

# Bursting with Colour

THE SUMMER SHOW

An exhibition inspired by the  
burst of glorious colour that we  
experience in the summer.

July 4th to September 4th, 2024

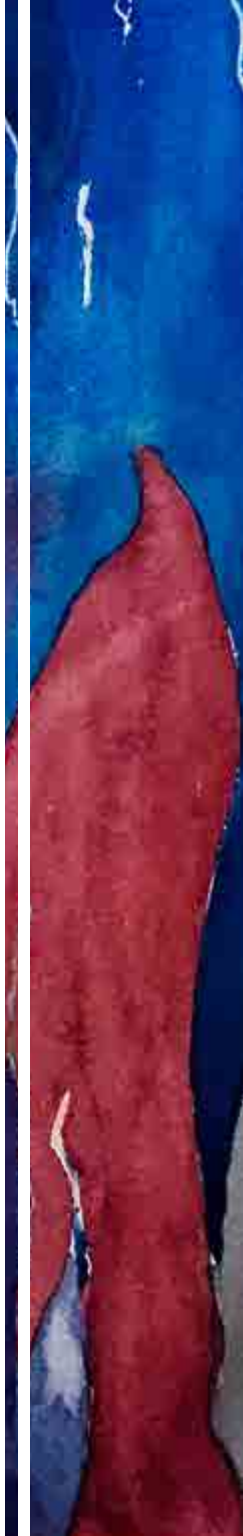
Reception 2 pm – 5 pm  
Saturday July 6th



THE HELICONIAN CLUB  
since 1909

35 Hazelton Ave. Toronto, ON  
416-922-3618  
[www.heliconianclub.org](http://www.heliconianclub.org)

Cover image: detail from  
*SAGRADA FAMILIA CARROTA*  
by Rosemary Tannock



## PARTICIPATING ARTISTS

Linda Briskin	3
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## LINDA BRISKIN

The series *Swamp Lilies* presents impressions of the swamps that line Ontario's Highway 518. It offers a somewhat irreverent contemporization of Monet's *Water Lilies*. The play with imagined colours is a reminder that the landscape is invented through our gaze.

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Linda Briskin is a writer and fine art photographer. She is inspired by the fluid crossover between the imagined and the real, the natural and the constructed, and the authentic and the fabricated. She exhibits widely, has had numerous solo exhibitions, and participates in many group shows. Briskin's images have been chosen for online juried shows including *Urban Landscapes* (NY Photo Curator: Honourable Mention) and *The Same But Different* Exhibition (NY Center for Photographic Art: Honorable Mention.). They have also been published in literary journals and camera magazines: recently, in *PhotoEd*, *Canadian Camera* and *Humana Obscura*.

Upcoming in 2024 is a solo exhibit at The Rushton (Toronto).

[www.lindabrisकिनphotography.com](http://www.lindabrisकिनphotography.com)

[www.instagram.com/linda.brisकिन](http://www.instagram.com/linda.brisकिन)

*SWAMP LILIES (I)*

13 x 17 in framed,  
Archival Pigment Print,  
\$265, [lbriskin@yorku.ca](mailto:lbriskin@yorku.ca)

LINDA BRISKIN



Swamp Lilies (ii)  
13 x 17 in framed,  
Archival Pigment Print,  
\$265, [lbriskin@yorku.ca](mailto:lbriskin@yorku.ca)

*SWAMP LILIES (III)*

13 x 17 in framed,  
Archival Pigment Print,  
\$265, [lbriskin@yorku.ca](mailto:lbriskin@yorku.ca)

*SWAMP LILIES (IV)*

13 x 17 in framed,  
Archival Pigment Print,  
\$265, [lbriskin@yorku.ca](mailto:lbriskin@yorku.ca)



## INDRANI DE SILVA

Growing up on the beautiful island of Sri Lanka, Indrani's world was full of vivid, colourful, bright flowers and amazing landscapes and wildlife. After many years spent building numerous businesses, she finally found her blissful niche in the world of art.

A self-taught artist, Indrani thrives on the wonder, freedom, independence and exhilaration of creating art. She uses various media – acrylic paint, pouring paint, collage with found materials and heavy textures.

Indrani revels in playing with bold, vibrant colours, blending chaos with harmony to make canvasses come alive. With each piece, she communicates her passion, energy and experiences to viewers, inviting them to the world of her imagination and offering a chance to recognize their own experiences and perspectives reflected in her work.

Indrani delights in making viewers smile.



*CIRCUS*  
[ONLINE ONLY]

24 x 24 in, Acrylic and  
pouring medium, 2024,  
\$525,  
[indrani1001@yahoo.com](mailto:indrani1001@yahoo.com)

INDRANI DE SILVA



*LUPINS*

26 x 26 in, Acrylic and  
pouring medium, 2024,  
\$700,  
indrani1001@yahoo.com

*SLICE OF JADE*

24 x 24 in, Acrylic and  
pouring medium, 2024,  
\$650,  
indrani1001@yahoo.com



## INDRANI DE SILVA



LAVA  
*[ONLINE ONLY]*

24 x 20 in, Acrylic and  
pouring medium, 2024,  
\$700,  
indrani1001@yahoo.com

ELEGANT

32 x 24 in, Acrylic and dried  
natural flowers, 2024,  
\$750,  
indrani1001@yahoo.com



## VIVIAN EAST

The four traditional flower paintings are an exercise in painting from life. I picked the flowers in my garden and put them in various containers. I was experimenting with light and dark and using different backgrounds to bring out the colours of the flowers.

I am pushing myself toward magic realism but I must achieve realism first. These paintings are part of that process.

The two encaustic pieces are a result of the zen-like process of working with heating and cooling pigmented wax. The natural forces work almost magically to create the forms of flowers.



*FALL FLOWERS  
IN GREEN GLASS*

16 x 12 in, Oil on Canvas,  
2019, \$500  
[vivian.east@gmail.com](mailto:vivian.east@gmail.com)

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Vivian holds a B.A. from UofT, a Diploma in Design from Sheridan College, and a B.Ed. from OISE/UT. Vivian taught Visual Arts and other subjects for the Toronto District School Board for twenty years. Upon retiring in 2010, she and her daughter opened Freehand School of Art in North Toronto. In 2022, she joined the Heliconian Club, and is currently a member of the Board of Directors.

Vivian works in many media. In recent years she has been painting landscapes in oils of the wild in Canada.

[www.vivianeast.com](http://www.vivianeast.com)

[www.instagram.com/vivianeast.art](https://www.instagram.com/vivianeast.art)



## VIVIAN EAST



*FALL FLOWERS  
IN A BLACK POT*

18 x 18 in, Oil on Canvas,  
2019, \$650  
[vivian.east@gmail.com](mailto:vivian.east@gmail.com)



*FALL FLOWERS  
IN A WHITE POT*

18 x 18 in, Oil on Canvas,  
2019, \$650  
[vivian.east@gmail.com](mailto:vivian.east@gmail.com)



*CHRYSANTHEMUMS  
IN A BROWN POT*

20 x 16 in, Oil on Canvas,  
2019, \$650,  
[vivian.east@gmail.com](mailto:vivian.east@gmail.com)

VIVIAN EAST



*YELLOW FLOWER*

12 x 12 in, Encaustic, 2023,  
\$300 or \$550 for two  
[vivian.east@gmail.com](mailto:vivian.east@gmail.com)

*RED FLOWER*

12 x 12 in, Encaustic, 2023,  
\$300 or \$550 for two  
[vivian.east@gmail.com](mailto:vivian.east@gmail.com)



# FLORENCE GUTTMAN

My artwork reflects my love of colour, shape and movement. The “Bursting With Colour Show” has given me the opportunity to display colourful pieces of art using a variety of painting styles, tools and techniques. The colours and shapes were applied using scraping tools, palette knives, my fingers, credit cards and brushwork.



## *COLOUR BURSTS*

10.5 x 13.5 in, Acrylic on paper, 2022, \$250 (Framed)  
floguttmanart@gmail.com

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I have loved to draw and paint since childhood. Throughout the years I have explored various forms of art from pottery to stained glass to my present passion for painting both in watercolour and acrylic. My works show the softness of watercolour and the boldness of acrylics in both abstract and realism styles. I continually experiment with colour, shape, line and texture using a range of materials to create diverse and unique styles.

[www.instagram.com/artworkbyflo](http://www.instagram.com/artworkbyflo)

## FLORENCE GUTTMAN



*MYSTIC WATERLILIES*

11 x 15 in, Watercolour on paper, 2015, \$300 (Framed)  
floguttmanart@gmail.com

*SUNSET BLUES*

16 x 20 in, Acrylic on Canvas, 2023, \$500 (Framed)  
floguttmanart@gmail.com



## FLORENCE GUTTMAN



### *MELLOW YELLOW*

10.5 x 15 in, Watercolour  
on paper, 2012, \$150  
(Framed)  
floguttmanart@gmail.com



### *ELECTRIC TULIPS*

11 x 13 in, Watercolour on  
paper, 2018, \$250 (Framed)  
floguttmanart@gmail.com

### *EXUBERANCE*

24 x 30 in, Acrylic on Can-  
vas, 2021, \$400  
floguttmanart@gmail.com



## DOUGAL M.HAGGART

For *Bursting with Colour*, I chose some older pieces as well as making some new. I chose *Hello, Sweetheart!* and *Glorias* that simply show colourful bouquets because one commemorates my friend Helen whose inveterate greeting that was, and the second was a gift, the colours representing women's fight for "a sharing in life's glories." *The power of purple and gold* stems from seeing a friend's pots of pansies, which she puts out faithfully every spring. The title is a phrase from Robin Wall Kimmerer's book *Braiding Sweetgrass*.

*Irrepressible* started with seeing an entourage of white tulips surrounding one rebel dark. I had read that random mutations in tulip bulbs are beyond our control. I find that comforting. On the other hand, in *Willkommen, bienvenue, welcome!* the bright jack o'lanterns leer, grin or scream in ambiguous welcome in the grey of October. Do they ward off evils spirits or embody them?

*A kind of love...* shows a gardener toiling for her blooms. The title is from the poem *Atlas* by UA Fanthorpe about holding things together. *Buttercups* is all earth colours, with scattered spots of yellow wild flowers that grow helter skelter, needing no intervention.

[www.dmhaggart.ca](http://www.dmhaggart.ca)

[www.instagram.com/dmhaggart](https://www.instagram.com/dmhaggart)



THE POWER OF PURPLE  
AND GOLD

18 x 12 in, Acrylic on paper  
on wood panel, 2024, \$240  
[dougal@dmhaggart.ca](mailto:dougal@dmhaggart.ca)

DOUGAL M.HAGGART



*HELLO SWEETHEART!*  
*[ONLINE ONLY]*

18 x 14 in, Acrylic on canvas, 2018, \$250  
dougal@dmhaggart.ca

*A KIND OF LOVE CALLED  
MAINTENANCE*

12 x 18 in, Acrylic on paper  
on wood panel, 2024, \$240  
dougal@dmhaggart.ca



DOUGAL M.HAGGART



*BUTTERCUPS*  
*[ONLINE ONLY]*

9 x 12 in, Watercolour on  
art board, 2024, \$150  
dougal@dmhaggart.ca

*WILLKOMMEN,*  
*BIENVENUE, WELCOME!*

18 x 12 in, Acrylic on paper  
on wood panel, 2024, \$240  
dougal@dmhaggart.ca





DOUGAL M.HAGGART



*GLORIES*  
*[ONLINE ONLY]*

8 x 10 in, Acrylic on  
canvas, 2024, \$150  
dougal@dmhaggart.ca

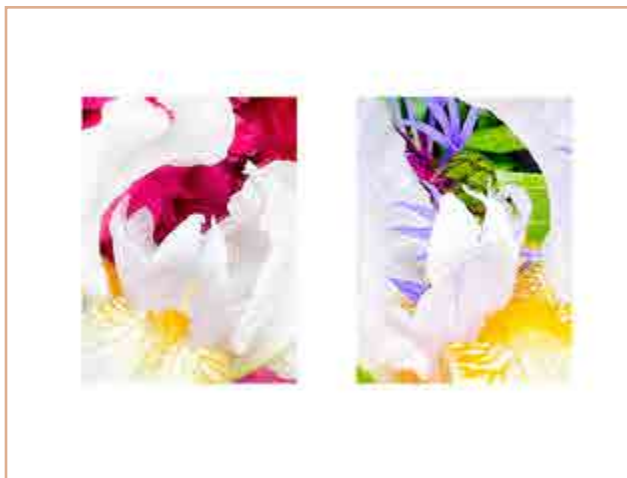
*IRREPRESSIBLE*

12 x 18 in, Acrylic on paper  
on wood panel, 2024, \$240  
dougal@dmhaggart.ca



## KYE MARSHALL

Flowers are not a subject for a serious photographer – overdone, sentimentalized – and yet each spring as the grimness of winter finally fades I cannot resist photographing the annual magic of the glorious shapes and colours finding their way to the sun. The Iris in particular always entices my camera.



There was a Greek Goddess Iris who was revered as the link between heaven and mortal human beings. She was also the Goddess of the rainbow as flowers sprouted wherever she stepped. We are now learning about the interconnectedness of the plant world—how trees and plants communicate with one another, nourish and nurture one another.

I choose to photograph Irises entwined with other exquisite spring flowers that have ‘sprouted’ nearby creating hints of rainbows. These images imagine intimate conversations between the Iris and her friends.

[www.kyemarshall.com](http://www.kyemarshall.com)

[www.instagram.com/marshall.kye](https://www.instagram.com/marshall.kye)

*IRIS INTIMATES #1*

15 x 22 in framed, Archival  
Pigment Print, 2022, \$290,  
[kyecello@gmail.com](mailto:kyecello@gmail.com)

KYE MARSHALL



*IRIS INTIMATES #2*

15 x 22 in framed, Archival  
Pigment Print, 2022, \$290,  
kyecello@gmail.com

*IRIS INTIMATES #3*

15 x 22 in framed, Archival  
Pigment Print, 2022, \$290,  
kyecello@gmail.com



# CATHERINE MAUNSELL

For me painting is sensuous, visceral and intuitive. I begin with a very limited idea - a mood, a feeling or perhaps an experiment with line or some other mark - anything more detailed and concrete derails my process. I set down my first marks, usually with some idea of whether I want this to be a primarily organic or geometric painting. I lay down some lines and shapes and I'm off!



*VIEWED FROM SPACE*

I am an emotional painter who responds to the marks and the colours, as I paint, never certain where I will finally land! Sometimes the initial marks get to survive as laid down but as I engage in the process of reviewing and revising, painting over and scratching through, reworking shapes and adjusting colour, they may disappear or change beyond recognition.

16 x 20 in, Acrylic on Paper,  
\$320 Unframed  
\$510 Framed  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

This is a great show for me... I always feel as if I am “bursting with colour”, barely able to restrain myself from adding yet another colour despite my best intentions!

[www.cmaunsell.com](http://www.cmaunsell.com)

CATHERINE MAUNSELL



*BE HAPPY #1*

9.5 x 7.5 in, Acrylic on Paper, \$130  
cath.maunsell@icloud.com



*BE HAPPY #2*

9.5 x 7.5 in, Acrylic on Paper, \$130  
cath.maunsell@icloud.com



*BE HAPPY #3*

9.5 x 7.5 in, Acrylic on Paper, \$130  
cath.maunsell@icloud.com



*BE HAPPY #4*

9.5 x 7.5 in, Acrylic on Paper, \$130  
cath.maunsell@icloud.com



*BE HAPPY #5*

9.5 x 7.5 in, Acrylic on Paper, \$130  
cath.maunsell@icloud.com

CATHERINE MAUNSELL



*TEMPERATURE'S RISING!*

18 x 24 in, Acrylic on Paper,  
\$440 Unframed, \$640  
Framed  
cath.maunsell@icloud.com

*PARTY TIME*

22 x 22 in, Acrylic and  
Collage on Paper, \$485  
Unframed, \$695 Framed  
cath.maunsell@icloud.com



## CATHERINE MAUNSELL



### *PAINT FOR JOY #1*

20 x 14 in, Acrylic on Paper,  
\$290 Framed, \$470 Framed  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

### *PAINT FOR JOY #2*

20 x 16 in, Acrylic on Paper,  
\$320 Unframed  
\$510 Framed  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)



### *SPRINGTIME COMES TO MIND*

18 x 24 in, Acrylic on Paper,  
\$440 Unframed,  
\$640 Framed  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

CATHERINE MAUNSELL



*ANGLED OFF*

20 x 16 in, Acrylic and  
Collage on Paper, \$320  
Unframed, \$510 Framed  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)

*ONE GOT AWAY*

18 x 24 in, Acrylic on Paper,  
\$440 Unframed  
\$640 Framed  
[cath.maunsell@icloud.com](mailto:cath.maunsell@icloud.com)





# NOLA MCCONNAN

The beginnings: Casein and gouache colour charts in class at OCA in the early 1970s were challenging. Pantone markers made colour a bit easier. Making perfect colour matches in watercolour to specified Pantone colours was very challenging. Coloured pencil has made it easier. Teaching how to make watercolour pictures also gave years of figuring everything out.

What makes my world of making pictures in colour, better?

Just ask me Who? What? When? Where? Why? How?

**Who?** In people portraits humans are always accompanied by a fur family member. The rest of the time, furred and feathered members of our world are my inspiration.

**What?** Easy answer. I make pictures, virtually daily. Most of the time I am working to order. When I am creating for myself it is anything I want, wherever I want, in whatever medium and colours I choose. Currently it's mostly nice wet watercolour or nice dry clean pencil crayon. Often both at once.

**When?** A bit tricky. A burst of colour implies high chromatic, drama. This is easier with modern petrochemical pigments applied densely. Of course watercolours also lose their burst of colour quickly



*YELLOW TREE PEONIES*

13.25 x 9.25 in,  
mixed, Watercolour &  
Coloured Pencil, 2023,  
\$750 (framed) \$500 (un-  
framed, mounted)  
[merrweather@sympatico.ca](mailto:merrweather@sympatico.ca)

These Tree Peonies plainly  
burst with colour.

## NOLA MCCONNAN

as they flee the light or get flooded. Incorrect mixing? Mud or quiet pastel images can result.

**Where?** A bit trickier. A burst of colour is not a single tone across a whole image without relief. HMMM, guess that gets into design, and composition.

**Why** do I as an artist choose to make an image that bursts with colour?

Short Answer, because I want to.

Slightly longer answer. Because I am inspired by something bursting with colour I see and want to capture it on paper in graphite pencil, marker, coloured pencil or watercolour.

Even Longer Answer. Because I want to explore how colour works in a particular instance.

Longest Answer. Because colour does not have to be “real.” Neither does the image.

The *Yellow Tree Peonies* bring sun filled globes to the lawn, even in the rain. The False Solomon Seal’s leaves are truly golden in the fall. The Sheep on the hill at Riverdale Farm escaped in that summer’s day. Everything was greenly boring. Make it an interesting “fall” palette, use flat brushes to create unreal, real subjects? Imagination makes a horse’s head in profile less predictable.

**How?** That’s somewhat simple. Do it.

[www.merriweatherdesignstudio.com](http://www.merriweatherdesignstudio.com)



*AFTER KANDINSKY*

12 x 12 in, Watercolour,  
2021, \$700  
[merriweather@sympatico.ca](mailto:merriweather@sympatico.ca)

A different interpretation  
of a favourite subject.

NOLA MCCONNAN



*GOLDEN RECLINER*

False Solomon's Seal, 15 x 20 in (22 x 30 in framed), Watercolour, 2014 to 2022, \$850 (framed) \$600 (unframed, mounted)  
merriweather@sympatico.ca

An Ontario classic, that lives in Toronto,



*RIVERDALE FARM'S EWES ON THEIR HILL*

9.25 x 13.25 in, (framed 16 x 20 in), Watercolour, 2023, \$750 (framed) \$500 (unframed, mounted)  
merriweather@sympatico.ca

Colour doesn't have to be real, as I learned from M.E. Carr.

# BARBARA MUIR

When you say ‘colour’ in a conversation with an artist, be prepared to lose that artist’s attention on any other subject. Unless the artist you’re talking to works in monochrome, colour is a huge part of our inspiration. In every piece I’m showing in the *Bursting with Colour* show it was colour that caught me off guard, made me stop, and forced me into my studio to try to emulate what nature and the world can do.

Make no mistake, we artists are lucky to see such a vivid world.

I try to focus on beauty and joy. I think we all need both now. My love of colour — and capturing its ability to create images that make us happy, has helped me to be part of shows in New York City, Paris, France, Florence, Italy, Lage Zwalve, The Netherlands, and San Fernando Valley, California. It’s a good gig.

[www.barbaramuir.com](http://www.barbaramuir.com)



## HEADING HOME

Diptych 4 x 6 ft, Acrylic on canvas, 2016 revised 2024, \$9,000  
[barbara.muir@sympatico.ca](mailto:barbara.muir@sympatico.ca)

## BARBARA MUIR



*A DAY AT THE LAKE*

24 x 24 in, Acrylic on canvas, 2020, \$1,800

[barbara.muir@sympatico.ca](mailto:barbara.muir@sympatico.ca)

*COTTAGE FLOWERS*

24 x 24 in, Acrylic on canvas, 2017 revised 2024, \$1,800

[barbara.muir@sympatico.ca](mailto:barbara.muir@sympatico.ca)



## BARBARA MUIR



### *FLOWERS FROM THE MARKET*

20 x 16 in, Acrylic on canvas, 2015, \$1,500  
barbara.muir@sympatico.ca

### *ON THE ROAD*

(Image shows work in progress), 12 x 12 in, Acrylic on canvas, 2024, \$600  
barbara.muir@sympatico.ca



## SUSAN POWER

These three watercolour paintings are actually very quick sketches that came out of my quite laboured attempts at making more “finished” paintings. I liked the resulting images much better : they seem to be more simple and direct.

—

I have been a member of the Visual Arts Section of the Club for several years. I am a painter in watercolour and pen and ink with a particular interest in still life and the figure. My work appears regularly on the walls of the club.

[www.instagram.com/susanb.power](http://www.instagram.com/susanb.power)



*COOL AND BRIGHT WITH  
APPLES*

18 x 12 in, Watercolour on  
paper, 2024, \$350  
[susanbpower@gmail.com](mailto:susanbpower@gmail.com)

## SUSAN POWER



### *HOT SUNFLOWERS*

12 x 11 in, Watercolour on paper, 2023, \$300  
susanbpower@gmail.com

### *COOL STILL*

12 x 9 in, Ink on paper, 2022, \$300  
susanbpower@gmail.com





## ROSEMARY TANNOCK

After studying for two years with Thomas W. Schaller I now consider his four hierarchical design elements before starting a painting: *Intent* [purpose of the painting], *Composition* [format, shapes and their location, balance etc]; *Values* [dark, light, midtones], and *Colour* is typically my last consideration. Nonetheless, colour often is first to grab a viewer's attention. It is up to the viewer whether my choice of compositional elements, values and colour support my intent.

“*Seeking the sun.*” While walking in Murano, Italy, a small sunlit green plant in a red terracotta pot caught my eye: it was peeking out between large weather-worn window shutters. How had it survived the sun-starved interior through the winter? To highlight this brave little plant, I chose an exaggerated vertical format, to contrast the vastness of the shutters against its smallness, placing the plant in the lower left third of the composition. I emphasized the peeling paint and rusted hinges, juxtaposing their texture with the delicate fresh green rounded leaves of the plant, to symbolize the life cycle of birth and death, part of everyday life in old Italian towns. The red and green signify the theme, ‘bursting with colour’. Do you see other themes in this painting?

[www.instagram.com/rostan9](https://www.instagram.com/rostan9)



### SEEKING THE SUN

27 x 21 in [framed: 35 x 29 in], Watercolour, 2023,  
\$450  
[tannockr@gmail.com](mailto:tannockr@gmail.com)

## ROSEMARY TANNOCK



### *SAGRADA FAMILIA CARROTA*

10.25 x 11.75 in [framed: 16.25 x 18.25 in],  
Watercolour, 2024, \$250  
tannockr@gmail.com

A bunch of whimsical and twisted rainbow-coloured carrots evoked a memory of the towering spires of Gaudi's *Basilica I Temple Expiatori de la Sagrada Família*, Spain. My intent was to highlight the natural bifurcation and twisting of the carrots, combining Gothic and curvilinear Art Nouveau forms like the *Sagrada Família*. I chose a vertical format and gave emphasis to one warm yellow and one deep purple carrot. I placed them at the left, exaggerating their length, intimate intertwining and intense complementary colours. I muted the other carrots put all on a rich blue like the early evening setting in which I first saw the *Sagrada Família*.



### *COLOURED INTENTION*

12 x 9 in [framed: 18 x 12 in], Watercolour,  
2024, \$200, tannockr@gmail.com

Watercolourists love our tools, convinced that a new colour or brush will make all the difference. The shadows cast by various elements in a still-life setup captured my attention so I grouped the major shadows in the lower right. To balance the design I put the brushes and easel along diagonals that intersect at the shadows cast by the paint tubes.

## ROSEMARY TANNOCK



### *A ROSE, IS A ROSE, IS A ROSE...*

7.75 x 10.75 in [framed: 15.75 x 18.75 in],  
Watercolour, 2021, \$250  
tannockr@gmail.com

[Gertrude Stein, Sacred Emily, 1922]. To highlight the beauty of a wild rose I placed it on the left and surrounded it with the darkest darks. The stem is angled to help direct the viewer's eye. To balance the design, most of the leaves and an opening bud are in the lower right-hand corner.



### *THE HILL WE CLIMB*

14 x 10 in [framed: 20 x 16 in], Watercolour & gouache, 2021, \$200  
tannockr@gmail.com

On January 20, 2021, Amanda Gorman read her inspirational poem at President Biden's swearing-in ceremony. She wrote it just weeks after pro-Trump supporters stormed into the halls of Congress, some bearing weapons and Confederate flags, on January 6. So many images and her animated voice, so full of emotion, resounded in my head.

My intent was to portray the ongoing struggle for democracy. Revisiting this now, I see that my composition has flaws, but the tortuous and bifurcated road winding between the darkened foreground to the bright red-and-white and star-spangled hills leads the eye to the symbol of US democracy. I wonder again: is that sun rising or setting on US democracy?



# Bursting with Colour

## NOTICE TO COLLECTORS

Art works are available for sale during the show run but are released to purchasers after the show closes. \* Please arrange a purchase with staff at Heliconian Hall or via email with the artist. Make cheque or e-transfer payable to the artist.

All reproduction rights for each work of art are retained by the artist.

\*Viewing the 5 works marked “*ONLINE-ONLY*” may be arranged with the artist and can be released to purchasers immediately.

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