

March Break Fun!

March Break Art Camp Days!

Ages 4 - 10 years. Draw, paint, collage and explore with an experienced art instructor 9 a.m. - 4 p.m. Each day will end with a different finished artwork.



The Latcham Gallery

- Day 1: **Monday, March 11**
- Day 2: **Tuesday, March 12**
- Day 3: **Wednesday, March 13**
- Day 4: **Thursday, March 14**
- Day 5: **Friday, March 15**

• \$40 for members • \$45 for non-members (per child/per day)
 Pre-registration required. **Drop off:** 8:30 - 9 a.m. **Pick up:** 4 - 4:30 p.m.
 Sign up for one day or more! All art materials included.
 Call: (905) 640-8954 to register.
 Or visit: The Latcham Gallery, 6240 Main St., Stouffville
www.latchamgallery.ca



MARCH BREAK CAMP In The Great Outdoors

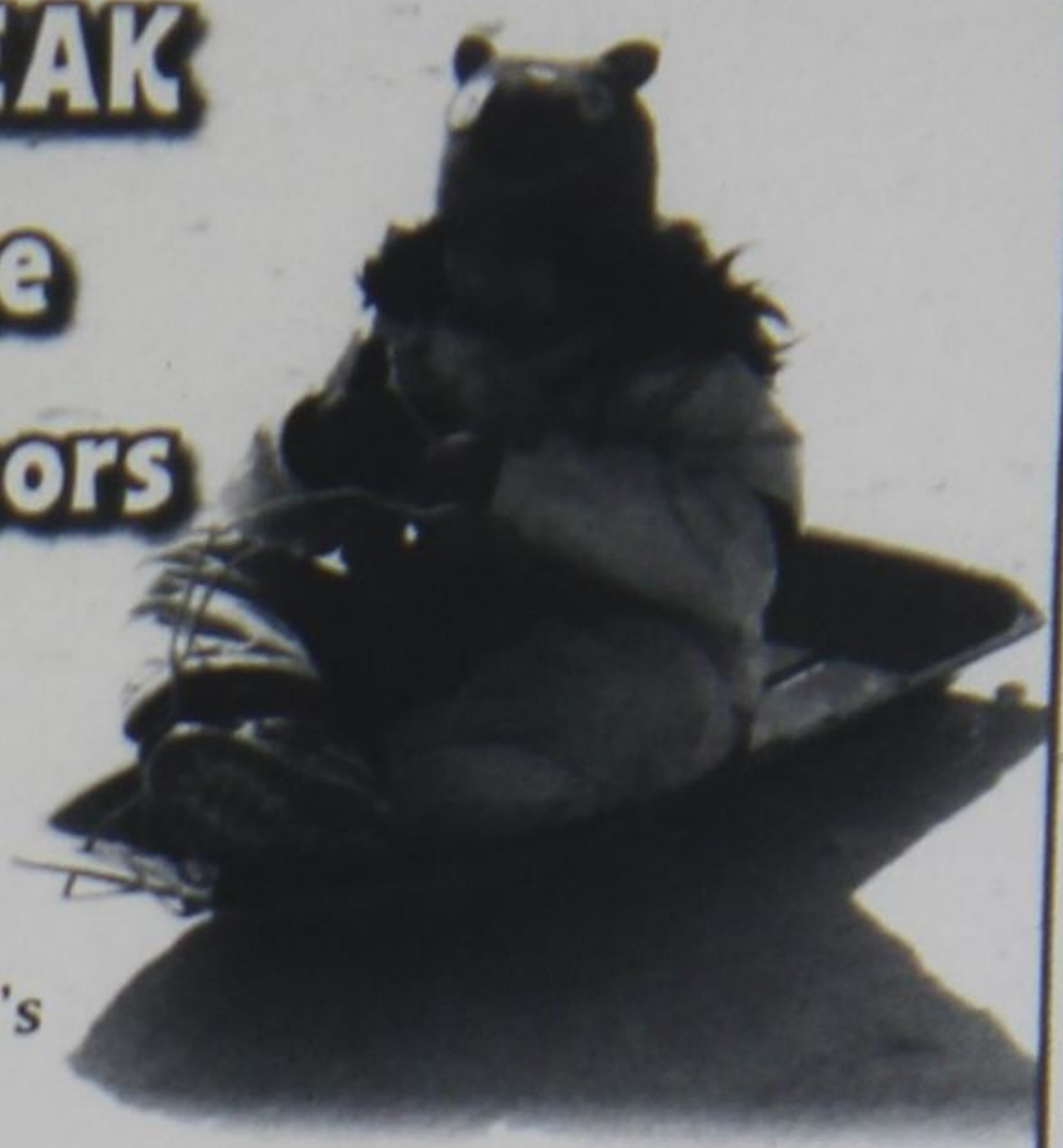
100 Acres.

1 Amazing Day
Camp Adventure!

Register Today To
Guarantee Your Child's
Camp Experience!

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Treasures And Heirlooms

By Rob Reid

A sunny and bright March to all.

Here we have a great little etching by Jean Francois Millet. He was a French artist living from 1814 to 1875 and was born in rural France. He was well known for his scenes of peasant farmers and rural compositions. He also was considered part of the naturalism and realism movements of the time.

Etching is the process of using a strong acid to cut into unprotected parts of a metal surface to create a design in the metal. In its original form a metal, usually copper, is covered with a waxy paste or ground that is acid resistant. The artist then scratches off the ground with a pointed etching needle where he wants a line to appear in the finished piece. This exposes the bare metal which is then dipped in an acid bath or has acid washed over it. This is technically called the mordant or etchant which "bites" the metal leaving lines sunk into the plate. The remaining paste is cleaned off the plate and inked all over. Once the residue is wiped off the surface the only ink remaining is in the etched lines.

This plate is then put through a printing press with a sheet of paper which in turn picks up the ink from the etched lines, making a print. As this process is repeated the plate becomes

worn and the quality of the printed image deteriorates. Earlier impressions show more detail because the plate is new. Many artists restrict the number of prints made from each plate and often number them. Thus the lower the number the greater the difference in quality and price. If an artist made additions to the plate, each new impression is referred to as a state.

This etching depicts a woman tending her flock while creating yarn. She has a distaff tucked under her left arm and is using a drop spindle to pull the fibres from the distaff. What makes this a somewhat unique image is the fact that the flock is all goats and therefore the woman is probably making mohair yarn. This piece was created in 1869 and while it is not part of a numbered series, it is signed. It also has some condition issues and appears to be a worn or later impression.

In today's market etchings by well known artists of interesting subjects can sell for hundreds, if not thousands of dollars. Because this piece depicts goats, not the traditional sheep, and spinning appeals to several different groups, and because it was done by a known artist, its value is slightly more than an unknown common etching. While it does have some condition issues it should generally sell for between one and two hundred dollars.

I welcome inquiries about any objects and look forward to seeing and perhaps writing about them. Please forward a photo and a description to me through Stouffville Free Press or drop them off at Reid's Antiques, 6597 Main St. Stouffville during regular business hours or via Robert@reidsantiques.com.



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