

“Happy New Year To You All”

Our next meeting (via Zoom) will be January 11.
Our demo artist will be Ian de Hoog.

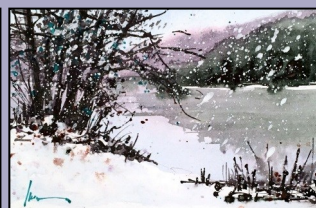
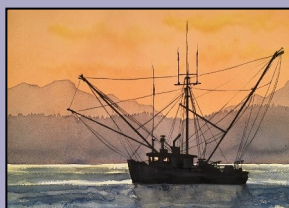
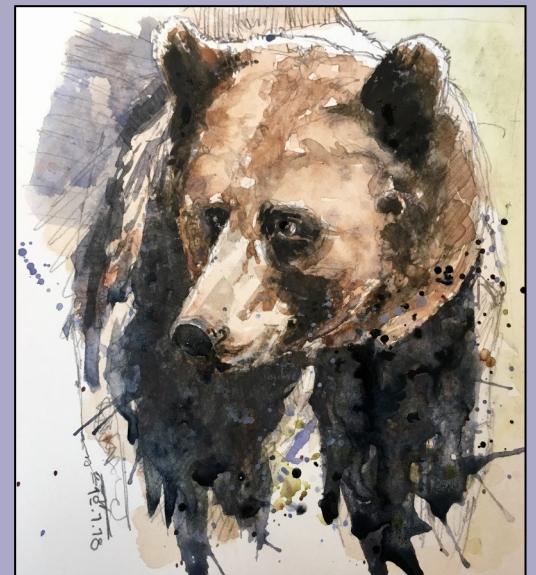
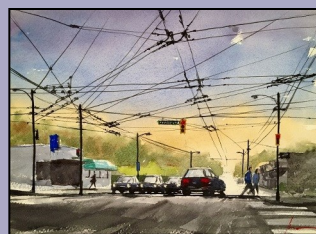


Ian de Hoog is a Canadian watercolourist and instructor living on the west coast of British Columbia. Ian developed an early visual interest in the medium due to the works of Franklin Carmichael and Toni Onley. However, it was during a brief stint studying architecture that a physical love of painting manifested. While primarily self taught, Ian is very grateful for the recent opportunities he has had to study with Thomas Schaller and Herman Pekel.

Ian’s paintings have been exhibited in solo and group exhibitions and are included in a growing number of private collections around the world.

Artist’s Statement

Having grown up in the Pacific Northwest it is the elements of this region that I continue to return to in my work. At some point or another, I have been in all the places that I paint whether it was during my time as a professional photographer, or in more recent years as a painter. I love revisiting places I once photographed in a new light and even more so I love standing in new places with my easel before me. My work is a re-creation of things I see, things I remember and often a reflection of how I am feeling.



SSWRAS EXECUTIVE AND COMMITTEE CHAIRS

President	Peter Klemm	president@artsociety.ca
Past President	Nancy Grigsby	
Vice President	Angelo Morrisey	v-p@artsociety.ca
Treasurer	Veronica Newell	treasurer@artsociety.ca
Co-Secretary	Wendy Gust	secretary@artsociety.ca
Co-Secretary	Sandy Gagnon	secretary@artsociety.ca
Membership Coordinator	Lori Chalmers	membership@artsociety.ca
Art Show Coordinator	Jess Rice	artshows@artsociety.ca
Newsletter	Georgina Johnstone	newsletter@artsociety.ca
Communications	Linda Long	communications@artsociety.ca
Assistant Treasurer	Bonnie Mathie	
Advertising & Publicity	Lynn Robinson	advertising@artsociety.ca
Assistant Art Show Coordinator	Laurie Ruppel	
Plein Air Coordinator	Sheryl Walker	pleinair@artsociety.ca
Program Coordinator	Carole Milne	programs@artsociety.ca
Webmaster	Wayne Wagstaff	website@artsociety.ca
Weekend Workshops	Sarah Dolling	workshops@artsociety.ca
Thursday Night Classes Coordinator	Elizabeth Peacock, Charlene Cumberland	thursdayclasses@artsociety.ca
Thursday Night Monitors (Non-elected)	Pat Wolczuk, Tracy Suzuki, Nancy Grigsby	
Open Juried Show Coordinator	Veronica Davies	
Historian	Pat Vickers	
Paint-Out Retreat Coordinator	Alyson Thorpe (Non-elected position: Nancy Grigsby, Assist.)	
Members-at-Large	Adam Lipschultz, Violet Smythe, June Bloye, Karen Huckell, Pamela Orth	
A/V Team Coordinator	Glen Roy, Dan Strathdee, Dennis Boos	
Small Group Shows	Mindy Hardiman & Shelly Kent-Snowsell	
Meeting Greeters	Adam Lipschultz & Lois Harte	
Library	Audrey Bakewell & Sandra Tomchuk	
Nominating Committee	President & members-at-large (at President's discretion)	
Outside Venues	The Playhouse: Linda Hilts & Lynne Adams Peninsula Medical: Cheryl Bodnar & Karen Huckell Mother Hubbard's: Linda Morris & Violet Smythe	
Refreshments	Reet Herder	
Social Committee	Margo Yee & Barb Mitchell	
Sunshine	Drena Hambrook	
Workshop and Thursday Night Classes	"Monitors" Nancy Grigsby, Pat Wolczuk, Tracy Suzuki.	



Art challenge for February

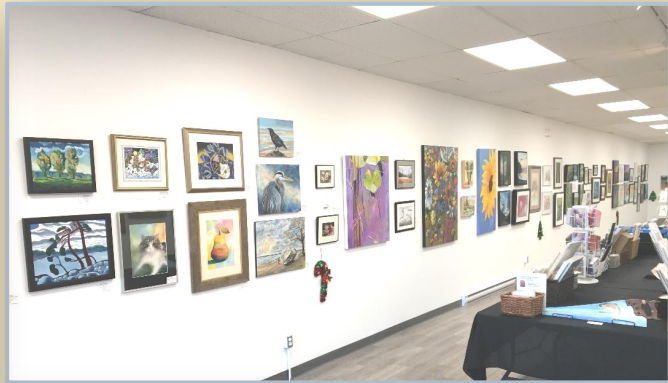
The art challenge theme for February is **Best Foot Forward**. Members may enter one painting based on this theme via the Society website under 'Members'. There are no size or medium restrictions at this time.

You may vote for your 3 favourites during the **5 days BEFORE the monthly meeting. Voting ends at 6 pm on the day BEFORE the meeting.**

No member should vote more than one time for their own painting. Second or third votes will not be counted.

The results will be announced at the monthly meeting after votes are counted and prizes will be awarded in due course.

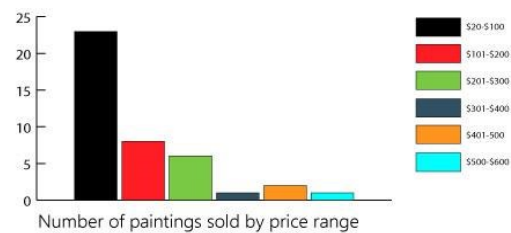
SSWRAS December Show at the Land Mark Pop-Uptown Gallery



Two Society members working a shift at the show. It's hard to tell who they are as they are rightly following Covid protocols by wearing masks. I think it may be Susan Perez and Judi Cummings. Brava ladies!

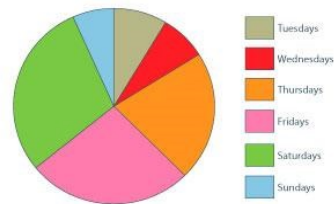
SSWRAS December Show at the Landmark Pop Uptown Gallery_2020

Sales



Total card sales:	\$1948.00	Total paintings sold: 40
Total painting sales:	\$5610.00	
Total sales:	\$7558.00	

Visitors



Visitors per day of the week

Total number of visitors: 495

The Society's month long art show and sale was a resounding success. The show was skilfully organised by our Art Show Coordinator and his team. The Covid19 protocols were followed to the letter.

The venue was airy and light and showed off the artists' work beautifully. It was a sight to behold. The show included a great variety of artworks and range of media. There was also a wonderful array of cards, small works and baskets full of treasures.

Many thanks to Jess and all the volunteers for creating a fabulous show that represented the South Surrey and White Rock Art Society's talented members so well.

See above for breakdown of numbers of paintings and cards sold, and the total \$ sales

Weekend Workshops for 2021

South Surrey and White Rock Art Society Weekend Workshops are open to members and non-members alike. Participants will be accepted on a first come, first served basis. You have not assured a place in the workshop until your payment is received. There are a member and non-member price for all workshops offered through the Society. The classes will be done using Zoom, so you can learn in a non Covid 19 environment.

Exploring Composition with Lalita Hamill (Zoom workshop)

For further information on Lalita Hamill please visit www.lalitahamill.com

Dates: Saturday February 20 and Saturday February, 2021

Times: 10am—3pm

Cost: \$150 (members) and \$175 (non-members)

Spots available: 20 spots.

Course Description:

It is likely that you could compose your paintings to be more engaging and memorable to your viewers!

This workshop, which is the same one Lalita designed for the Federation of Canadian Artists, will begin with you being a juror and assessing other peoples' paintings and photographs. After that, we will get into the mindset of a juror, and do an in-depth exploration of key components of the composition. Ultimately, a painting either engages a viewer or it does not.

Few living artists use the elements and principles of design to their full advantage. By the end of this course you will have a deeper and broader understanding of what the various terms mean, why these concepts are important, and how you can apply them to improve the quality of your work. On day two we will reassess the same paintings and photos, and see in what ways your initial assessment has changed.

This workshop will also include an assessment of reference photographs **you** plan to use for future paintings; you'll walk away with a better sense of which photos and still life set-ups are more likely to set you up for success!

Bio:

Lalita is a sought-after instructor and juror who specializes in oil painting, art assessment and virtual reality. She studied traditional painting methods from classically trained instructors at the Vancouver Academy of Art for four years. Lalita is a Signature member of the Federation of Canadian Artists, and an Associate member of Oil Painters of America'

She has been teaching for over 30 years, facilitated public monthly critiques for 10 years, and developed a Foundations of Painting atelier course, which has been attended by 21 students per week in her studio for over 4 years. She is accomplished in oils, acrylics and watercolour, and specializes in art assessment and jurying.

Lalita has a degree in Philosophy and English, and is also a writer, musician, and facilitator. She lives with her husband and 3 children in Langley, BC.

"I paint to gently awaken in myself and others that which has been lost, hidden, or buried."

L.C. Hamill

16 Page Travel Journal with Violet Smythe

Dates: March 6, 13 and 20, 2021. Three (3) consecutive Saturdays

Times: 10 a.m. to 1 p.m. workshop is delivered via Zoom

Registration is open NOW and closes Feb 26, 2021. Class size is 18. Minimum number required is 8.

Cost: Members \$140.00 for all three dates.

Non-members \$165.00 for all three dates.

Enhance your daily life and travel experiences by learning how to keep a travel journal. Live the moment, treasure the images and memories for a lifetime. Take an imaginary journey and in the process, create a meaningful art-inspired travel journal. This is a perfect opportunity for you to experiment, explore, create and develop a unique travel journal of your own. All you need to make this journal is one sheet of watercolour paper—hot or cold press, 140#. We fold, cut and sew it together, create some background pages and then the journey begins! No sketching experience necessary.

What you need on hand

- 1 full sheet of 140# watercolour paper—Hot press or Cold press.
- Bone folder, clear ruler, pencil(s), kneadable eraser
- Watercolour paints (student or professional grade is fine) pan or tube.
- Watercolour palette with 6 wells.
- Watercolour brushes (including 1" flat for painting backgrounds)
- Spritz bottle (small) or fine mister/spritzer.
- Acrylic paints/brushes if you have some.
- Water containers, paper towels.
- Rag (for wiping paintbrush).
- Sponges.
- A variety of pens and markers like Micron pigma Pens or Pitt or other fine liners that are waterproof.
- UHU glue or double sided tape, scissors.
- Colour pencils, felt pens.
- Calligraphy chisel pen(s), Pilot Parallel Pen (6.00mm) - optional.
- Any stencils, rubber stamps and any ink pad(s) you may have on hand.
- Photos or magazine clippings that appeal to you and are travel related.



There is a material kit that will also be provided for you by the instructor to use in your journal. These kits are included in the fee. Pick up from

Plein Air with Jess Rice—May 1 and May 2, 2021



Have you thought about joining the Art Society's Plein Air group who meet weekly during the summer months? Or have you always wanted to learn how to paint outside (plein air), and try a new technique? Join Jess for a weekend filled with plein air painting.

During this workshop Jess will show you how to gear up for plein air, choosing your location to paint, and subject matter. We will work on a quick value sketch and then creating a line drawing. We will also be working on blocking in, adjusting and then putting in the final touches of your painting. Jess will be working in both watercolour and acrylics.

Bring your own lunch.

Dates: Saturday May 1 and Sunday May 2.

Times: 10 AM to 3PM

Location: 2 different out door locations—rain or shine.

Cost: \$140 member price (\$165 non-member price).

Total number of spots: 15

Jess Rice Artist Biography, 2020

Jess Rice has been a watercolour artist for the past 25 years. He has always been drawn to the picturesque West Coast and paints many of the beautiful scenes. Currently he is the Art Show Coordinator for the South Surrey and White Rock Art Society and Co-Coordinator for the Peninsula Art Tour. Jess lives in White Rock with his partner Angelo who also is an artist. Using the pouring method to paint many of his watercolours Jess creates rich dynamic paintings that hang in many homes locally and internationally.

Nancy M. Grigsby, WPW

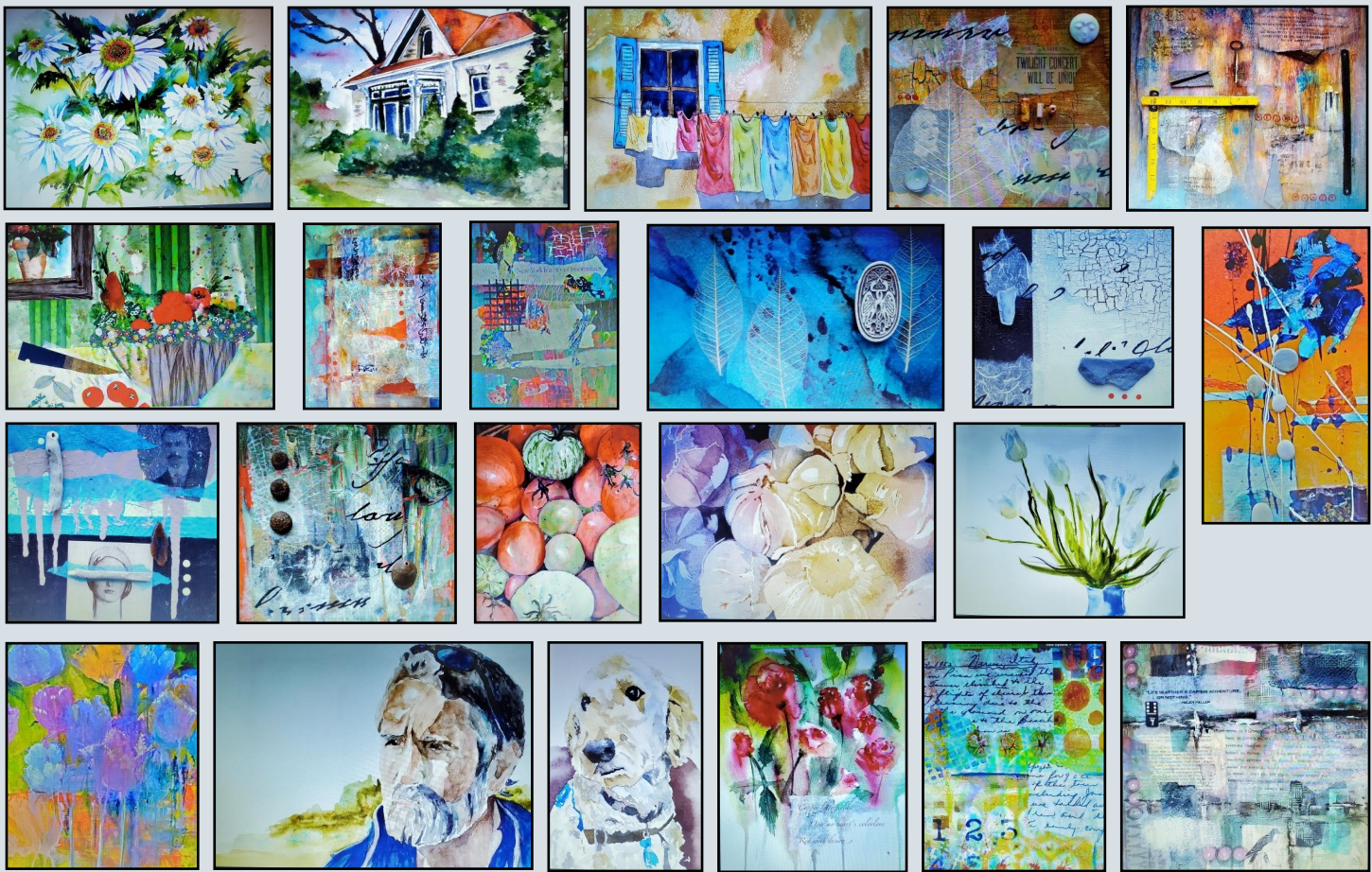
“Exploring Our World in Colour and Texture”

Our demo artist for December was our Past President Nancy Grigsby. Nancy began her demo by showing a number of her past artworks to illustrate her artistic journey through watercolour, acrylic and mixed media. “I entered the world of fine art through watercolor. It has a life and a mind of its own, providing a challenge that I find exciting every time I pick up my brush.



In 2005, I ventured into abstracts with acrylics and mixed media. In a word, I found it “freeing”. I continue to discover new aspects to my art and new ways to visually express my impressions of life and the world around us. Painting has given me a way to learn; to try new things. That’s what life is all about.

I paint not to please others, but to please myself. Art has afforded me the privilege of connecting with some of the best, most creative people I have known. My art has seen me through hard times. It has given me a voice unlike any other to express my joys, sorrows, anger, experience, simple observations and—best of all—capture moments in time.”



At left—Nancy finished some of the pieces she had made for her demo. She added collage and more stenciling. She also added fragments of writing.

Tools and materials:



Nancy uses make-up sponges for dabbing paint onto the stencils.



Different mini sponges for dabbing. They are 'tight', cheap and easily available.



Nancy uses Fabriano watercolour paper, cold press. 11" x 14". "It's not the best but it's acid-free."



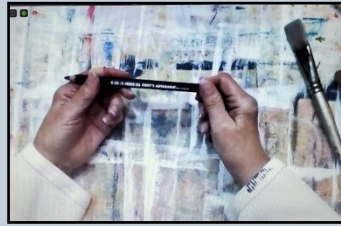
A large stencil. These can be found online at 'Stencil Girl Products' and at art supply and craft stores.



A composite stencil with a regular stencil and a removable 'mask' (right).



Nancy uses Golden high flow acrylics. She likes them for doing the linework.



She also uses jumbo graphite pencils—black and sepia.



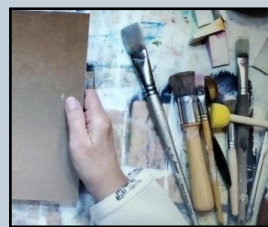
Nancy uses 3M painters' tape to affix her paper to a board. (see 'Tip from Audrey' below)



She uses Golden's Soft Gel Medium as a 'glue' to apply her collage pieces.



She uses Gloss or Matte to get the effects she wants in her work.

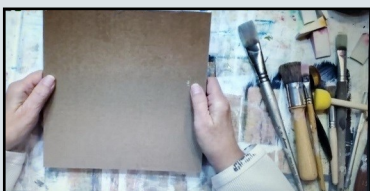


Nancy likes flat brushes that have 'springiness'. She prefers Masters Brush Cleaner for cleaning them.



Nancy began making small paintings after realising she had so many off-cuts of matte board.

'Tip From Audrey Bakewell'

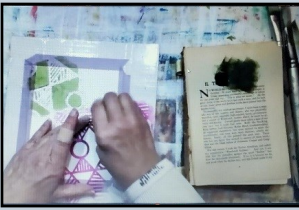


When starting a project Nancy usually prepares her piece of Fabriano watercolour paper by applying clear gesso to both sides. This allows the paint to move easily. After it is dry she usually worked on the paper laid on her work surface until she was given a very handy tip from member Audrey Bakewell—We all have bits of cardboard (Amazon boxes for example) hanging around so why not use them. Audrey cuts the cardboard a little larger than the artwork and covers it front and back in clear packing tape. The piece of watercolour paper is then taped around the edge onto the board. This support allows for ease of working.

"A very forgiving and relaxing process"
~ Nancy Marentette-Grigsby

Thank you to our Past President, Nancy for an inspiring, fascinating and fun demo. I'm sure many of us will be trying this process. It's just the right kind of thing for those of us stuck indoors these days.

It encourages us to rummage through old photos and such. This is an opportunity to bring out the boxes full of forgotten stories. We can share those important pieces of ephemera with family or just reminisce and create a piece of art that has a special meaning. (Photocopy or scan special pieces to use in your artwork, save the original.)



Nancy begins her demo by 'auditioning' her stencils. She then places her chosen stencil onto her prepared watercolour paper.



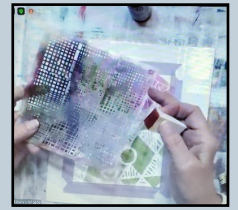
She has applied the stencil to a few areas taking note of balance and composition.



Nancy uses old books as palettes for her paint. She used a limited palette of sap green, raw umber and quinacridone magenta.



Another stencil pattern has been applied. The thin lines and new colour balance the image of the previous stencil.



Showing a stencil that produces a texture with its mesh-like pattern.



Nancy overlays stencils to add interest and texture.



The application of magenta over the green creates a third colour.



The stenciled base for the mixed media artwork is ready for the next stage.



Now is the time to gather snippets of paper, cards, tickets, old photos and other paper ephemera,



Make sure you use photocopies of your special ephemera. Save the originals for posterity.



Nancy explores where to place her paper pieces. This may take some time but it is fun to play.



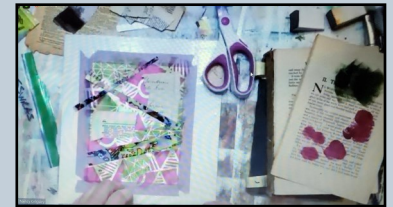
Torn papers in different shades are very effective. Snippets with writing add life, texture and 'story'.



More play - 'Auditioning' your pieces. The aim is to build up layers with your materials.



Keep playing until you have the design that pleases you. Don't glue anything down yet!



Once you're happy with your design take a photograph of it. Your work is made up of layers so you'll need a reference to make sure you glue them down in the right place.



Gluing the pieces down (after taking a photo with your phone).



This step gives you an opportunity to change your initial ideas



Nancy uses 'flat' brushes to glue down her pieces. She likes the chiselled edge.



More gluing. Pages from the book 'palette' can be saved and used for collage.



After your pieces are glued down you can add more layers of stencil and work with other media such as pens or liners etc.



Nancy decides to use dark violet for texture .



Applying the violet ink on the mesh-like stencil.



More violet texture is applied in the upper right corner.



“Pounce on, pounce off”



Thin, dark lines are added using a high-flow fine liner.



The lines can be dragged, scribbled and dabbed for effects



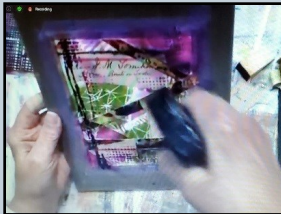
More lines and scribbles.



Reviewing the collage.



Nancy uses jumbo graphite pencils to add more effects.



The surface is spritzed with water to create lines and dribbles.



Nancy stands the artwork on-end to manipulate the dribbles.



nmgrigsbystudios.fineartstudioonline.com

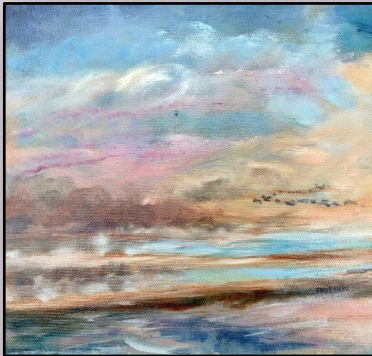
Nancy's Collage Tips.

- Don't use too much paint. Just 'pounce on, pounce off.'
- Nancy doesn't clean her stencils unless she is using heavy gel. She puts the stencils in water and wipes them off.
- On your initial layer don't use more than 3 stencils.
- Composition is critical no matter what. It's just an arrangement. We arrange our surroundings all the time. Arranging components in a painting is similar. Breaking up spaces, making connections, different sizes, different shapes.
- Ripped and torn pieces of papers are ideal.
- Nancy takes pictures of her artworks on the ground.
- When collaging you need to remember the order you put down your collage pieces.
- You can use a 'brayer' (a small roller) to remove bubbles when gluing your pieces down.
- The collage takes about 20 minutes to dry. But 3D pieces glued down with gel need to be dried overnight.
- If you use matt medium as your 'glue' it will dry matt. If you use gloss medium it will dry shiny.
- You can break up the lines in your design by using high flow fine liners. These have long needle-like points. You can create interesting effects by dabbing the lines with baby wipes.
- Spritz your artwork with water to create runs and dribbles.
- Use hard molding paste to apply heavier objects to your artwork.
- The old book 'palette' pages make great fodder for your collages.

Tah-Dah! & Covid, Shmovid! What Have You Been Working On?



FEDERATION OF CANADIAN ARTISTS



GOLDEN MORNING MIST I
Sherron Fairbairn



GOLDEN MORNING MIST II
Sherron Fairbairn



GOLDEN MORNING MIST III
Sherron Fairbairn

Member Sherron Fairbairn was pleased to see that all three of her submissions to the FCA's '10 Squared' exhibition have been accepted. The show runs from December 14 to 23.



A SINGLE CUP
Sylvie Peltier



COFFEE BREAK
Sylvie Peltier



MORNING RITUAL
Sylvie Peltier

Member Sylvie Peltier had her 'coffee series' accepted into the FCA's '10 Squared' exhibition which ran from December 14 to 23.



SUNSET
Cheryl Bodnar



CLARA'S SUMMER CIRCA 1935
Diane Akey

Members Cheryl Bodnar and Diane Akey both had paintings in the FCA's show '10 Squared'



MOONLIGHT HUNTER
15" x 12"

Prismacolor coloured pencil and ink on Stonehenge paper.
Catherine Robertson

Catherine Robertson's 'Moonlight Hunter' has been accepted into the FCA's exhibition 'Works on Paper'. The exhibit runs from



GRACE
8" X 10"
mixed media on paper
Veronica Newell

Member Veronica Newell's artwork 'Grace' has been accepted into the FCA's 'Works on Paper' exhibition.



PATIENCE IN THE STORM
Audrey Bakewell

Member Audrey Bakewell's 'Patience in the Storm' has been sold from the FCA's Signature Medal Show.

Congratulations everyone!

For the month of December member Karen Kroger had her beautiful fibre and fabric art on display at The Gallery Framing and Art Supplies in Central Plaza. She had wonderful and unique gifts for a special someone or maybe for yourself. She also had lots of one-of-a-kind cards.

The staff had taken all the necessary Covid19 precautions for the safety of themselves and their customers.



10 PROJECTS TO PAINT INSPIRED BY MATISSE

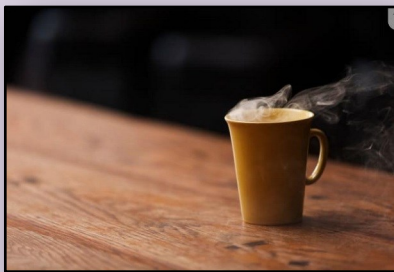
Take a tip from Matisse and find inspiration for your next painting from the objects you see around you.

Matisse took inspiration from the objects surrounding him in his studio—from everyday household items to global treasures acquired from his travels—and you can too.

These objects don't have to be unusual or expensive—they just have to grab you in some way and set your imagination spinning.

Here are a handful of Matisse-inspired projects you can embark on this month.

Source: Artistsnetwork. (Thank you to Nancy Marentette-Grigsby for passing this article on to me.)



1. Start with your morning cuppa.

Place a mug or teacup in a standard (or nonstandard) still life setting. Or expand the context and paint a couple. Maybe head outdoors and paint a lidded paper cup on a park bench—or hang a teacup from a tree branch. Turn the cup upside down or view the inside from above. There are a zillion ways to paint a cup or mug.



3. Express the meaning of a treasure.

Do you have a treasured heirloom or collectible? Whether or not it's valuable is beside the point. That object means something to you. Plumb those feelings, and find a way to convey them, as well as the object, in a painting.



2. Take a seat.

Now try a larger object—say, a chair. Take a good look at the one closest to you. Note the lines and angles of the basic structure. Does it have both soft and hard surfaces? What colours do you see, and how will they affect your palette? Does the chair cast shadows? What is it about the chair that most appeals to your artistic sensibilities? Now paint the chair—or a grouping of that chair—but concentrate on its most appealing characteristics. Forget that a chair is something to sit in and think of it simply as a vehicle for design.



4. See exotic souvenirs in new ways.

One way Matisse fed his creativity was through travel—changing the scene to alter his expectations and buying exotic souvenirs for his collection. Often, though, in his paintings he'd set items he brought home in a completely different context from that of their origin. Try composing a painting with an exotic object in a mundane setting. Tip: museums have loads of exotic objects you can sketch—so does the Web.



5. Explore local finds.

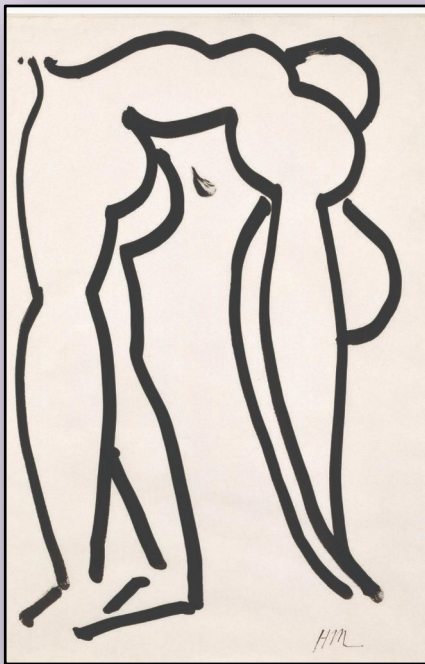
You don't have to visit a foreign land to give yourself a change of scene, and with Covid 19, travel right now is a little dicey. Instead, head somewhere closer to home—a place you've never been or haven't visited lately. Bring back a local find that reminds you of that place — a printed napkin, an oddly shaped rock, a farmers' market vegetable—anything. Let that trigger ideas for your next painting. Once again, you might set your find in a completely different context from where you found it.



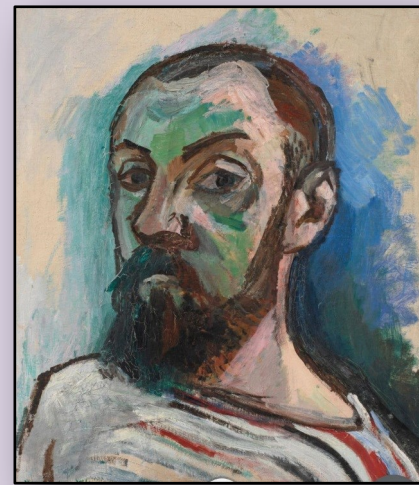
Vase of Flowers by Henri Matisse

7. Paint an object's personality.

It has been said that the vase in Matisse's Vase of Flowers has a "hands-on-hips" look. Maybe Matisse intended that association; maybe not—but what a creative window that idea opens! Start with a lamp or lighting fixture. What personality do you think it would have? What gesture could you give it? Paint the object with those ideas in mind. Adding a face (or faces) and limbs (or wings or a tail) is optional.



Acrobat by Henri Matisse



Self Portrait
Henri Matisse

6. Play with your penmanship

Try your hand at a calligraphic line painting—like Matisse's 'Acrobat'. A little research on Chinese or Arabic calligraphy will feed your creativity.

8. Look in the mirror.

Check out Matisse's Self Portrait. Note the bold, simplified rendering. Try painting your own portrait this way. (Okay, your face isn't an object—but it is something near and dear to you.)



9. Examine your textiles.

Matisse was also big on patterns. He borrowed many from textiles. Examine your clothing, curtains, and upholstery—or gather swatches from a fabric shop. What about fur patterns on cats and dogs or tile patterns on floors or walls? Work one or more patterns into a painting.

10. Search for textures.

Matisse's paintings tended toward a flat, graphic look, but yours don't have to. Look around you for textures, just as you did for patterns. Consider wood grain and tree bark; knitted wool and smooth satin; brick, stone, and water; animal fur and plush toys. Try combining patterns and textures in an abstract painting.

Where Do You Create?



"In our old house I used to use the kitchen island or the dining room table, a part of the family room or a small corner of the laundry room in our old house but since we've moved to South Surrey and I to a new house... I have what was the Rec room now as my studio space and I love it! All my supplies, which were previously stored in various cabinets and cubbies and in crawlspace are now all concentrated in one space. Readily available (and visible) which inspires and encourages me to actually create! "

Violet Smythe



Store Services

- Free prescription delivery anywhere.
- Free blister packaging
 - Travel vaccinations.
- Easy prescription transfer.
 - ask your Live Well Pharmacist.
- Seniors' Day Mondays 15% of everything except prescriptions.
- Fast, friendly, professional service.
- Medication reviews - Compounding Services.
- Free blood pressure readings & blood sugar testing



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Pharmasave 135th & 16th

13585 16th Avenue, Surrey

Phone: 604.385.1175

Fax: 604.385.1177

Email: pharmasave021@shaw.ca

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