of Toronto.
1969 University of Waterloo.
1969 University of Western Ontario.
1969 Gallery Pascal, Toronto.
1969 Montreal Museum of Fine Arts, Quebec.
1969 Alberta College of Art.
1969 University of British Columbia.
1969 Mount Allison University, Sackville, N.S.
1970 St. Mary's University, Halifax.
1970 University of New Brunswick.
1971 The New Brunswick Museum, St. John.
1970 The Confederation Art Gallery, Charlottetown, P.E.I.
1970 Wells Gallery, Ottawa.
1971 McIntosh Gallery, University of Western Ontario.
1971 Gallery Pascal, Toronto.
1971 Damkjar-Burton Gallery, Hamilton.
1972 Warwick Gallery, Vancouver, B.C.
1972 Gallery 1640, Montreal.
1972 Fleet Galleries, Winnipeg.
1973 Trent University, Peterborough.
1973 Laurentian University, Ontario.
1972-73, 1973-74 Art Gallery of Ontario Circulating Exhibition.
1973 Gallery Pascal, Toronto.
1974 Gallery Pascal, Toronto.
1976 Gallery Pascal, Toronto.
1977-79 Art Gallery of Ontario print show (travelling)

PURCHASE AWARDS:

Biennial Exhibition National Gallery of Canada, Ottawa, 1964.
Sarnia Art Gallery 1964.
London Public Library and Art Museum 1966.
National Gallery of Australia 1967.
American Anaconda Brass 1967.

INTERNATIONAL AWARDS:

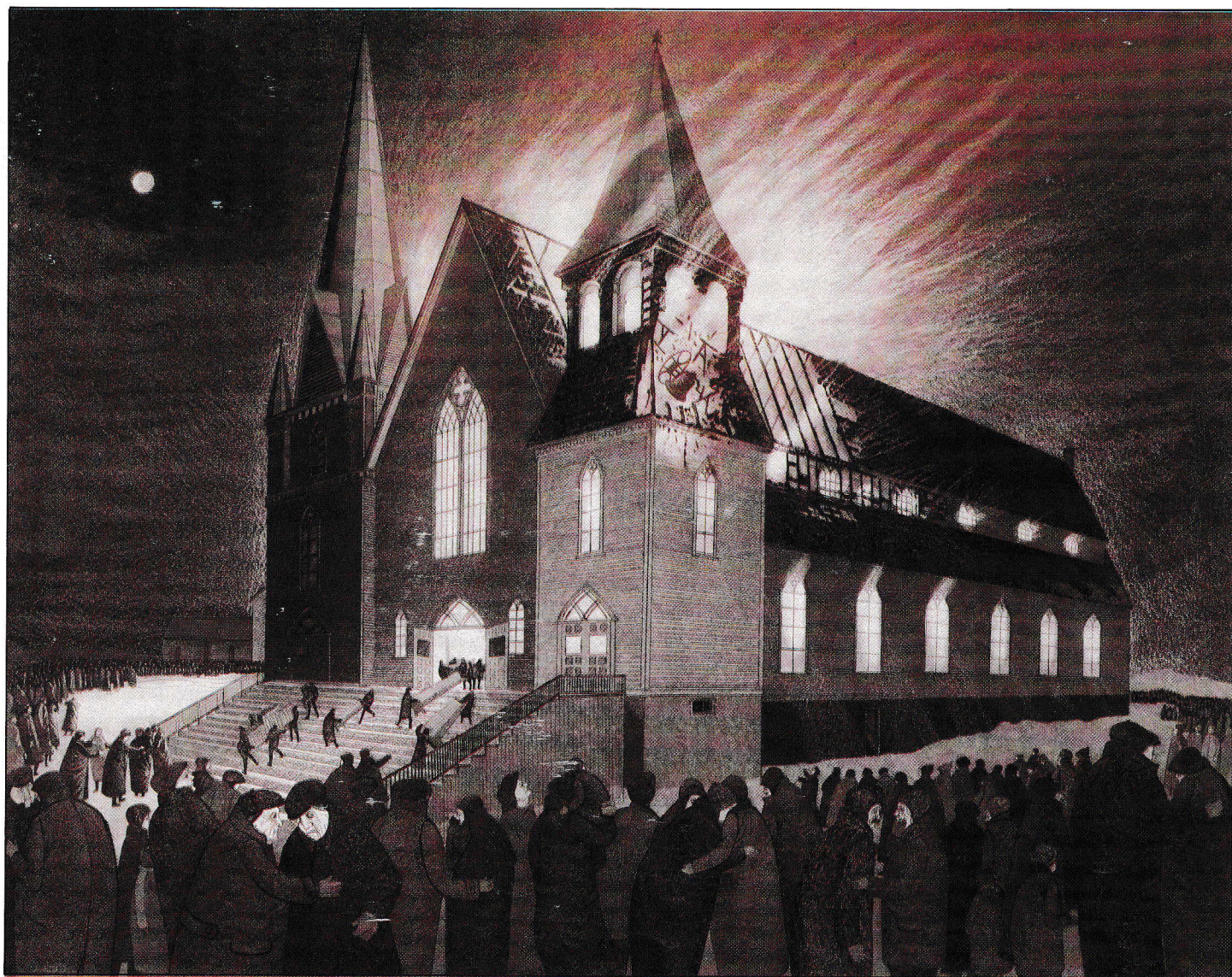
Government of France Award, the Ingress Medal, for drawing and painting 1963.
International Graphics '71, Montreal Museum of Fine Arts.
1st International Norwegian Biennial Prints, Frederikstad, 1972.
Biennale International de L'estampe, Paris, 1973.



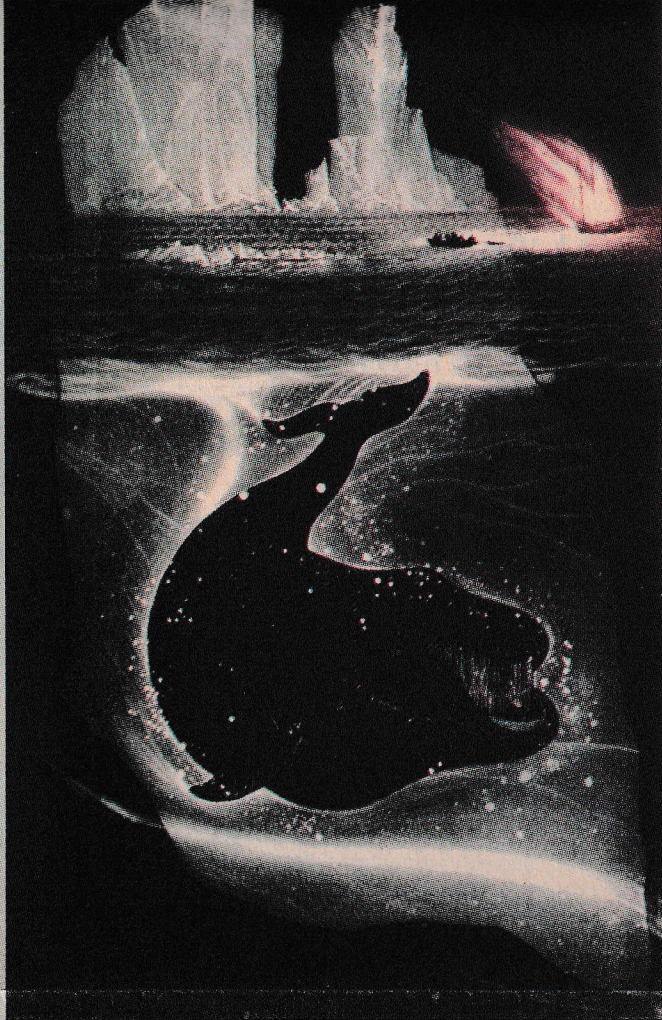
Vision of the Lost Party 1967 29¾ × 19¾"



S.B. Imogene Home from the Icefields 1973 33¾ x 22¾"



David Blackwood, R.C.A.



FIRE DOWN ON THE LABRADOR: The David Blackwood print fetched \$20,900 at auction.

Whale of a price sets Canadian record for print

BY CHRISTOPHER HUME
ART CRITIC

The first auction devoted to a single artist in Canada has set a new price record.

The unprecedented sale of David Blackwood's prints Monday night at Ritchie's Auctioneers grossed \$200,000 and set a Canadian record for a print sold at auction.

Blackwood's best-known work, *Fire Down On The Labrador*, fetched \$20,900, including a 10 per cent buyer's premium. That's the highest sum paid for a Canadian print at auction in this country. The image, which dates from 1980, was issued in an edition of 50.

Its popularity is partly due to the fact it appeared on the cover of a paperback edition of *Early Morning: A Whale*

rard Jennings. "The results were spectacular. It was standing room only.

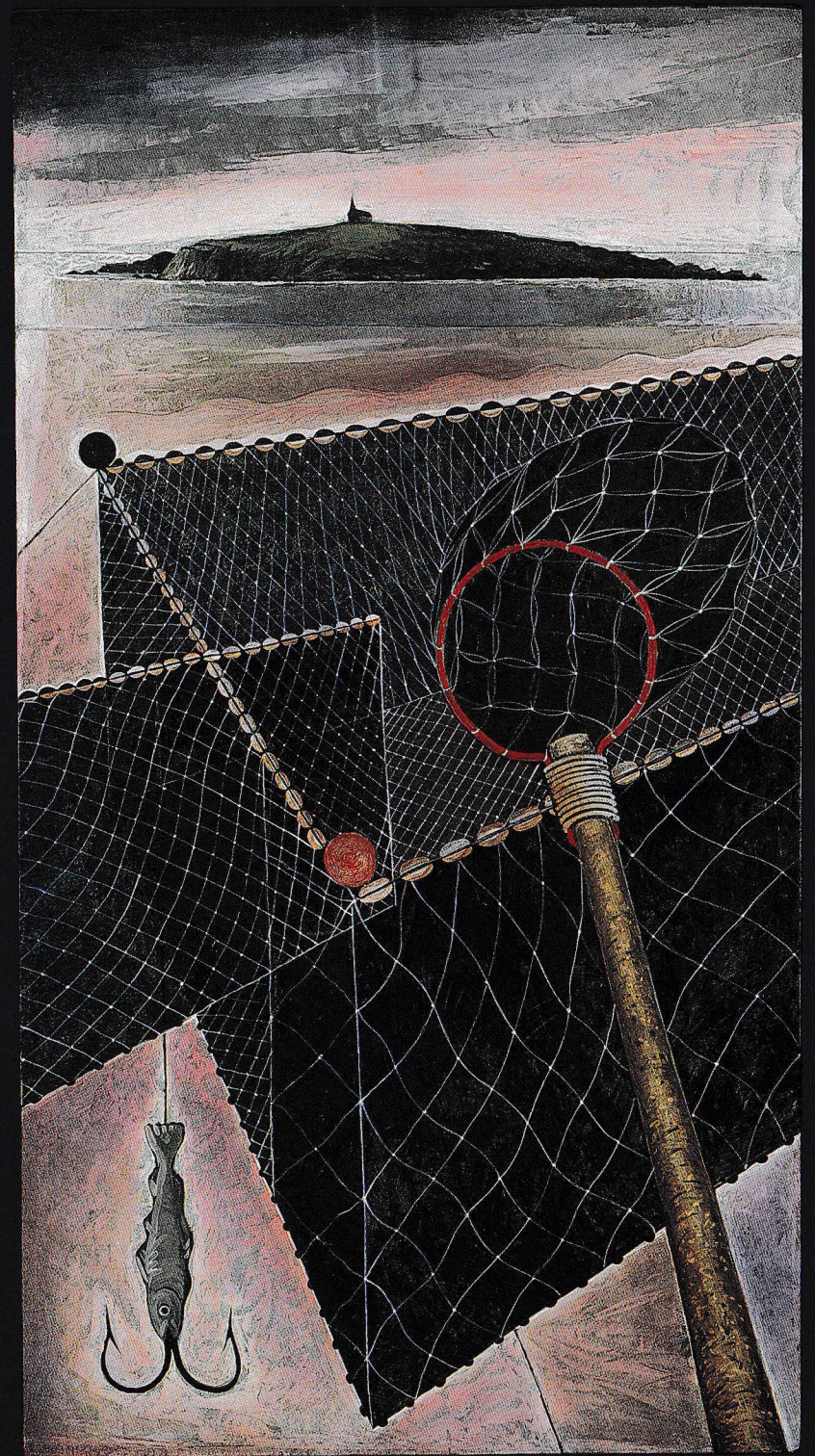
"No one has ever offered one evening of one living Canadian artist before and what we proved last night was that David Blackwood's popularity was up to the challenge. It was a Blackwood love-in."

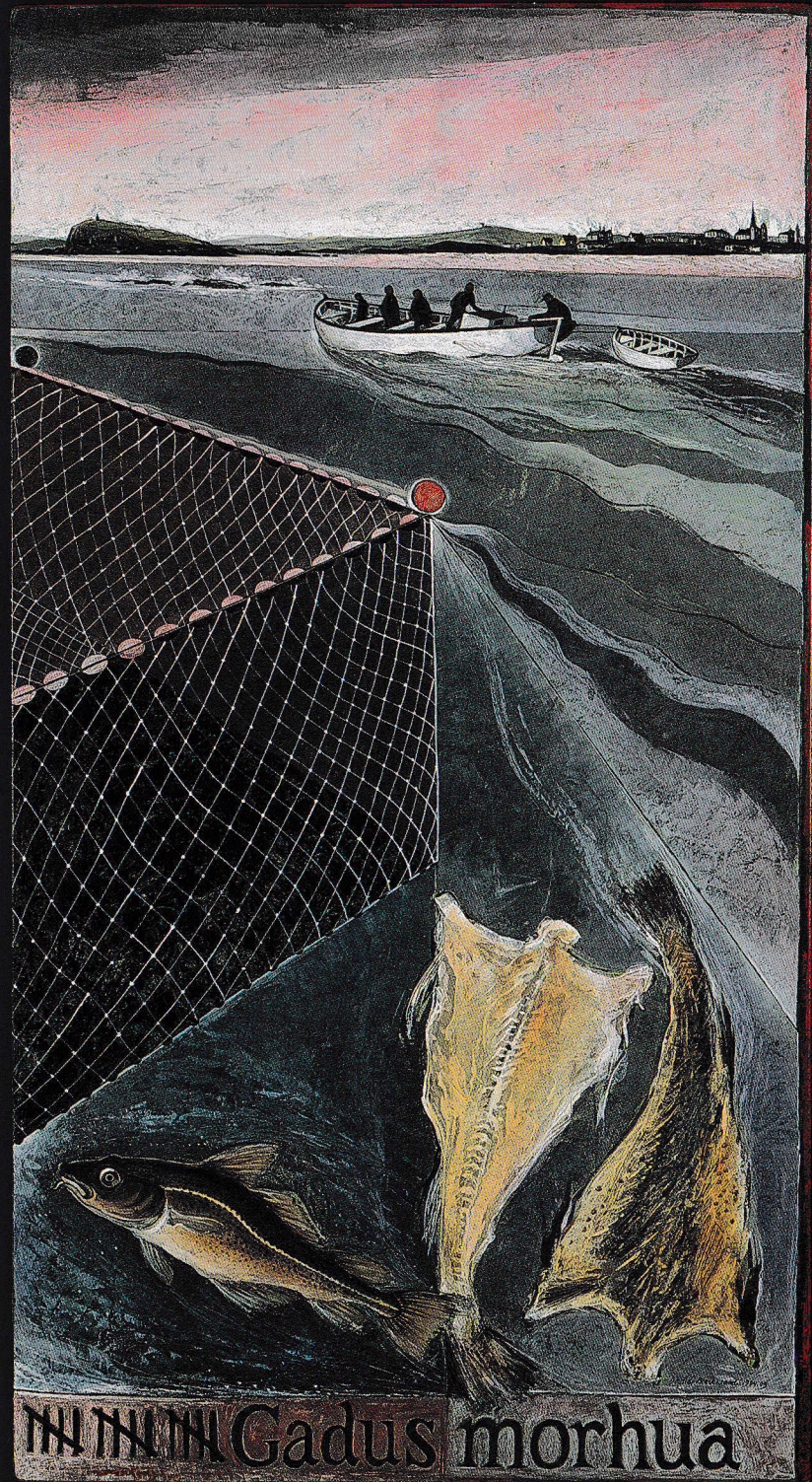
The sale of 103 lots ended with only five remaining unsold.

Blackwood was born in Wesleyville, Nfld., in 1941 and ranks as one of Canada's most celebrated etchers. He has created an epic body of work documenting that community's history and characters.

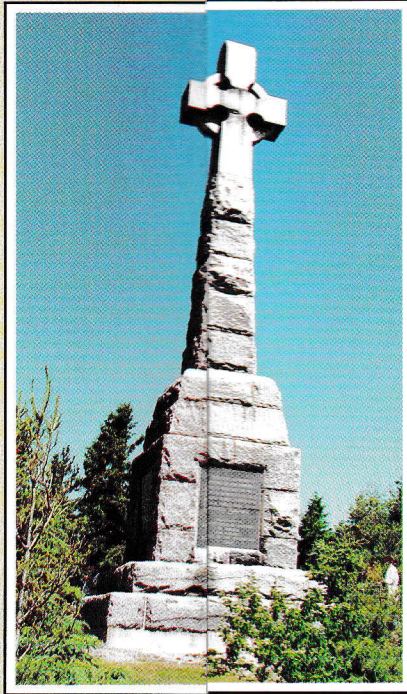
Blackwood studied at the Ontario College of Art and now lives in Port Hope.

TORONTO STAR - 04/95





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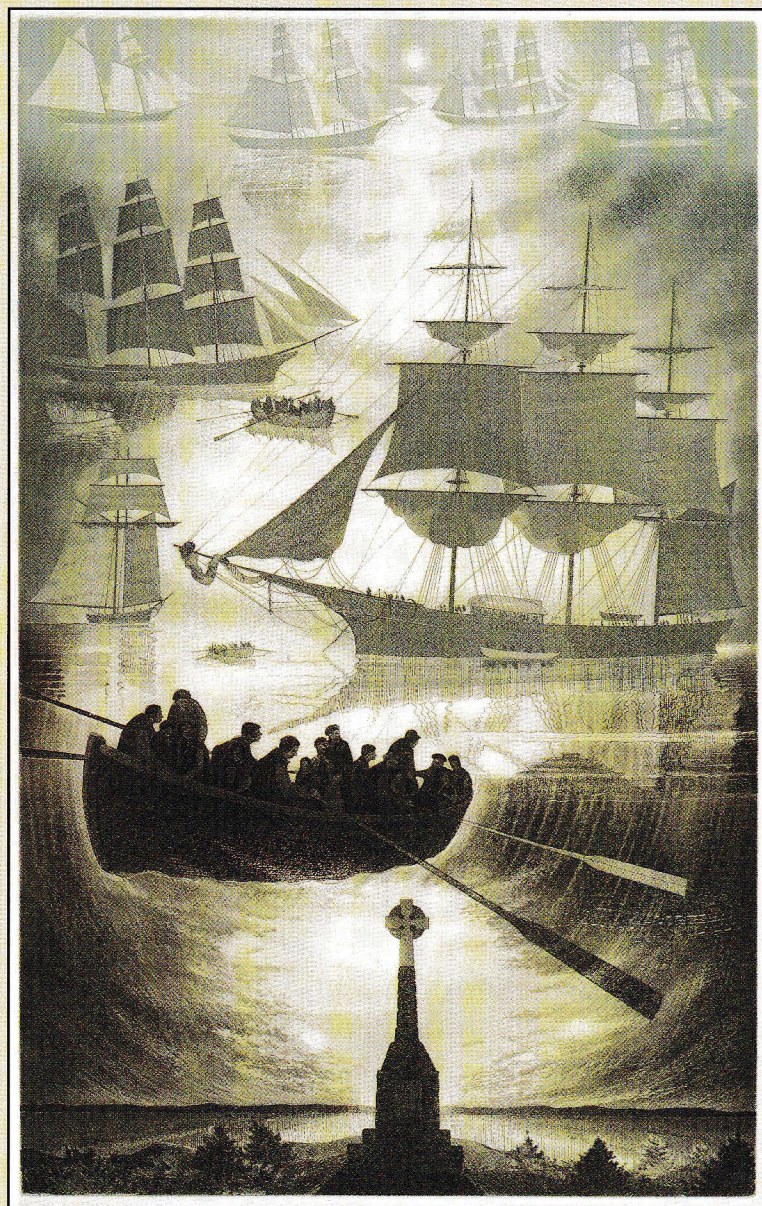
Grosse Ile.

A tiny island in the St. Lawrence River.

A century ago and more
it was an island of sorrow, heartache
and death for the thousands of
Irish immigrants who perished on the
doorstep of their new homeland.
They came to Canada to escape the
potato famine but many succumbed to
hunger and disease long before they
boarded the ramshackle ships for the
arduous journey across the Atlantic.

David Blackwood's etching
is a stirring testament to the courage
and hope which helped forge
Canada into a nation.
The proceeds from the sale of this
limited edition etching
will go towards the development of
a screenplay dramatizing the sometimes
tragic, often triumphant story
of the Irish who came to Canada.
The four-hour mini-series will be
released in 1995, the 150th anniversary
of the start of the Great Famine.
The film is a co-production of
Great North Productions of Edmonton
and Fand Productions of Dublin,
represented by producer Arthur Lappin
(*In the Name of the Father*).
It is being produced for the CTV
Television Network in Canada and
RTE (Radio Telefís Éireann) in Ireland.

David Blackwood



Landing of the Irish at Grosse Ile

3 colour etching & aquatint, edition of 50, 10 artists' proofs
printed, signed and numbered by the artist
printed on Fabriano 100% rag paper
81 x 51 cm [32 x 20"]
available May 1994
issue price \$2000.00 (+ GST in Canada)

David Blackwood.

Canada's premier printmaker.

Born in 1941 in Wesleyville
on Bonavista Bay in Newfoundland,
Blackwood studied at the
Ontario College of Art,
and was Artist in Residence at the
University of Toronto from 1969-1975.
He has been awarded many honours,
including the Order of Canada,
received in 1993.

Though he currently resides
in Port Hope, Ontario, his subject
matter often celebrates his
maritime upbringing.
He sees himself as a balladeer
and it is this ability
to tell a story in visual images
which has captivated collectors
the world over.

Moved by the story of the
Irish immigration to Canada
following the great potato famine
of the mid-1800s,

Blackwood offered to create
a limited edition etching which would
assist in bringing that story to an
international audience.
He has produced 50 original prints of
The Landing of the Irish at Grosse Ile,
which Great North is pleased to offer
to interested parties on a first come,
first served basis.

Spirits of Atlantic past shimmer

What more appropriate place to meet David Blackwood than the tank room of the Hotel Macdonald, with its huge Fathers of Confederation portrait looking down on the newly-restored elegance of the period room, with its antique gramophones and carefully-tufted chairs and settees.

Art, history and the mystical ways they rub up together have formed the heart and soul of his work for 30 years, often with a brilliance that has earned the painter/printmaker a genuine international following and revered place in Canadian art. Blackwood turned 53 Monday and has already received most of the tributes a grateful nation can bestow, from the Order of Canada to the University of Toronto's Erindale College naming a new gallery after its accomplished former artist-in-residence.

Not bad for a kid whose home town only had two original paintings. (Blackwood now owns both of them)

Son of a line of sea captains sailing out of Wesleyville, Newfoundland, Blackwood can trace his family roots on the island to 1812, back to a relative who served under Lord Nelson. From the beginning of his career (The National Gallery bought an early print *The Search Party* in 1964), Blackwood has taken the stories of his childhood in a "remote," Methodist seafaring town to create a whole narrative art of a



Alan Kellogg

Arts and Entertainment

people.

His amazing, moving new oil tempera paintings and related drawings and prints currently on exhibition at West End Gallery until Nov. 17 continue the visual song-cycle, as Blackwood explores his feelings on the disappearance of the 500-year-old cod fishery, a literal way of life that stretches far beyond commerce.

And in between gossip, lunch, sorting out the future of Canada, arts funding, west coast light versus east coast light, music, his son David, brother Edgar, Toronto, gallery owners, his adopted, historic lakeshore home town of 30 years Port Hope, Ont. and a dozen or so other topics, it is history that Blackwood draws back to again and again, often personalized. He is very good at it.

The artist is a neat man who you might mistake for a successful architect, this day dressed in what might be a Ralph Lauren corduroy shirt, sport coat and nice jeans. The



Church, Bragg's Island by David Blackwood
show currently at West End Gallery

hair and trimmed beard have gone white now, but the face is unlined. The vocal delivery is soft-spoken but lively, with just a tinge of the auld sod still discernible.

Blackwood recalls the large, circa-1850 peaked roof frame house with back rooms and parlors he grew up in with nine other kids from his father's two marriages. Born in the same

ner in Blackwood's art



wood, one of the works in a

om his grandfather died in. memories go back to his father's frequent visits back from ages.

It was a tribal situation. He is a strict man, and you could say he was back by the smell of his tobacco. I don't like it but I still recall that rich, the rich smell." And the presence of King Cod. everywhere at the docks. Everywhere.

"Someone from CBC asked me if I was on Prozac. I'm certainly not basically a down person, I've got friends, family, a good marriage, I'm not depressed. Bleak? It has something to do with the light in Newfoundland. But I would hope that people would take away some hope from my work"

— David Blackwood

"I grew up in an environment where fish was cod. It wasn't just a visual experience by any means, but there was the unbelievable smell of the place, the rope, the cod liver oil, the splitting table, the special knives. Cod influenced the language, the way people dressed, the architecture, the formation of townships. There is a rich vocabulary here, a wonderful repository of memories.

"There have been other scares, nightmares. When my grandfather was a boy he recalled putting his nets out for two weeks with nothing; 1900 was the year of no fish, whether it was caused by ice flows lowering the temperature or whatever. In a Methodist town there was plenty of talk about the world coming to an end."

The "B" word — that's *bleak* — is often applied to much of Blackwood's work, which the artist acknowledges with what could be interpreted as a smile. He paints flowers, too, y'know.

"Someone from CBC asked me if I was on Prozac. I'm certainly not basically a down person. I've got friends, family, a

good marriage, I'm not depressed. Bleak? It has something to do with the light in Newfoundland. But I would hope that people would take away some hope from my work."

He's got some: for Newfoundland, where people have always struggled against adversity, however unprecedented the current troubles; for Quebec, where he thinks the common sense of the people will override the elites; and for the future of art in Canada.

"Free enterprise will never support poets, so the Canada Council has a place. Perhaps it could be restructured to help the very young artists and provide some kind of pension for artists who turn 70. When I look at my own son at 23, I'm very optimistic about the future. There will always be good artists around.

"My great concern is American TV. Their popular culture is so overwhelming and expansionary that it could deprive us our own poets, writers, musicians. And God help us if we have to depend on big business ad infinitum."



the magazine of urban living april-may 1995

BOULEVARD

ECOTOURISM

Heaven is under our feet as well as
over our heads

COURTLAND BENSON

A passion for books and birds

BETWEEN SKY AND SEA

The art of David Blackwood

FLOWER POWER

From the garden to the pantry

that can only be worked with, never fully controlled. Great potters work from the inside out, he states, in order to connect intuitively with their raw materials and finishing touches. This is the way, the tradition of Japanese pottery.

Japanese Pottery and Tradition shows at the Maltwood Art Museum, UVic, April 2-30. For more information, call 721-8298.

FISHING TALES: THE ART OF DAVID BLACKWOOD Canadian artist David Blackwood calls himself a visual balladeer. His ballads tell simple but breathtaking tales about growing up in a remote fishing village in Newfoundland during the 1940s and '50s. Blackwood's etchings and paintings capture the essence of a harsh existence lived precariously between sky and sea by the mariners and families of Bonavista Bay.

Blackwood's starkly poetic portrayals of the people and places of his childhood village speak of awesome forces and incredible journeys — journeys that take viewers into underwater kingdoms of leviathan beasts, through vast landscapes of drifting ice and looming rock, past shipwrecks ablaze with eerie, liquid fire and finally, miraculously, back home again, to safe harbour and an intricate web of kin.

In 1959, Blackwood left behind the expansive harshness of Newfoundland life to study under scholarship at the Ontario College of Art. After graduating with honours in 1963, he embarked on a flourishing career, securing his reputation as a master printmaker. One of his first prints, "The Search Party," was purchased by the National Gallery of Canada in 1964. Within months, all of the major galleries in Canada were interested in Blackwood's work for their permanent collections. Blackwood's reputation has since become firmly established at home and abroad. He has received awards from the national galleries of Australia and Canada, and recognition in international print shows in Norway and France. When a 20-year retrospective of his work toured

*David
Blackwood's
etchings and
paintings are
poetic portrayals
of the people and
places of his
Newfoundland
childhood.
Pictured is
"Phantom
Fishermen,
Phantom Fish,"
1994, 16 x 20, oil
tempera.*

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TIMOTHY VERNON • ARTISTIC DIRECTOR

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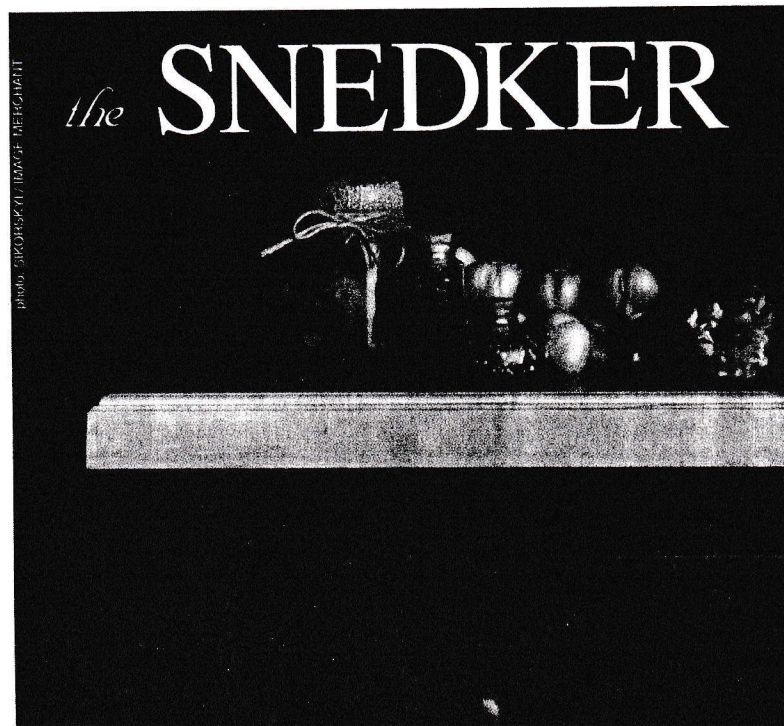
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Japanese Pottery and Tradition

April 2 - 30, 1995

Canada International Loans exhibition sponsored by the Embassy of Japan providing an overview of traditional and contemporary Japanese pottery by well-known artists.

ORGANIZED BY THE JAPANESE FOUNDATION AND THE EMBASSY OF JAPAN, THROUGH THE DEPARTMENT OF HERITAGE, GOVERNMENT OF CANADA

UNIVERSITY CENTRE GALLERY

May 7 to 28 — B.C. Young Artists

June 1 to 9 — From the Collection

June 18 to August — Akira Fujita and Sumi

McMURDO HUNTER GALLERY

May 29 to June 24 — Painted Words

April 25 to May 5 — WPA Sculpture Exhibition

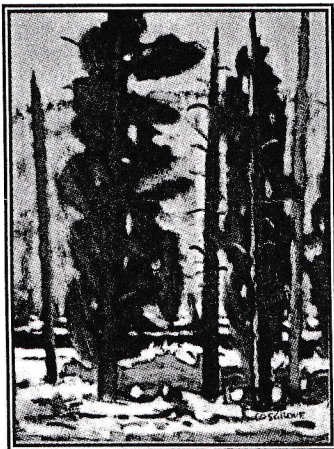
May 16 to June 5 — Pacific Calligraphy Society 1995 Exhibition



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and Gallery**

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12 noon to 4 pm Sunday
Evenings open by invitation only with events at the University Centre, University of Victoria, Victoria, B.C.

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imagery as "exotic and fascinating... a way of life frozen in time." At home, Blackwood's life and work have been featured in a National Film Board movie and in several books. More recently, he has received two honorary degrees, a national Heritage Award, and the Order of Canada, which recognizes outstanding achievement by Canadians.

In spite of all this success, Blackwood still considers acceptance at home his greatest challenge. "It's like taking coal to Newcastle," he muses. But for West End Gallery owners Dan and Lana Hudon, who have shown the artist for 19 years in their Edmonton gallery, no such problem exists. They look forward to introducing Blackwood to Victoria this May, in a show at their newly established Broad Street location. "We feel confident that Victoria is home to many established Blackwood collectors," says Dan, "and that new collectors will be waiting in the wings."

The exhibition will feature an eclectic mix of etchings, paintings and working drawings completed over the past two to three years. Blackwood, speaking to me from his home/studio in the historic town of Port Hope, Ontario, conveys excitement at sharing his latest work with Victoria audiences in his first one-man show here. Included in the show will be two new prints from etching plates now in progress. Both have Newfoundland themes. In "Cyril's Kite," Blackwood further explores the world of windy March kites seen in several earlier prints. Cyril's kite soars high above his childhood home, and Blackwood uses this bird's-eye view to evoke a sense of nostalgia for the lost and sacred spaces of childhood.

The other print, "Suzie Fifield's Window," comes from a 1950s photograph given to Blackwood; the background of the photo revealed Suzie's sunlit window. The artist became fascinated by the window, with its drawn-back curtains and lanky geraniums basking in the unusual sun. What did the window reveal about the life and times of Suzie Fifield, a woman he'd known all his life?

Blackwood remains keenly interested in the issues affecting present-day Newfoundland. The show will contain such paintings as "Phantom Fishermen, Phantom Fish," which explores the catastrophic impact of cod-stock depletion on the Newfoundland way of life. For these paintings, the artist uses the sixteenth-century technique of oil tempera, in which pigments are suspended in an egg and oil emulsion, and colour is built up with successive glazes. "A difficult medium," Blackwood notes, "one which keeps me working in a simple and direct manner similar to the masters of the early Italian renaissance, which I greatly admire."

Blackwood also admires the primitive painters, whom he feels lack the "baggage" of too much art theory. The artist has no patience with modern realist painters who dazzle viewers with incredible rendered surfaces at the expense of subject matter and emotional depth. Above all, David Blackwood strives to maintain artistic integrity and "innocence" of approach, while coping with the pressures of success in a complex world.

The David Blackwood exhibition opens May 11, artist in attendance, and continues until May 31 at West End Gallery, 1203 Broad Street. For more information, call 388-0009. ▼

This issue, arts writer Kate Cino learned that through tradition, artists prepare for the future, not create nostalgia for the past.

David Blackwood.

You are invited to the

Opening Reception

of an exhibition of oil tempera paintings
with related drawings and prints by

DAVID BLACKWOOD, R.C.A.

**on Saturday November 5
from 1 to 4 p.m.**

November 5 - 17, 1994

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"Church, Bragg's Island" oil tempera on masonite 28x24

David Blackwood

"This painting relates directly to the etching "Notes from Bragg's Island" 1992. The Church served as a landmark for the fisherman and the codfish was the reason for Bragg's Island existence. Everyone in the community depended on the cod and felt secure that it would always be there. In 1992, the cod was placed on the list of endangered species."

David Blackwood

"Blackwood's work speaks about the environment, about greed, about the communion of living things and their surroundings, and maybe about a sense of loss..."

Richard Levangie

Oil tempera painting is essentially a sixteenth century technique bridging the gap between the early and late Renaissance. It predates the development of what we know today as oil painting. The medium was used by the Flemish masters and was developed to a high degree by Rubens.

The process employs powdered pigments mixed with an egg and oil emulsion. The underpainting is built up in a monochromatic grey scale and colour is achieved with successive oil glazes. The end result is a transparent light quality uncharacteristic of opaque oil painting.

Having explored the medium in the earlier door paintings, I felt it was ideally suited to expressing my feelings about the disappearance of Newfoundland 500 year old Cod Fishery.

David Blackwood
October, 1994

NEW ETCHING

DAVID BLACKWOOD

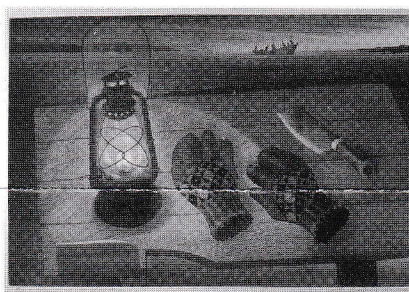
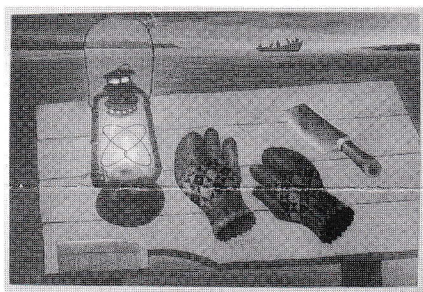
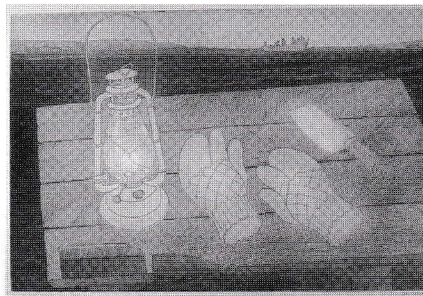
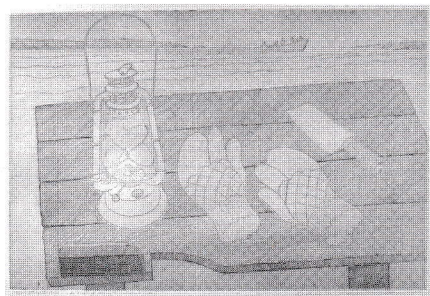


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GALLERY NEWS: The up coming release of a new DAVID BLACKWOOD etching

David Blackwood's next print will be *For Edgar Glover: The Splitting Table*, which honours David's uncle, a cod trap fisherman and "splitter" who is now in his 80s.

A Blackwood print usually begins with a small pencil drawing, often years before the actual etching is realised. When one is selected it is developed into a full scale drawing ready for transfer (in reverse) to the copper plate, beginning a long development process. It proceeds slowly, and Blackwood etchings have been known to pass through 20 and 30 separate stages before reaching the final state. The photographs included here are working proofs leading up to the finished etching.

The actual printing of the edition is done by the artist himself. It is hard physical work, because the integrity of each individual impression has to be absolute. Once all the work on the copper plate is finished, the inking and wiping required for each individual print becomes very personal, tantamount to doing your own painting. A Blackwood etching is always a complete work from the artist's own hand.

A survey of his etchings from 1980–1990 will be shown at the Montreal Museum of Fine Arts, February 4 to April 4, 1999.

Details: all 23 ¾ x 35 ¾ inches, right to left, top to bottom

For Edgar Glover: The Splitting Table, Working Proof # 1, December 3, 1998

For Edgar Glover: The Splitting Table, Working Proof Number 2, 1999

For Edgar Glover: The Splitting Table, Working Proof Number 8 Additional line work, January 20, 1999

For Edgar Glover: The Splitting Table, Working Proof Number 10, January 26, 1999

SPRING SALE AT HEFFEL'S

FINE CANADIAN ART

May 27, 1999



HEFFEL FINE ART AUCTION HOUSE

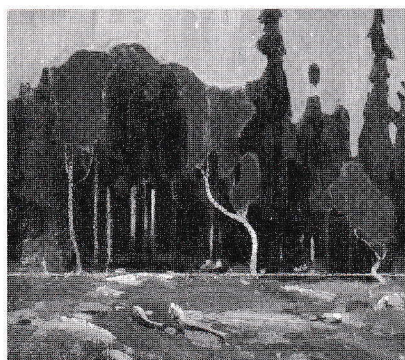
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NOW ACCEPTING CONSIGMENTS FOR OUR SPRING AUCTION ON MAY 27, 1999

Heffel Fine Art Auction House is following up the success of our Fall 1998 Auction with a **Spring Sale** on **May 27, 1999**. To recap the highlights of 1998:



- A record price set for the most expensive Canadian painting sold by auction in Western Canada with the sale of the Tom Thomson canvas, *Nocturne*, for \$231,000.00.
- A record price set for the most expensive Canadian painting sold by auction in 1998 with the sale of the Tom Thomson.
- Our fourth consecutive million dollar (plus) sale, unmatched by any Western Canadian Fine Art Auction.
- Bidders and successful Buyers from across Canada, the United States and the U.K. This demonstrates a growing International interest in Canadian Art.
- Placement of our auction catalogue on our website, and initiation of sales through the Internet.

Sold for a Record Price: \$231,000.00 Tom Thomson, *Nocturne*, oil on canvas, circa 1915, 16 x 18 inches, 40.6 x 45.7 cm

We are now accepting consignments for our forthcoming sale. The deadline for submission of consignments is **March 15, 1999**. To date we have a number of major works for this auction and are looking forward to another record sale. Our Canadian Art Experts will be travelling across Canada assessing works for inclusion. To arrange your private and confidential appointment please call today.

Canadian Artists of special interest include:

ANDREWS, Sybil
BATES, Maxwell
BELL SMITH, Frederic
BINNING, B.C.
BLACKWOOD, David
BORDUAS, Paul-Emile
BUSH, Jack Hamilton
CARMICHAEL, Franklin H.
CARR, Emily
CASSON, Alfred Joseph
COLVILLE, Alex
CULLEN, Maurice Galbraith

DeGRANDMAISON, N.
FAFARD, Joe
FORTIN, Marc-Aurele
GAGNON, Clarence A.
HARRIS, Lawren Stewart
HOLGATE, Edwin Headley
HUGHES, Edward John
JACKSON, Alexander Y.
KANE, Paul
KRIEGHOFF, Cornelius D.
KURELEK, William
LEMIEUX, Jean-Paul

LISMER, Arthur
MacDONALD, J.E.H.
MacDONALD, J.W.G. (Jock)
MARTIN, T. Mower
MILNE, David Brown
MORRICE, James Wilson
O'BRIEN, Lucius Richard
PEEL, Paul
PELLAN, Alfred
PEPPER, George
PHILLIPS, W.J.
PILOT, Robert Wakeham

RIOPELLE, Jean-Paul
ROBERTS, W. Goodridge
ROBINSON, Albert Henry
SHADBOLT, Jack
SCHERMAN, Tony
SMITH, Gordon A.
SUZOR-COTE, Marc-A.
THOMSON, Tom
VARLEY, Frederick H.
VERNER, Frederick Arthur
WATSON, William Percival
WESTON, W.P.

And Other Important Canadian Paintings and Sculpture.

If you possess works of art of European or American origin that you wish to sell, please contact the gallery, as we are currently expanding into other markets. If you wish to subscribe to our full colour auction catalogue, or if you are unsure of your current subscription status, call today and beat our subscription rate increase on March 31, 1999.







"Nancy's Centerpiece" monotype, 24 x 36, 1990