

**A Brief History
of the
West Vancouver Sketch Club
1947 - 2017**



Frieda Ashworth

2017

Forward: by Frieda Ashworth

When I offered to write a short history of the West Vancouver Sketch Club, now the North Shore Artists' Guild, I did so because I felt that it was something I could do for the Club, given my background in research and teaching. However, I quickly learned two things: first, that there was much more archival material to go through than I had anticipated and second, that my enjoyment in learning about the Club and its members soon became the over-riding emotion. As I researched and wrote and interviewed, I was constantly amazed and delighted with what I learned.

To those members who contributed their thoughts and remembrances, I am truly grateful. From the beginning I wanted this to be a people's history. The facts can be found in the archives but it is the people who make the history come alive.

Part 1 : The Beginning

Sixty years ago in 1947, Eileen Laurie, gathered together a group of people interested in forming a Painting for Fun Club. Later that same year with the assistance of Jessie Faunt, a docent and a member of the Vancouver Art Gallery for over 39 years, the Vancouver Sketch Club was formally instituted. Jessie Faunt gave the first lecture for the new club. She is still remembered today with the granting of the annual Jessie Faunt award for outstanding service to the Club.

Other frequently mentioned names instrumental in the formation and realization of the West Vancouver Sketch Club were such well known art personalities as B.C. Binning, G. H. Tyler, Mildred Valley Thornton and Gordon Smith.

The club was formed as a non-profit organization for both professional and non professional artists. It was dedicated to the advancement of the creative arts by displaying members' paintings before the public in order to promote an active and continuing interest in the arts. The stated aim of the Club was: to promote greater interest in and appreciation of fine art, and to encourage local talent.



Mrs. Eileen Laurie, founder of the Club, was born in 1908 and died in 1972 at the age of 64 in the 25th Anniversary year of the Club. She was not only the founder but was also the first president from 1947 to 1950. She hosted a daily CBC show called Morning Visit. A great lover of nature and animals, she often told delightful stories about her monkey, budgie, Great Dane and about the birds and other wildlife in her garden. According to her husband, Jim, interviewed in 1986 by a Sketch Club member, Katherine Logan, Eileen Laurie also gave interesting and vivid accounts of trips she and her husband took into the interior of British Columbia. On her Wednesday show, called Party Line, she chose listeners' letters to share with her radio audience. It is said that this was the show she loved best and she subsequently became good friends with many of the correspondents of the show. Jim himself became an honorary member of the Club as many of the meetings were held in their home and he usually came home just in time to put on the coffee for the members. He was laughingly said to be the first social director of the Club.

The Club was formed in April 1947. The first general meeting was held on October 30 of the same year. These first crucial months deserve a closer scrutiny as it was during that time that many of the organizational patterns were established that are still very much in evidence today.

The first meeting was held on April 15, 1947 at Mr. E.I. Lane's home. Mrs. Laurie chaired the meeting. It started out with the 12 members who had previously signified their desire to form an art club by means of a questionnaire placed in the catalogue of the West Vancouver Community Art Club exhibition that had been held on April 12 - 13 1947. It was decided to call the club "Painting for Fun" until a more suitable title could be found. On April 30, plans for the organization of the club were discussed and all members agreed to pay a \$1.50 fee to cover mailing and other costs for the first 6 months. It was decided that two sketching expeditions were to be held each month alternating with twice monthly business meetings and that membership was not to exceed twenty. Officers were elected: President Mrs. Eileen Laurie; Vice President Mr. Ronnie Gilmore and Secretary/ Treasurer Mrs. Yvonne McQuillin. Name suggestions for the new club were to be submitted at the next meeting. On May 27th meeting no name suggestions had been submitted so having already been mentioned in the press as the "West Vancouver Sketch Club" it was decided to take that as the official title.

The first of many sketching trips were arranged at the meeting including trips to Caulfeild and Mrs. Laurie's home gardens as well as an entire evening spent sketching rocks at Miss Faunt's studio.

The members also discussed a suitable token of appreciation for Miss Faunt's help in starting the club. It was decided to make her an honorary member, and an illuminated scroll was presented to Miss Faunt. The scroll was designed and executed by Mrs. Laurie and illuminated by Mr. Ted Proske. Eight years later, in 1955, Miss Faunt offered a gift of money to the Club. It was decided to use the money to reward the members who gave most of their time and effort to make the Club a worthwhile organization. Qualifications for the award include four years executive work and five years of outstanding chairperson and committee work. The design for the "Jessie Faunt Award Pin" was chosen by the membership at a meeting in the spring of 1961 and the first pins were presented that year to 17 of the members.

In September of 1947 Mrs. Laurie reported that she had secured space in the Lion's Gate Times for a weekly column concerning the Sketch Club. She requested that members submit their autobiographies to be included in the column.

Although the minutes do not include a discussion about forming a club library they must have done so as it was also decided at the September 5th meeting that 10 cents was to be collected monthly from each member who borrowed library books. This money would be used to purchase new books. Fines of 1 cent per day were to be charged for overdue books. Books were to be borrowed for 2 weeks, renewals by phone were permitted

It was also decided that new members pay 50 cents membership fees to cover the rest of the season. A general election was to be held by secret ballot in October. Again sketching trips were set for Upper Capilano and Caulfeild. It appears that the club was well named as sketching trips were its primary purpose in those early days. By October it was also decided that the club would offer evening art classes, which were to be held in Dundarave School in West Vancouver. There would be a fixed fee of \$1.50 per night for the space rental. Classes were held on the 2nd, 3rd and 4th Wednesday of each month. Fees for classes were \$4.00 per 3-month term. This provided the money to pay the instructor and the room rental. It was agreed that non-member students taking classes would pay an extra dollar - this being an associate fee, which included them in sketching expeditions for one year. It was also decided that non-members attending classes not be allowed to exhibit with the Club. Associate members could also not attend business meetings and could only be invited to exhibit in cases of very special talent.

Gordon Smith agreed to give three classes per month until January, after which further instructors were to be arranged. The author of this history spoke to Gordon Smith in March 2007. He

remembers Mrs. Laurie as being a very strong woman with a very clear vision and a great deal of determination. He was impressed with the dedication of the group and was happy to teach classes for them. He had just come back from overseas service and was teaching at the Vancouver School of Art. The club hired him to teach evening art classes. He was paid \$3.00 for an evening class and felt this was quite a fair price at the time. Over those first few years, he gave many lectures and engaged in many critiquing sessions for the Club. He also remembers that the Club utilized many instructors from the Vancouver School of Art. The list he cited sounded like a "Who's Who?" of Western Canadian Artists: Jack Shadbolt; Molly Boback; Alistair Bell, Don Jarvis, Sam Black, B.C. Binnings and Peter Aspell. Older members such as Mrs. Sylvia Gibb, and Donna Morgan, who remember those early days, speak often of Gordon Smith's wonderful contributions of both his time and expertise to the Club.

Business meetings in that first year were also venues for visiting speakers and artists. On June 26th, 1947, B.C. Binning, of the Vancouver School of Art gave a talk on tone and colour values. In July, Dr. Leslie G. Saunders of the University of Saskatchewan gave a lecture on the rules of perspective, the direction of light and the rules for reflections. Afterward he gave critiques of members' works.

In July of that first year Mr. Peter Aspell gave a lecture on the evolution of Modern Art. Gordon Appleby Smith, of the Vancouver School of Art was the September 5th speaker. His subject was "art mediums" and a discussion of old Indian Relics seen during one of his recent sketching holidays at Alert Bay. In December of that year, Mr. Theodore Lee., a Chinese artist, gave a lecture on art and philosophy and concluded with an exhibit of Chinese water colour paintings. Sketching trips were a vital part of the club: Stanley Park, Caulfeild, member's gardens etc.

As directed earlier the first annual general meeting was held in October, where the writing of a formal constitution was discussed at length. It was also resolved that the choosing of new members be left to the executive and the number of members be limited to 25. Prospective members were to have 2 sponsors and application made in writing to the Secretary. The Club then voted on their feasibility. If accepted they became one of the 25 members allowed in the Club.

Annual club fees were set at \$4.00. Mrs. Laurie was presented with an outdoor sketching stool and easel in appreciation for the use of her home for meetings. The art room in the High School had been secured for three nights a month and the first Wednesday of every month was reserved for regular club meetings.

Miss Faunt offered to pay the \$1.00 yearly membership for each of the club members to retain individual membership in the Vancouver Art Gallery and Gordon Smith asked to meet with class members in order to discuss preferred subjects and necessary materials for the classes.

In November, Mrs. Laurie introduced and read the new constitution. It was not accepted at that time. A fancy dress Christmas party however, was decided upon. This was held at Mr. and Mrs. Laurie's house. This became a celebration of all that had been achieved during that first year as the newly organized West Vancouver Sketch Club. (Mrs. Laurie's complete President's report from the First Annual General Meeting is in the appendix of this document.)

Some interesting changes occurred during 1948, the second year of the Club's existence. As the Club had been meeting for 2 business meetings a month, they now changed one of those nights to a "painting" night with Miss Faunt presiding.

Also, Mrs. Laurie decided to generate revenue for the club by writing a column per week for the Lion's Gate Times for \$3.00 per article. This money was given to the club to pay for Library

needs. The major shift in focus of the Club, however, occurred in February of 1948 when it was resolved to increase the membership from 25 to 30. There were 12 nominated people on a waiting list to become full members. These people were called Group Two. This group, under the supervision of Mr. Chilton, a full member of the club, formed the West Vancouver Sketch Club Auxiliary who elected a chairperson who reported to the original group. This "Group Two" as they are referred to in the minutes, paid fees of \$2.00 a year and were told if they missed more than three meetings they would be dismissed.

A month after the formation of Group Two, the two groups met at an executive meeting. This meeting was so successful that the groups decided to merge. The Constitution was revised to accommodate both groups. By August the official Constitution had been approved by the membership for incorporation under the Societies Act.

By the second Annual General Meeting in October, Mrs. Laurie's house was too small for the gathering and for the first time the Club had to rent a hall. The fees were increased from \$4 to \$5. Mrs. Laurie was unanimously voted to remain the president for another year. Mrs. Laurie offered to give a piano recital at the Vancouver Art Gallery with the proceeds to go toward the deficit from the last art show.

These first two years saw the struggles of young Club determining directions, some of which are in evidence today.

Part 2: 1950 to 1971

It seems appropriate to begin this section with the memories of a Sketch Club member who is still an active member of the Artists' Guild as it is now named. Mrs. Dawn Garrett has been with the Club since 1951. She remembers that Marion Grigsby was the president at the time. Ms. Grigsby was actually the first president in 1951 to take over from Mrs. Eileen Laurie, the founder of the Club.

Mrs. Garrett remembers the days when the club had only 25 members and she had to be nominated by another member in order to be allowed to join. She was nominated by Oscar Smith in 1951. Her nomination was accepted by the group and she became a full member of the Club. The club remained small until 1957 when an American born president, Francis Talley, took office. Under her leadership the club was expanded to include any person who applied for membership.

However, compared to today's numbers it remained small; and because of this all members knew one another and the social aspect of the club continued to be strong. She remembers in those early days being able to fill her van with all the member's pictures for a show in New Westminster. For outdoor shows, the members used the triangle of grass in front of where the Recreation Centre used to be and where the Aquatic Centre is today. There they had non-juried summer shows where members could sell their paintings. She said that they were very well attended and successful. The members also had outdoor shows in the Ambleside area on Marine Drive in the alley between what is now Shoppers Drug Mart and the next building. These were held every Saturday when the weather was fine. There were also sketching and painting expeditions under Lion's Gate Bridge with Gerald Tyler, Curator of the old Vancouver Art Gallery.

Mrs. Garrett also mentioned how wonderful Sam Black was in taking them to his home for sketching trips and how he talked to the Club about art and also held many critiquing sessions.

How much fun they had, is a constant theme in Mrs. Garrett's and many others that were interviewed in their description of the Club. She cites President Elizabeth Elliott (1970-1971) as

one of the most amusing and fun loving people. She said that on one occasion when they were having a class at the Recreation Centre, a stranger came by and heard the noise of the laughter and came in to tell them that they should be on TV as a comedy group.

When speaking about the artists and shows she remembered that they submitted mainly landscapes and florals. However, she cited president, Evelyn Furnadjieff (1964-65) as being one of the few people who submitted unusual works: paintings that were very strong and often abstract. Later Evelyn would go on to Capilano College where she created enormous sculptures in stone. In a very complementary way, she compared Evelyn to Edith Warner (president 20034) who she feels also very successfully works in varied and unusual genres and formats.

Mrs. Garrett told me that she did not have time to take on an executive position as she taught at the Recreation Centre for 17 years. She did however, hang many shows as far back as she can remember.

She feels that the larger number of members (190 in 2007) has changed the Club as members no longer really know one another in a more social setting. However, she is very positive about the changes in the Club. She feels that we must keep up with the times and that computer involvement is in her words "fantastic" She still enters paintings into the shows. More recently she is submitting paintings of roosters who roam free in Kauai, where she takes multiple pictures with her traditional camera to be used later as reference for her work. She also takes her paints wherever she travels "as you never know when the opportunity for a good painting will arise". She likes to work with acrylic ink and watercolors. She had one experience using a palette knife in 1958 on a trip to Hanauma Bay. She couldn't get the effect she wanted with the brush so she used a knife. The painting she said, sold immediately. Since she does not drive anymore she goes to the meetings with Judy Bagshaw with whom she also went for a summer painting vacation to Yellow Point (on Vancouver Island) for many years. They became lifelong friends through the Sketch Club.

Mrs. Donna Morgan joined the Club in 1956. She had been reading in the Sun newspaper about the West Vancouver Sketch Club while still living in Powell River. They did not have an art association but she was a high school teacher and with 4 other people had friends and neighbors pose for their portrait painting group. When she and her husband moved to West Vancouver the first thing she did was to become a member of the West Vancouver Sketch Club.

She remembers Mrs. Laurie attending occasional meetings but was not an active member. The club was very small when she joined but it was very active socially where they went out in cars with small groups on sketching and painting expeditions. She especially remembers Dawn Garrett and Sylvia Gibb being very active in every aspect of the Club. She remembers vividly Gordon Smith and the wonderful classes he taught as well as the outdoor exhibits on the Triangle lawn near the Recreation Centre in West Vancouver where they sold non juried paintings.

Overriding all other memories was the opportunity to interact with other artists and to have "fun" and to learn along with them.

By the mid fifties the Club had 40 members. Frank Kastner was the president at the time. He is remembered as being a lot of fun and who was actively involved in most activities. One of the Club's problems was getting news out to members. A gelatin pad was used to print copies that had been typed onto paper and then copied by hand page by page. Repairs often had to be made to the gelatin rollers and the sum of \$10 was allotted in the budget for this endeavour. Being a community minded group they taught in Halfway Houses, Nursing Homes, and at various community functions. To raise money they printed or hand made Christmas cards, and had raffles of pictures selected from the Club members.

In 1965 they instituted a "painting of the month". Each member brought a painting. They were numbered and set around the meeting room. The membership voted for their favorites during the coffee break. The winner for each month was honored at the monthly meeting and the painting was placed somewhere in the West Vancouver Village or in the Woodward's Store dining room in Park Royal. Mrs. Grossman is mentioned repeatedly in the newsletters at this time as being a very active in all activities in the Club. Hers was the first picture to be chosen as "Picture of the Month". The Club had a Christmas sale every year as well as a Santa Claus Fund which was used to purchase hampers for the needy.

In March of 1966 there was a competition for a Club emblem to be used for stationary and Christmas cards. The Club owned silk screening equipment so members screened their own Christmas cards.

Mrs. Nora Hamilton joined the Club in 1966. She remembers the helpfulness of fellow member Enid Nagel. She writes: Early in my time as a member of the West Vancouver Sketch Club, I went to the Recreation Centre to take painting lessons. I was attempting to assemble one of the big awkward easels and failing miserably. Then help arrived in the form of a small fine-boned lady with bright blue eyes and delicate features. She took the wing screws from my hands, turned them quickly and easily in place and lo! the easel stood firm. I was still looking at her with amazement when Enid said, "Nora, I used to milk cows." I always loved her for helping me when I needed it. Nora also remembers that they went sketching as a group or had interesting people such as Peter Aspel and Jack Shadbolt come and talk at the meetings. She also remembers when Don Jarvis and others came to critique pictures. Not a single picture was missed. It was also a time when the club members dressed very elegantly for special events such as the 25th Anniversary and Christmas parties. Like many others she remembers how much fun they had. Nora left the Club in 1978 for personal reasons, but joined again in 1992. She is still an active member in the Club.

By 1969 there were 44 members. They found themselves in financial difficulties because of an overrun from the Arts and Crafts Show that had been held at Klee Wyck. Certain members donated pictures to be raffled to defray the costs. They also charged 10% for each painting sold in a show or within two months of the show. A coffee maker and cups were also purchased so that people could help themselves at the meeting break. The Club continued to have summer shows at the "Triangle" and also at St. Stephens Church. Because these shows were for both juried and non-juried works, they were very popular and a great source of social interaction.

During the late sixties the Club also set up a scholarship for a North Shore Art Student. It was a \$50 scholarship to any Art School. The membership fee had gone up to \$7 for regular members and \$5 for associates. By the end of '69 the Club had finally achieved a surplus of funds and \$1000 was invested to earn interest to be used as capital for the Club. However, mindful of keeping solvent, the Club decided to cut down on expenses by not paying demonstrators the \$18 previously paid.

By 1970 the club was very well established. Elizabeth Elliott was the president at the time. Sylvia Gibb gave many batik classes and demonstrations (obviously for free) and taught advanced oil painting. At the annual juried show which was held in the West Vancouver United Church it was brought up that one painting in the show was not an original. The club was reminded of the rules which were very strictly enforced. It was also noted that 2 paintings were missing from the Capilano Golf Club Exhibit. Members were reimbursed for their losses.

Archie Gillies' picture was chosen for the art auction at Siwash. The Lion's Gate Times took pictures. The advertising was so successful that the Club decided to put aside \$15 a year for advertising. An interesting note in the minutes of June 15 was the decision of the membership to

accept Rene Black as a member. Membership at this time was not by choice of the applicant who had to phone the membership chairperson for application. It rested in the hands of the membership to vote to accept a new member either because they were a superior artist or that they could contribute something worthwhile to the club in addition to their art skills. In October, 1970, ten new members were accepted into the club. Six more applicants were waiting to be approved. In January, 1971 six more new members were accepted, and many people were still applying to get in. The cost of membership was \$28.

It should also be noted that Sam Black, who had originally worked for the club, instructing and giving critiques, was still very active in helping the club in this regard in 1970. It was decided that speakers and demonstrators should again be paid at the rate of \$25 per night.

In April of 1970 there was an article in Leisure Magazine about Mildred Valley Thornton who presented the club with the Talking Stick - which was hand carved by a First Nations artist from North Vancouver. This was also the year when the Club first used radio advertising for their annual show which was held at the Eaton's Mall, at which forty-nine artists participated, 176 paintings were brought in for jurying and 71 were accepted.

It was on January 16, 1971, a year before the Silver Jubilee of the Club, that Jesse Faunt died. She had been made an honorary member of the Club and it was she and Gerald Tyler who helped Eileen Laurie establish the Club in 1947. Fred Amess. Principal of the Vancouver School of Art also died the same month. He too was a valued friend of the West Vancouver Sketch Club. He along with many of the teachers in the school, (of whom Gordon Smith was one) helped with jurying and critiquing for the Club for many years.

Part 3: The 25th Anniversary and the Memorial to Mrs. Laurie

Since the year 1972 was the Silver Anniversary year of the West Vancouver Sketch Club, plans for the events were already underway in the fall of 1971. At the September executive meeting in anticipation of the anniversary celebrations, then president, Anne Arthur, rallied the members to give thought to a stirring celebration of this eventful year. Any ideas or inspirations were to be sent to any executive member. Mrs. Donna Morgan later took over the chairpersonship for this event.

At this meeting The club also once again showed its commitment to the community, as is evidenced by the donation of money from the auction of a chosen painting from the membership in aid of Vancouver's deaf children.

Fees were due in September and the cost per membership for the year was \$7.00 for full members and \$5 for Associates. New members throughout the year were assessed the full amount.

Members were also very active in the Federation of Canadian Artists. Entry forms were given out at the meetings. Exhibitions took place on the North Shore as well as at the Galerie Allon, 213 Carrall Street in Gastown. A request was made for a Cultural Fund Grant from West Vancouver Arts Council so that the Club could mount their own Annual show.

Meetings continued to have guest speakers which that year included Mr. Ron Woodall of Montreal speaking on the "Magnificent Derelicts of Time". Frances Faminow came in to criticize members' paintings and Peter Aspel spoke on "Contemporary Painting".

Christmas parties as always were very elegant and well attended. Ruth Lewis and Pat Earley organized a "West End" Chinese dinner, and Frank and Shirley Ashdown showed slides of their

travels. In what was a recurring pattern for the club to reach out to the community, a Christmas hamper was organized and delivered by Doris Grossman.

1972 25th Anniversary Celebrations

By March of 1972, plans were finalized for the Silver Anniversary celebrations. Past members were sent invitations to a buffet at Gleneagles which would consist of special sandwiches, wine and cheese and a special celebration cake.

On May 9th there was a special Anniversary Exhibit made up of juried paintings. The paintings were not for sale, but were just representative of the Club's work over the years. It is interesting to note that special provision was made for those who did not have a painting juried for the show. Members were allowed to bring three paintings to the meeting following the jurying and one of their three paintings would be chosen to be included in the show.

A catalogue of paintings for the Show was drawn up by Irene Poskitt and Dawn Garrett. Channel 8 as well as the Lion's Gate Times, The North Shore Shopper, CBUT and the Sun and Province Newspapers were all asked to send reporters and photographers.

The show was opened by Frank Kastner, a very popular life member, at Eaton's mall in Park Royal at 7:30 P.M. At the reception, a madrigal group entertained with a harpsichord, string Quartet and singing. A souvenir program of the music was printed for the occasion. This was followed by the Gleneagles Buffet. Members were reminded to dress for the occasion.

Mrs. Laurie's Death and Memorial

Eileen Laurie died on December 16, 1972, exactly 25 years after she founded the Club. There is no mention of her in the celebration plans for the 25th Anniversary. However, after her death, in early 1973, plans for a suitable memorial for the founder of the Club were undertaken. It took a whole year to accomplish this task. Eileen Laurie died on December 16, 1972. In early January, 1973 begin a number if entries in the records were made concerning Mrs. Laurie's memorial.

The entries relate to what the club would do to honor and remember her. The following are excerpts taken from the minutes of those meetings:

- 1 In January, 1973 it was moved by Lillian Joyce and seconded by Irene Blackhall, that the president investigate the possibility of acquiring the painting titled "Easel" by Eileen Laurie as a suitable memorial to our first president.
- 2 In March 1973, President Anne Arthur, announced that Mr. James Laurie expressed approval of a memorial to his wife, Eileen Laurie, being set up by the Club.
- 3 In early April Irene Blackhall reported that two pictures entitled "Monday's Maple" and "Easel" painted by Eileen Laurie, had been given to Anne Arthur by Mr. Laurie. The disposition of these paintings was to be discussed at the next General Meeting.
- 4 In late April 1973, the President asked for suggestions as to what the Club felt should be done to best display the two paintings kindly presented by Mr. Laurie, "Monday's Maple" and "Easel". painted by Eileen Laurie. Marial Keilor reported on an interview with the principal of the new Capilano College, who suggested an area where the paintings could be well displayed with a suitable plaque.
- 5 In May, it was decided that: The Sketch Club purchase an art book or books to the value of \$50 which would be placed in the Capilano Library each year in memory of Eileen Laurie with a suitable book plate. It was also moved that Eileen Laurie's paintings be suitably reframed.

- 6 At the June meeting it was determined that the paintings to Capilano College be specified as loaned. And that \$50 be given for art books with W.V.S. C. designing and executing a Book Plate and the Plaque for the paintings
- 7 By September, because of the confusion at Capilano College brought about by the new building, it was suggested that the Eileen Laurie Memorial paintings be placed in the foyer of the building and that purchase of books be delayed for six months.
- 8 By October it was reported that the pictures were suitably framed and hung at Capilano College. There was still confusion regarding the library and purchase of books was further delayed. In November it was finally reported that the College Library was in operation and a Book Plate design contest was organized.

In March 1976 it was moved that they reclassify the \$50 Eileen Laurie memorial fund to be split \$25 to Capilano College and \$25 to the West Vancouver Memorial Library. The archives contain letters from both institutions that this plan was carried out.

Part 4: 1973 - 1997 and the 50th Anniversary Celebrations

The years between 1973 and 1997 brought about many changes. In 1973 there were approximately 75 members in the Club. By 1997 the membership had reached -----. In the early years after the 25th Celebrations in 1972, donations for shows, especially those involving the whole North Shore, came from various sources. The Community Arts Council donated \$500.00. Half of this amount was used to subsidize the Annual North Shore Artists and Craftsmen Show; \$250 was received for the same purpose from the West Vancouver Municipal Council. Critique sessions were still held especially before juries so that paintings could be enhanced.

The Grass Triangle Painting Shows continued to be held every year from June 16 to September 3. However, for the first time guidelines on framing and matting were given to participants in the Triangle shows. In addition, jewelry, pottery or crafts were no longer allowed and there was to be no special advertising by individual artists. All through the 70's the yearly "Showcase 1970's" art shows were a very big yearly event. And for the first time an Honors and Awards Committee was added to the executive.

Because many people wanted to retain the social aspect of the club it was also decided to start the meetings 15 minutes early to allow for more socializing time at the general monthly meetings. In the mid 70's a microphone was purchased to assist those who were hard of hearing. This was also when the Club changed their monthly meeting venue to St. Stephen's Church Hall where they are still held. The rental was \$15.00 per night. The Club also decided that paintings sold at shows could be taken home on approval for 4 days. Payment had to be made within a week.

The rental of Klee Wyck was also approved. "Paint In" workshops were started at a cost of \$1.00 per person per day using the facility. It was a group of these painters who noticed the plight of 3 female ducks still inhabiting the pond at Klee Wyck well after summer had passed. Again proving that they were community minded, the executive, upon the suggestion of one of its members, decided to adopt the ducks and to pay \$2.00 per month for the cost of food to keep them fed for the winter.

Because the social aspect of the Club continued to be very important, a large coffee urn was purchased as the attendance had at that time reached up to 89 members at one meeting. Coffee was 15 cents. Many members joined because the social interaction with other artists.

In 1970 Mrs. Smiley was one such new member. She had recently moved from Eastern Canada, where she was a celebrated portrait painter, to West Vancouver where she met Mrs. Irene Blackhall, who was a member of the Sketch Club. Being new to West Vancouver, she says she

found a rich source of friendships in the Club, She remembers that there were numerous coffee parties and pot luck meals. At 88, Mrs. Smiley is still an attending member of the Club. To her the Club will always remain the West Vancouver Sketch Club because of all the wonderful memories it evokes for her.

Carolyn Cole joined the Club in 1974. This is how she remembers that time:

“In 1974, after several Company transfers, we returned to live on the North Shore. It was time for me to start painting again, as both children were in school until 2;30. Judy Bagshaw and Dawne Garrett urged me to join the Sketch Club. In those days, we went outdoor sketching (whenever the weather permitted) in groups of 3-6, taking our lunch and insect repellent with us. Sometimes we went as far as the Fraser River and Steveston.

Judy and I shared the job of Exhibitions Director that first year. I must have been out of my mind! But somehow it turned out well and I certainly got to know everyone fast! Since then I have worked on jurying nights for many years.

There used to be a triangular area of grass next to the community Centre where we held summer outdoor Art Shows and sales. That area is now the Aquatic Centre and parking lot.

At that time, most of our meetings and shows were held in the Community Centre, but we rapidly outgrew it”

Probably one of the most important purchases made in 1977 was the Gestetner to print the monthly Newsletter and other Club correspondence. Since the early days of the jelly rollers, the club had used regular typewriters and carbons. In 1974 the Club purchased an IBM Selectric typewriter, already a great advancement. Now with the Gestetner, it was thought, that printing newsletters would be a breeze!!! Judy Bradshaw was one who remembers those days:



“As corresponding secretary for about 3 years (nobody else wanted the job) writing the newsletter every month was quite a challenge for me. In order to print it out I had to use the Gestetner machine. If a mistake occurred you would have to patch it up with a certain glue and then type carefully over it and hope it did not tear. It took hours! Fortunately the newsletter in those days was only 2 pages long!”



Susan Keane, President from 1975 – 77 also writes an account of printing out the Newsletter in the “good old days”: “Before the computer came into general use being editor of the Newsletter was a tedious and grubby task! We used a Gestetner machine (will explain to those juniors who don’t know what I’m talking about). We wrote out the Newsletter in longhand then typed it on an ordinary typewriter on a special three piece legal size piece of stationery. The top sheet was a thin wax sheet, then a carbon, then a stiffer piece of paper. The idea was that the typewriter key cut into the wax and the carbon left an imprint on the bottom sheet. Fine as long as you didn’t make a mistake. If you did you covered the error with a sort of bilious pink liquid, let it dry and retyped the letter or word. Then the interesting part started. We kept the machine at Klee Wyck. It was fairly large. First you had to ink the rollers (a very large tube of very messy ink) if you overdid it, it squirted everywhere and if you didn’t have enough ink you couldn’t read it. You then hooked the sheet which had holes in the top to a set of pegs and very carefully smoothed it over the rollers. You put a pile of paper underneath and started to roll the ***** thing. The first two copies were usually throwaways and after that if you were lucky they were legible. After a time you had to apply more ink - very carefully. Marion Keen and I managed

to get ourselves into such a mess one time that we took a monoprint off each others' clothes and tried to submit it for jurying! We got turned down! Thanks to whoever invented computers, even if they do drive me crazy. In order to pay for the Gestetner the Club printed a Cook Book with members' favorite recipes."

The Club over the years had many venues for their paintings, most of which were fairly insecure. The Club had an ongoing problem with stolen paintings. In the spring of 1973 the Hollyburn Country Club had just reimbursed 2 people for lost paintings so the Sketch Club decided to charge \$1.00 per member to pay for these losses. It seems that this problem continued well into the future. Helen Ott refers to a similar situation in 2000.

"I had a painting called "Mykonoa Bougainvillea" stolen from our Park Royal Show. It never did turn up. The next year Jane Armstrong had her painting stolen also from a Park Royal Show. As I recall, it was quite large and we all wondered how anyone could walk out with it without being seen by someone. After that the Club decided that something had to be done about security and hence we opted to go with "tethers and cords" now required on all paintings with good results.

As word got around that our paintings were being stolen, a story surfaced about a painting that had been stolen some time ago. It had been taken by a young boy who wanted to give his mother a birthday present. When he presented it to her she asked him where he had gotten it. And I guess the boy had owned up to the fact that he'd stolen it from the Park Royal Show. I'm not sure how she got it back to the rightful owner but nevertheless the story had a happy ending I often wondered what the story was behind my stolen painting."

Julia Mullins joined the Club in 1971. She remembers many years of interesting incidents: Our own members often created their own Christmas entertainment. She recalls Dodie McKim and Irene Blackhall putting on a J. F. K. skit. In 1977, Irene performed a great impersonation of Emily Carr wearing her knit cap, granny glasses and loose house dress. She also remembers when the Sketch Club was sued by a woman who was injured when she tripped over a display board in Park Royal during a show. Past President Elwood Hewgill was called upon to represent our members for the preliminary stages of the proceedings. Although the actions were dropped against the Club the lawyer's fees totaled \$16,000. Taking liability insurance was a step taken soon after. She, as have many others, also mentioned the "Green Triangle" as it became known where during the summer weekends members were given permission to set up paintings for sale on the Community Centre patch of lawn abutting Marine Drive.

It is interesting that a name change for the Club was suggested several times during the last few decades. In August of 1976 it was proposed that the membership consider the name "North Shore Arts Association". Although the executive were all in favour the membership voted against the motion. Again in March of 1980 there was a motion and discussion concerning a name change, but it was not until 2005 that the Club membership voted to change the name and later selected The North Shore Artist's Guild."

Susan Keane who was president from 1976 until 1997 had these thoughts about her time as President:

"I was President of the West Vancouver Sketch Club from 1976 to 1977, taking over from Irene Poskett who had been one of my art teachers. I can't remember where we had our meetings but we had our shows at the old St. Stephen's Church on 22nd Street, a wooden building which served the purpose very well. However when the vote to build a swimming pool finally passed, the old church was put on blocks on the lawn where the Senior Centre now stands. Evelyn Furnadjeff's husband (a well known architect) drew up plans to put the old building on permanent footings and make it into an art gallery to be run by the Club. I set up a committee and stipulated

that no one could serve who was over 50 years old as I had a premonition it was going to be a long process getting this art gallery going (I must have been psychic!). We submitted the plans to Council with an estimate of about \$10,000 to do the job and they didn't believe it could be done for that amount and turned us down flat. They later demolished the building as it was being vandalized. We were still selling paintings on the lawn on the Triangle there every Saturday and Sunday on suitable weekends (from a weather point of view) and this was a very popular feature of the Club.

Our gallery committee went all over the lower mainland looking at Art Centres that had been put up by various Municipalities and tried our best to get the West Vancouver Council to listen to our pleas but with no success.

At our Christmas parties we had several members who were very good at making up skits and songs, Nancy O'Toole was a standout at this, and we put on shows which may not have been very professional but were usually hilariously funny.

I think it was during my Presidency that we were given access to Klee Wyck and we used to meet there once a week to paint. Anyone from the Club could come but there was a core of regulars. We also used it for classes from visiting artists.

I look fondly back on those years and the many friends I made in the Club and I miss the meetings now I am living on Vancouver Island”

Judy Bagshaw says of Susan Keane: “She should have been a stand up comedienne as she was so delightful and funny. However, she always kept us in line. I remember the one time I announced in the Newsletter all the important details of the next jurying which was 2 months away from the event. So in the following Newsletter, I mentioned the jurying only briefly. I received a good dressing down from our Susan with a “Not your best effort. Dear”. I also remember as exhibitions director having so many phone calls to make (no e-mail) that I had laryngitis for months and my doctor told me to stop talking for 4 days -- my husband was happy with that one. A few years later, they could not find a Treasurer so I was it. It was not as onerous as the other portfolios because we hired Donny Kerr as auditor to do the math. She continued doing this work for several years. I would be remiss not to mention “Painting in the Park”. It took place every sunny Saturday in the summer on the lawn of the Recreation Centre. Lots of people would drop by and even purchase some paintings. My paintings were going for about \$25.00. I actually sold a few.

Last but not least I want to mention Dawne Garrett who for years had a wonderful art class that many of our members attended and learned so much as Dawne is a gifted painter and Fine Arts graduate from UBC. This was in the days well before our Club seminars.”

By 1978 when Jan Holmes was president, there were 147 paid up members in the Club. (This number in the minutes seems in contradiction to the recollection of members. Unless there was a fluctuation of the number of members, because the Paid up membership in 1982, according to the minutes, was only 95). Fees were raised to \$10.00 per full member and \$5.00 for Associates. Sam Black was still participating in the Club and asked that all his future fees be added to the scholarship created in his name. The minutes speak of ongoing problems finding members to work on the executive.

It was in this climate that Mrs. Nancy O'Toole allowed her name to stand for president in 1979. When asked about her time as president, she remembers the following:

Her recollection was that the executive met once a month and general meetings were also held once a month. The executive took turns having the meetings in their homes. The membership, she said, was around 150. There were two juried exhibitions a year and always a non juried Christmas sale at Klee Wyck which had bargain tables as well as matted watercolors, oil on boards and crafts.

In 1982 the Club had a 35th Anniversary celebration in Park Royal Mall. The mayor came and several speakers were engaged. There were fancy sandwiches and a Birthday Cake. It was attended by a few hundred people.

Nancy O'Toole is now a well established artist in her own right with shows throughout Canada and the United States.

It was during Nancy O'Toole's presidency that Mrs. Pat Early joined the Club in 1979, just three years before the 25th Anniversary of the Club. Mrs. Earley trained as a nurse in Montreal and also went to the art school where the school which had free live models in the evenings. She became a portrait painter of some renown and painted many commissioned works.

Mrs. Earley is still a very active member of the Club. Her portraits receive many accolades from viewers. She recently submitted a portrait for the Park Royal Show in the Spring of 2007. The Club membership, according to Mrs. Earley was still under 100 then and the members knew one another well both socially and as Club members. They had big shows in Park Royal and once a year in Capilano Mall. Once a year they also had a large North Shore Show for which they had received a grant from Victoria. This show was open to all North Shore residents and was opened by the Mayor. Wine companies came and donated wine and poured all for free in order to get the publicity. This show was a lot of work and she remembers that Donna Morgan and she had to do the janitorial work including cleaning the toilets before and after the show. She said, however, that they had a lot fun and enjoyed the social aspect of working together.

Other shows were held right in the Woodward's store with Mr. Danielson, the mall manager encouraged them to do so. They also always had shows outdoors in the summer in the Triangle near the Recreation Centre and the Community Centre. These shows lasted for 7 or 8 days until the last day of August. She said the last day was always frantic and they sold many pictures. They also engaged in plein air painting in small groups all summer long. Small groups including Judy Bagshaw, Ruth Lewis, Helen Clarke and Elizabeth Smiley would go on art tours of Granville Street visiting all the galleries or to the Vancouver Art Gallery to visit many shows. They always visited shows by Gordon Smith, who often lectured for the group.

The club had a lot of critique sessions in those days (before jurying took place), often by teachers from the Vancouver Art School. Among the teachers who came for both critiquing and jurying were Gordon Smith, Stu Kingham, Jack Shadbolt, Peter Aspell, a special favorite, who taught drawing and held classes with live models, and Orville Fisher. Sam Black took the members to his home on Bowen Island for sketching and painting. He came to their Christmas party to speak the year before he died. (The scholarships we give annually to UBC art students receive the Sam Black prize in his honour.)

Pat Earley remembers especially one critiquing session when she first joined where she had presented a nude on a dark background for critiquing. Gordon Smith told her he would not critique it as it was right out of Rembrandt. She said she was so embarrassed. I suggested to her that maybe it had been so well done that it could not be critiqued.

Mrs. Earley is very positive about the changes to the club over the years. She feels that in the computer age it was inevitable that jurying would be done using digital pictures and she felt the

name change to the North Shore Artists' Guild was good in that it now reflects the whole North Shore.

The 1980's brought about a number of changes. The "Painter of the Month" recognition was started to try to encourage attendance to the monthly general meetings. Members were asked to bring a painting to the meeting. The paintings were numbered and set out. The paintings were then voted upon and the person whose painting was chosen was given special attention at the meeting and their painting was hung at a conspicuous place for the public to enjoy. The member also received an accolade in the Newsletter.

Maureen Fiala joined the Club in 1980 and has been an active volunteer since that time. Presently she is on the show hanging committee. She remembers the years with great fondness: "I have been a member of the West Vancouver Sketch Club since 1980. Over the years, I've always been impressed by the dedication of the many volunteers who make the North Shore Artist Guild possible. As a result of their significant contribution and the leadership of various Executive Committees, I've seen the Sketch Club evolve from the West Van Sketch Club of 60 members to the North Shore Artist Guild, which includes nearly 200 artists and now covers Howe Sound to West Vancouver to Deep Cove. (The 60 members would have been those that attended the monthly general meetings.)

I genuinely believe that the Guild tries its best to serve the interests of the membership through workshops, juried shows and demonstrations at monthly meetings. The Guild now has it's own Web site where any member may sign up for a small fee; and more than that... you can get help to get started! I look forward to many more years as a member and serving as a volunteer to help the Guild to grow further and have the members pursue their artistic dreams."

In 1982 the membership was at 125. The executive decided that qualifications for membership needed to be reviewed. (It should be noted that people wishing to become members at this time still had to make application to the Membership Committee.) There were four types of membership: Regular; Associate; Life; and Honorary. The following new rules were accepted by the Club:

All new applicants were accepted as Associate members, renewable yearly. Associates were allowed to take part in the business of the Club but were not allowed to vote or to hold office. An Associate had to attend at least 6 meetings and undertake some committee work.

Twice a year their work was reviewed by a selected jury who reported to the Executive Board. If acceptable they would be invited to become a Regular Member and their fees would be adjusted accordingly. These were judged on the merit of their painting and or the value of the services performed in the business of the society and regular attendance at the meetings.

It was in 1983 that Elwood Hewgill proposed the use of a mirror for the demonstrations so that members could see what the artist was doing. He designed and made the table which is still used today. Elwood Hewgill became president from 1984 to 1986. According to his married daughter Vivian Kapusta, he recruited many men into the Club. He was concerned that with the heavy equipment he was designing, including the display stands, there was a need for more brawn in the Club to carry out these lifting functions. Andrew Woods, president from 1997-99 comments on Elwood Hewgill's contributions in the following way:

"By the early 1980's the Club had grown to about 130 members and Elwood Hewgill appeared - a talented, energetic, and imaginative "builder" who quickly realized that the club needed good professional grade equipment to help in the arts education of members, and to exhibit their work to the wider public. He designed and personally built the fine display panels and the

demonstration table and mirror stand that we still use today. So successful was this equipment in the club's operation that Elwood became a hero (and president) of the club: but at the same time a not-so-subtle change occurred in the membership requirement of male Club members. In addition to the North Shore residency requirement there was now a physical fitness qualification.

The new display panels (all 30 of them) were used not only for small exhibitions but were also hauled and set up at every jurying location. As well, the powerful forces of gravity had to be overcome to move the demo table, which weighed a ton, upstairs from the church basement and onto a truck for transportation to Park Royal. It was used for painting demos held in conjunction with the mall exhibition.

It must be said that Elwood was always front and centre leading his few troops in their Amazonian endeavor. They continued until a breakthrough discovery in 1991 that our artist's work had sufficient merit to hold their own for jurying just propped up against chair backs; and a (heaven sent) dearth of volunteers both for painting demos and demo stand levitations made the stand moving ceremony obsolete”



Clara Peters, who was President from 1982-3, writes how much she enjoyed being President. She remembers especially the lovely receptions and Christmas dinners. Her favorite was the time they had Gleneagles Scottish Country Dancers entertain. After dinner the dancers asked the Club members to join in.

She too remembers how much more the guest artists were enjoyed when Elwood Hewgill improved the sound system and built the wonderful mirrored table so that up to a 100 members or more could see what the artist was painting.

Elwood Hewgill also wrote a letter to the West Vancouver Community Arts Council to expect 40 new members in the Club under his leadership and asked to be part of the Expo '86 art exhibition. His term in office saw many changes as he was remembered by all as a very innovative thinker. The nineties too saw a great many changes. As had been attempted a number of times before, a

name change was again suggested in June of 1990 under President Phyllis Wedge. Again it was defeated. During the 90's a librarian position was also instituted under the Exhibitions umbrella, The "Paint In" program at Klee Wyck was opened to new members and a committee of artists from the Club became the supervisors for the program: Judy Bagshaw, Binky Canon, Muriel Clarke, Dawn Garrett, Susan Keane, Nancy O'Toole, Sylvia Sinclair and Pat Early. The Club discontinued affiliation with this program after only a few years and the members now rented the space directly from the municipality.

A Sam Black print was raffled to earn \$40.00 for the Club. A painting weekend was arranged for members to Gabriola Island. Dawn Garrett was given a Life Membership. Getting members to sign up for duty was still a problem. Because there were not enough able bodied members to lift the heavy equipment, the Club decided to hire a few young men and a truck to haul and handle equipment. One thousand dollars was spent on hanging rails for the Silk Purse with a guarantee for the Club to have an annual free show at that venue.

The membership was 150 in 1992 and grew to 168 by 1995. The yearly membership dues continued at \$28.00 for regular membership and the supporting membership was \$18.00 The Club also decided to be more social so coffee was served at 7:15 and again after the business meeting. Coffee and a cookie were 50 cents.

In 1993 under Rosemary Bonner, the first transfer of materials to the Museum of Archives was made.

A donation was received in memory of member Kay Cole in 1991. The interest on the principal was to be used to subsidize workshops and the principal, under the 10 year Gift Fund Law of the time, could not be used for 10 years. This had been a great boost for the Club as many of the workshops since then have used this fund to augment payment of workshops in order to keep the price as low as possible. Until 2005 workshops were offered at \$20.00 a day for members. The original principal is still being retained by the Guild.

The storage area which had been rented at Klee Wyck was overflowing with stored materials. Among the items were the the permanent collection of paintings that had been donated to the Club. These included some by Eileen Laurie. They were slowly being destroyed by being crowded amongst too many other items. Many suggestions were made for their disposal. Elwood Hewgill wanted to build a large fireproof vault. This was not accepted. Instead the Club reframed the pictures and except for the 2 paintings by Mrs. Laurie, were given to members who would donate them to a charity of their choice. The old Speaking Stick was also found in the storage behind some old boxes. It was decided that it should be placed on the demo table.

A new era was emerging. The Club disposed of the old electric typewriter in 1992. The computer had finally made an appearance. Park Royal was sold to new owners and they were difficult to deal with regarding shows. The Club resorted to asking members who had any connection to the new company, Lorco, to intervene on the Club's behalf.

During Rosemary Bonner's presidency in 1994 the Constitution was revised and reprinted. It was also when the first mention of the Harmony Arts Festival is found in the minutes. Under Julie Mullins leadership, the Club was asked to exhibit large paintings in the West Vancouver City Bank and The North Vancouver City Bank from August 8 to 13 as part of the Harmony Arts Festival.

When speaking with Ms. Bonner she mentioned several workshops of interest. Jane Burnham, an active member of the Watercolour Society of America, came from Yosemite in the US to give a 3 day workshop at a local hotel. Her flight, accommodation and expenses were paid out of the Kay

Cole account. Although Ms. Burnham encouraged creative and innovative approaches to watercolour, Ms. Bonner felt it was far too expensive for the Club. She also remembers a Salt Spring Island workshop and studio tour which was held annually for 4 or 5 days in the summer. Artists involved included Kiff Holland, Jane Burnshaw, A. Brown and others. It was held in the Roman Catholic church hall in Ganges. Artists resided in cabins on nearby Lake Mary. Cost was approximately \$150 - \$200. Ms. Bonner also remembers the wonderful catered Christmas parties such as the one held at Hollyburn Club in 1993 where the Morris Dancers were the entertainment for the evening and in 1994 when Rick McDiarmid gave a demo of a snow scene in acrylic. However much the parties were enjoyed, the parking limitations and the number of steps proved difficult for many folk.

It should be mentioned here that the minutes indicate that the Club lost money in 1995 because of the poor attendance at the Christmas party so in 1996 the Club decided to take reservations only.

The executive at that time chose to continue the gift of \$300.00 for the "Sam Black Prize" to the Faculty of Education at UBC annually to help a student further their education. The chosen graduate was then invited to display his or her artistic work at the Art Exhibition of the West Van Sketch Club in the Mall. She also mentions the difference the installation of the sound system by Andrew Woods made to the hard of hearing members of the Club.

Margaret Merler was President from 1995 - 1997. She writes: "As it is now, it was difficult to get people to fill volunteer positions so we kept track of who attended workshops and put pressure on these people to do more volunteering. It seemed to work. We held meetings every month (except in summer) and in the same church basement as we do today. Cost was, as I recall, \$30 for the year and \$20 for Sustaining Members. During my presidency we reached 180 members. Later on it fluctuated yearly.

Bob Gibson introduced the computer and kept track of numbers in this way. The newsletter went out after each Council meeting and about 2 weeks before the next meeting. They were not nearly as wordy and never included minutes, which were posted at each meeting. A better idea, I think.

We tried to keep the newsletter to 2 pages for mailing costs. It only required the regular letter rate of postage. Workshops were held 4 times a year, once before Christmas and 3 after. They were all well attended but if there were not, they did not run. They were held at Klee Wyck as today. Excellent teachers were employed. We did not use our own members to teach. We never had plain air workshops that I remember. We paid \$35 each for the weekend workshop. We tried to keep the price modest so all could attend. We had very good teachers!

Club activities revolved around a guest speaker, usually a demo of some painting technique. They were very varied and sometimes involved other aspects of painting, such as framing etc. but usually it was a painting demo. The members seemed to like this best.. We tried having critiques but it didn't work well. We had 2 shows in Park Royal, spring and fall, one show at Ferry building every 2 years and a yearly show at the library. We never had shows in Capilano Mall at that time. We did not offer refreshments except at the Ferry Building and Library where each participating artist brought something. We paid \$2 hanging fee, but for the Ferry Building we paid \$5 and that included the punch that was provided by the Ferry Building people.

During summer there was a hiatus as far as the Club was concerned. We began again in September. Usually we had a cake on the last day. We did have a roster competition but sometimes we forgot and had to scramble!

I have not been a participant in the internet experience. It has disturbed many but the newer members seem to be able to enjoy and use it. I must say I enjoy getting my hard copy of the newsletter!. Andrew Wood organized our 50th Anniversary celebration and he was great”

It was in 1996 of Mrs. Merler's term that Elizabeth Smily received an acceptance letter from Clarence House, London, to paint the official portrait of the Queen Mother on her 96th birthday in August of that year. Of course, her acceptance was a great source of pride to the Club.

Jacque Manning who joined the Club in 1994 remembers particularly the amount of hand labour it took to get the pictures into the jurying process:

“I joined the club in 1994 and volunteered to help with the jurying process. The machinations of getting everyone paid, signed in and set up were quite a grind. Every entry had to be hand entered onto a list - name, title, dimensions, medium, price etc. We had 2 volunteers entering this data and some of the more senior volunteers were, shall we say, MADDENINGLY SLOW!!!! So I very quickly took this task on and by the end of the evening my hand was so cramped from continuously writing for 2 hours! But it was a very social time for most of the members as it was the only time we were all together to look at each other's work. Losing the social aspect of the task is the biggest negative, I think, with entering information digitally. Park Royal was the only mall we exhibited in and at that time we weren't allowed to indicate the paintings were for sale let alone label them with prices.

For the first few years I was there we seemed to be losing members and it seemed to be quite an elderly group - all told. I was probably one of the youngest members. For the most part people seemed quite resistant to change and we badly needed to computerize the jurying process. So Edith's designed the program for the actual entry process. It was wonderful. No more writing lists!

I believe we had only about 4 or so workshops per year and there were little or no write-ups in the Newsletter on upcoming workshops and definitely nothing re the demo artists. There was no feedback from jurors provided to members either. Everything re the running of the club seemed much simpler. Expectations were not so high. It was definitely a "recreational" art club. For the first few years I was there we seemed to be losing members and it seemed to be quite an elderly group - all told. I was the youngest member in the Club.

Anne McMahon also joined the Club in 1994. Since then she has also been a very active volunteer. It is clear from the many responses that the volunteering in the Club is a way for many members to give back to the Art Community. Ann writes of her Sketch Club memories:

“I was introduced to the possibility of painting by a German artist neighbour, who taught me to look with passionate engagement – and suddenly my early experiences of world travel and constant outdoor exploration took on new meaning. I took some introductory classes, and found what a wealth of fine instructors we have in the Vancouver area. Velvet Bailes, teacher supreme at Eagle Harbour Recreation Centre taught basic drawing and colour theory, and organized workshops with Kiff Holland, Daniel Izzard. She also insisted that even novice students finish and frame paintings for a public student show.

My longtime friend Mary Johnson invited me to my first Sketch Club meeting. Sam Black was the demo artist, and I was completely taken by the camaraderie of the members and the willingness of Sam, and so many other artists since, to share so generously of their time, technique and talent. I had my first few paintings accepted at jurying, and that encouraged me to pursue more studies, revive my one Fine Arts course, and rediscover my travel photos.

My first official job for the Sketch Club was to obtain the jurors, a position I held for about 4 years. Jurors enjoyed coming, and made helpful general comments about the level of our work. Becoming familiar with the jurying process was quite an education. The old carbon-paper system was very thorough and efficient for the jurors, but I became alarmed as I perceived that many

younger members whose workaday world was pervaded by computers were being deterred from volunteering. Some discussions on streamlining were held, but the time did not ripen for a couple more years.

My next step up was as Publicity Chairman, which is an Executive job. This position has two aspects to it – to publicize members' art showings, and to publicize the Club shows at the Park Royal or local venues in community newspapers, recreation centres, libraries, etc. Attending regular Executive meetings gave me a new appreciation of the people behind the scenes who make the many decisions that give the Club its character and direction.

After the requisite 2 years in Publicity, I took over as Membership Chairman from Deb Taylor.

Meantime, we had become computerized, thanks to the endless generosity and expertise mainly of Edith Warner and Larry Achtemichuk. So all our personal data and attendance records were kept on an Excel spreadsheet, and addresses, newsletter labels, and newsletter input were all emailed to the necessary people and magically dispersed as needed. In the background, our Club website was under development, and more and more of the member info and club info was moved there. Now, computers have become almost as useful to most members as a telephone, although for non-computer users the identical information is dispersed via mailed newsletter, same as always.

I have taken a break from the Executive, but after 4 years I find I know a lot of faces from having welcomed them as new members or shared jury, roster or workshop experiences. My enthusiasm for the Guild is undiminished, and I know it will continue to grow and adapt, and serve its members and the community as a focus for appreciation of art on Vancouver's North Shore."

Part 5: 1997 - 50th Anniversary

Margaret Merler was the President during the first part of the year in 1997, the 50th Anniversary of the Sketch Club. Andrew Wood, the Vice President, would become President in the fall of that year. The anniversary was started with an Exhibition in Park Royal. A Ferry Building exhibition was scheduled for September. There were 35 juried works. A Strawberry Tea was scheduled on June 24 to which all the Life Members were to be especially invited to reminisce about the club. The strawberry tea was held at Margaret Merler's home. Ursula Allen remembers her time with the Sketch Club and the 50th Anniversary Celebration.

"Way back in 1979, after learning that my husband had accepted a post in Vancouver and that we would be leaving Victoria, one of my tennis buddies named Vera Martin, knowing that I was interested in Art, entreated me to join the "wonderful West Vancouver Sketch Club", where she had once been a happy member , doing many jobs for them.

After moving to Vancouver and settling in West Vancouver, always with the thought of the Sketch Club in mind, I stopped at the table in one of the malls where the Sketch Club was having a show. The ladies at the table kindly gave me the time and place of the monthly meeting. A few months later I decided to attend only to discover that meanwhile the venue had been changed to the Hollyburn Elementary School. The next month I gave it another try, this time with success and I immediately joined the club.

In the early years of my membership I had undertaken work that required irregular changes in weekly schedule and sometimes weekend duties as well. I had also committed to a Tuesday night activity that clashed with the Sketch Club meetings though as often as possible I would sneak in late. All this made me a pretty poor member, unable to help with the volunteer duties

and meeting few of the members. Nevertheless I maintained my full-time membership until my retirement when I was finally able to become an actively participating member.

In Sept. 1996 I became Socials Director and was surprised to learn that in 1997 the club was celebrating its 50th. Anniversary and one of the special celebrations I was expected to cater for was the "Strawberry Tea". However the committee in their wisdom, having regard to the extra burden, decided to get someone else to run the Xmas party that year, a job that normally would have fallen to the Socials Director.

June 24 was the date proposed for the "Tea". Margaret Merler had very kindly offered her beautiful house on the ocean for the occasion. Planning followed. Selected special guests were decided upon by the committee, as well as members of 25 years standing or more. Transport was arranged for older members in need. Several members were designated to assist older members. Crockery was rented. I baked enough meringues to supply the throng.

June 24 dawned a beautiful sunny day. I loaded ice-cream buckets with meringues, strawberries and cream into my car and arrived at Margaret's home to find that all was well prepared. Margaret and my assistant Gloria Hardman and I had everything organized by the time the members started to arrive. Andrew Woods arrived with boutonnieres for special people and a great time was enjoyed by all. Rosemary Bonner took a group photograph which continues to bring back memories of that day. Can it possibly be ten years ago?. (This photograph of the members is in the Appendix, as are others from the 50th Anniversary celebration)

Among the interesting speakers and workshop facilitators who were engaged during this Anniversary year were Kiff Holland and Rick MacDiarmid . Since it was difficult to fill all workshops with members, it was decided at the General Meeting that "if there is space in the workshops non members may attend provided they pay an additional fee that equals the club membership fee".

The two presidents of that 50th anniversary year sent in reminiscences of their years in office. Those from Mrs. Merler were included above.

In his first entry as the new president in the fall of '97 Andrew Wood reminded the club of its original objective: to promote greater interest and appreciation of the fine arts and to encourage local talent".

"Organizations like our Sketch Club/Artists' Guild (founded 1947) need visionaries to emerge occasionally from the membership to inspire, invigorate and keep the club contemporary. One notable example was Eileen Laurie, the club's founder, who saw the need for a visual arts group on the North Shore, and started the club with meetings held in members' homes. Much social activity as well as painting took place.

Another notable leader in the Club in the early 1980's was Elwood Hewgill, whose contributions were summarized previously.

The newest vision for the club is perhaps the use of all possible computer applications to our activities. This has tended to split the membership into them that do and them that don't.... perhaps the latter group can take heart, that, like moving the demo stand around the city, the novelty will wear off eventually, and we will just be left with the application that benefits all members."

Part 6: 1998 - 2007

Andrew Woods continued as president in 1998. It was in this year that a very valued friend and Honorary member of the Sketch Club died. Sam Black died on April 23. He had given many workshops and critiques. He had taken members to his own home to sketch and paint and had established bursaries for students of art. It was a great loss to the Club.

Many well known Federation artists gave workshops during the 90's: Suzanne Northcott; Tony O'Regan; Janice Robertson; Rick McDiarmid; Alan Wylie; Rita Monaco; Donna Baspaly; Mike Svob and others. It was a time of rich learning experiences for the Club.

By May of 2000 Bob Gibson, president, was well known to members for his long newsletters. The minutes reveal that he also challenged the Club to paint nudes for the next jurying. He encouraged members to be experimental and innovative. Ursula Vondette in charge of Archives, was seeking old photographs of members and events. Her foresight in doing this makes the history of the Club much more personal. Because of many lost paintings, an ongoing problem, Andrew Woods suggested and implemented the use of tethers to secure the paintings on show. Tethers were sold to members for \$1.00 each.

Heather Luccock, who was president for the year 2001 - 2002 writes the following about concerns during her presidency:

I was President of the West Vancouver Sketch Club from 2001 - 2002. There were a number of issues that arose during the time of Bob Gibson's Presidency that I wanted to have resolved during my tenure.

One issue was the computerization of the jurying process, an issue going back to my time as Exhibition Director, a position that included organizing the jurying. At that time all the registration and data regarding the jurors' marks was entered on forms by hand. The receipts for the fees were done by hand as were the picture cards. The issue of trying to streamline the process and develop a way of putting the data into a computer program had been discussed from time. However, we could not seem to find anyone who was capable of creating such a program. There was also another problem of how to select paintings from our jurying to go to the various show venues. It was thought that computerization would be a way to solve this problem. At our October 2001 meeting we decided the time had come to act on getting the process computerized. I had been looking at some outside advice, but was delighted when Edith Warner said that she thought she might be able to create a program.

Edith Warner and Bob Gibson, Past President, attended the November 2001 jurying and with a lap top computer were able to build a database of entries, juror selections and marks from which numerous sheets could be printed to assist jurors, tabulators, and those who assigned paintings to the various show opportunities. On January 15, 2002 Edith made a Report to the General Meeting entitled "Potential for Partial Automation of Jurying Process," in which we outlined the accomplishments of the program and the benefits.

After some training sessions by Edith, the computer process was ready to be launched at the May 2002 jurying. This jurying was not without its glitches. On registration night Edith and I were working on the data entry long after everyone had left. I was secretly wondering if the process was any quicker than doing it by hand! The miracle came when all the subsequent forms and reports were reproduced with the press of a button! The Club had entered the 21st Century electronically.

Another ongoing issue was security of the paintings at Royal. This was also a concern that arose during the time I was Exhibitions Director. To help secure the pictures, Park Royal asked us to cover them at night with some kind of cover. I remember Andrew Woods, Lorne Topham and myself making these plastic covers to go over the panels. The only problem was they were too cumbersome for many of the volunteers to deal with. Andrew Woods finally came up with the idea of the bungee cord and tethers. Security issues were finally resolved.

The Club also instituted the Artists' Biography Book to be on display at our shows. Tessa Johnston took on the job of obtaining the biographies and putting them in a binder. The Newsletter was mailed out by regular post. It was short 2 legal pages double sided. Our executive meetings were held in members' homes. I think we had 3 workshops (+ a video workshop) that year.

When Edith Warner took office in the Fall of 2002 according to the minutes her focus was to increase communication with membership; continued automation of labour intensive tasks; increase awareness of financial position of the Club.

In June 2002 the option for electronically mailed newsletters was brought to the membership in order to save money for mailing costs (80 cents per letter) and to reduce paper usage. It was also decided that meetings would start at 7:00 PM and a survey was given to the membership to determine the needs of the Club

By April of 2003 Larry Achtemichuk made a Web site presentation after the survey of Club members determined that 62% of the membership had computers. By May, 26 members were signed up and 11 had paid their \$60.00 yearly fee to have their own artist websites. It was felt that a minimum of 25 participants were needed. Training sessions were instituted in October and web sites for members became a reality.

In September of that year the membership voted once again on a name change for the Club. Again it was defeated. It required a 75% acceptance to pass. Of the members present 36 were in favour and 27 were against.

The question of electronic jurying was also raised. Since many members were already familiar with this process through affiliation with the Federation of Canadian Artists, it seemed that the time was right to introduce the concept to the membership.

A new video demo set up using a camera and screen projector was also tried. Its success allowed members from all parts of the auditorium to see what the demonstrator was doing. By this time attendance at monthly meetings was often reaching 90 people.

Edith describes the changes in the following way:

"I joined the WVSC in 1995 and immediately enjoyed the wonderful demonstrations and workshops. One of those workshops was instrumental in changing the direction of my art completely from watercolour, realistic to acrylic, abstract and experimental mixed media. It was a light bulb workshop for me. In 2002 I was asked to take the Vice Presidency and sit on the Board for a year with a view to becoming President. Through this position I took on editing the club newsletter which was still printed and mailed at that time.

In 2003 and 2004 I was the President of the club. These were busy and changing years for our members. My first objective was to undertake a membership survey of our club to determine what the makeup was, how our workshops were being used, how our meetings were perceived, how many were submitted to juryings, etc. This was an enlightening project and we learned much about the Club. Perhaps most importantly we learned that the average age of our membership

was in the 70's and we had very few people under 60. This concerned the Board from several points of view, our senior members were becoming less able to undertake the volunteer work required, and as we were losing these members we were not bring in new ones due to age of the club and the perception that younger people didn't fit.

To remedy this we undertook a vigorous campaign to find new members, producing brochures and talking to people at our shows and encourage them to come and attend a meeting. Gradually the situation improved and by last year we had doubled our membership to approximately 180 members in a much wider age range.

We also began the process of computerizing the jurying process which had been a very manual, time and volunteer consuming function. Over the course of several juryings we completed this project which now records all paintings submitted, their marks as provided by our jurors, select which paintings go to which shows, produces reports of show lists and feedback to artists and labels for the actual shows.

Membership records were also computerized providing much easier access to our membership information and allowing for the printing of such things as mailing labels for the newsletter (previously hand written).

From 2005 to now I have again been in the Vice President's chair and have enjoyed working with our President Larry Achtemichuk to further develop our electronic capabilities both with regard to our web site, member records, newsletter and electronic jurying.

As you can see, there were many changes over these years, some of which were not easy for our membership to accept. I feel the Guild has come a long way to being more recognized in the community as the excellent organization it is; we have attracted many new artists in all stages of their development, our artists' skills and work has shown great improvement and our shows are looked forward to eagerly by many in the community.

I think the most important thing I learned during my time on the executive has been how important our volunteers are to the Guild. There are many people who have quietly volunteered in several areas for many years faithfully. They have given of their time and energy to all of us to make the Guild run smoothly and effectively. Also, we owe the senior members of this Guild a great deal of gratitude for all they have done to bring the Guild to where it is today.

Lorne Topham president for 2004-2005 says that: The main thing that I got started on my watch was the Harmony Arts Festival participation and Larry starting the Web sites but as to details I only keep records for one year so can't help you there. Also, I did negotiate the terms of the Binkie Canon bequest which will be used to assist in sponsoring demos and workshops on portraiture, in memory of Binkie's specialty and talent.

Larry Achtemichuk became President in 2005. The results of a second member survey that year led to changes in the number of workshops which became monthly instead of just four per year to meet demand and the level of interest. The demand for Mike Svob's workshop was so great that members came an hour early to stand in line for registration and a waiting list of 22 members was held over for the following year. The use of the computer and of websites was extended in scope and numbers; and the library was catalogued under Edith's supervision.

One of the most memorable events of 2006 was the Club's name change. A motion was introduced to change the name to better reflect that the membership represented more than just West Vancouver, and that the organization did more than sketching was passed in late 2005. At

the January 17, 2006 meeting the Club voted on a new name for the West Vancouver Sketch Club organization. Ballots were distributed with about 20 possible names which had been suggested by members. Other names could also be written in. Members then ranked their top three choices. The name selected was the **North Shore Artists' Guild**.

In March, 2006 the first reception in the recent past, with wine and cheese, was held at the Capilano Mall Art Show. It was very successful in that we had about 150 guests, numerous paintings were sold; a contact list was made up from the guest list; a newly instituted People's Choice award was given to the member with the most votes for their picture. Nancy Dean was the first recipient of this award.

Workshop fees were also raised from \$50.00 to \$65.00 to reflect the higher fees charged by the teaching artists. By the May 2006 General Meeting the paid membership numbered 195. Fees for Active members were \$40.00 and for supporting members \$25.00.

It seems appropriate here to mention a member who has given so much time and effort to the Club's exhibitions. As in Elwood Hewgill's time there is always a need for men in the Club. Al Spence is one of those people who has given unstintingly of his time and effort to make the many Shows a success. In 2006 he was given the Jesse Faunt award for his outstanding service. Here is what he has to say about the Club:

"In the eight years I have been in the club not that much has changed on terms of Exhibitions. We had two Park Royal shows and one Cap mall show per year along with either a library or Ferry Building on alternating years; the only change there has been the addition of the Harmony Arts Festival, which of course is the most successful sales wise.

There is a fair imbalance with Female members outnumbering Males by quite a bit, but after a short time in the club I think most people forget about that. We do have more women doing volunteer jobs. I think the men help out whenever the work seems more male oriented.

Larry Achtemichuk has been the president for the years 2005 to 2007, which is the year of our 60th Anniversary. Larry summarizes his years as president as follows:

"Before I summarize the last couple of years, it would be appropriate to set some context by looking at the last 4-5 years as I think they represent an important and valuable phase of the organization's history and evolution. I would acknowledge a lot of contributions by Edith Warner for much of this changed context. This would include:

- A recognition that with fairly static membership levels and an aging membership that the future of the Club could be difficult and that attracting newer and younger members would become key. The membership grew from about 120 to 180+ members over a few years – a good sign that we are worth seeking out and joining. It also meant new generations of volunteers to assist with club activities.
- The Club has now done 3 major surveys of its members, and with a good analysis of the results, enabled successive executives to respond to member needs and preferences much better than before.
- The reality of any organization is that there are different groups in our membership with differing interests and priorities, and that in fact is our appeal and our strength. There is no right or wrong group – we have to try to offer as much as we can for all groups, subject to the capability of our volunteer teams. Determining these diverse needs is one of the benefits of doing surveys,
- Many organizations today are facing volunteerism issues. Aging members are less able or willing to volunteer as actively as they may have done in the past. Younger members have busy lives with careers and younger families. While we have our challenges from

time to time we seem to manage. Part of this comes from the continuing “new blood” mentioned above and part comes from a systematic focus on process improvement to affect cost savings and reduce workloads. Great examples include the jurying software, sending out the newsletter on line to those who wish this option, and the Guild website. Our membership information is now in one place, and is easier to use and access. The online jurying has proven to save a lot of cost and effort as well.

Over the past couple of years, the linkage that we have to the communities we serve has increased importantly. We are much better known and now often called upon to comment on or get involved in arts and cultural activities in the communities. The level and nature of coverage of the Guild in the press and among the mayors and council members is dramatically improved over the last couple of years, and will continue to grow.

I believe that the Guild is in good condition financially, and that we have improved the fiscal management of the Guild considerably in the form of budgeting and being able to forecast our financial situations so we can adjust to changes in costs or revenues better.

I most enjoy that our Guild is very inclusive; we accept members at any level as artists and put a focus on helping them to grow and develop as artists.

In summary, my view is that the Guild is succeeding in creating a bit more value to being a member every year thanks to the work of our members and the executive. But this is only possible by building on the wonderful base and heritage of past members and leaders in the organization, which we are celebrating in this our 60th year.

2007 and the 60th Anniversary Celebrations

At the first Show in 2007, at the Silk Purse (which is also a first for us) we held a reception in lieu of our regular monthly meeting for January and used this occasion as our first 60th anniversary event. It was a great turn out and member Cathy Roddie simply out did herself by making, no creating, a marvelous set of appetizers, served in exquisite dishes for all who attended. West Vancouver Councillor Jeannie Ferguson attended, as did several board members of the WV Arts Council.

The next major event will be a reception in conjunction with our show at the Capilano Mall on May 28th. Senior members of the Guild and a number of alumni will be invited as special guests and will also be asked to bring one of their paintings to be displayed that evening. The mayors and councils of the three North Shore municipalities, the two North Shore MLA's and other dignitaries will be invited. Members are being asked to bring as many guests as they can to make this a great party.

As part of the 60th Anniversary events we have offered recent graduates living on the North Shore a free one year membership in the Guild. The idea is that may art students may begin to lose the art community they were part of at school, and we are offering them an opportunity to check out our community to see if it would be of interest and value to them.

Part 7: 2007 – 2017

For the Guild, the period from 2007 to 2017 was a decade of change and evolution. According to Larry Achtemichuk: “It was a decade with outcomes and results that may have been impossible to foretell. Some key initiatives from individuals, some good fortune, lots of work and years of support from various Boards, committees and volunteers of all stripes; all were part of the story.”

Since much of 2007, the year of the 60th Anniversary of the Guild, was not included in the history, it is important to note that some of the future influential innovations and changes were realized during that year. Membership soared to 204. Active members were charged \$40. and supporting members \$25. As the Guild was moving quickly into the technological age, it was also the last year of the Roster Cover Contest, which was won by Alfonso Tejada. The membership roster was subsequently recorded on the Guild website. Although membership record keeping had become computerized, we should not forget the importance of the people who formed the membership team and who always cheerfully greeted and provided answers for the many members who relied on their expertise. The work done by Lucy Collings, Cathie Roddie, Pat Grass, Diane Wheeler and Wanda Doyle, just to name a few, was exemplary in carrying out these activities.

Because of the swift growth of the Guild, a new venue was sought to accommodate the growing membership. The first meeting at the West Vancouver Senior Centre was held in September of 2008. This venue proved to have many advantages: adequate parking, close to transit, tall ceilings for better sound equipment, a large screen for the Guild's use, chairs that were set up and later stored by the Centre and, not least, the cost was similar to the old venue. The disadvantage was that the venue offered no storage space. Membership materials had to be brought to each meeting and meeting dates had to be changed to the second Wednesday of the month. However, social interaction was easier in the larger facility where coffee was offered for \$1.00 while members furnished baked refreshments.

The social interaction of members remains an important part of the Guild. When the Guild moved into its new venue, it was decided to give members the opportunity for coffee, tea and gossip before the demo part of the monthly meeting. There were also the unforgettable Christmas parties which have been variously described in the newsletters. Social interactions and friendships continued to be established when members worked together on committees and spent time together at various tasks at shows.

Perhaps the most notable idea of 2007 was Larry Achtemichuk's proposal for the Big Show: "The idea for the Annual Fine Art Sale (AFAS) in 2007 came from a need to solve a set of issues. Since most of the art events were held over a period of time at Park Royal and Capilano Shopping Centres, a large number of volunteers was needed to "sit shifts", provide security and process sales. Also, the number of paintings was very low." With supporting input from Gordon Davis, who had experience with such a concept in Calgary, as well as from member surveys and Board discussions, the proposal for a larger show was presented. Briefly, it would be a large juried show of some 700 paintings, held for one day in November to exploit the holiday period. Rather than having a smaller fall show, all focus would then be on this one show instead. It would be a multi-year event. In addition, a raffle with the proceeds going to charity and a draw of a donated painting would be held. Names from the raffle tickets would be added to the data base of contacts. There was strong support for this idea. Jacquie Manning secured the Parkgate Community Centre for the first show to be held on Saturday November 10. Great effort by dozens of volunteers led to the annual AFAS. The show was an instant success. It was well advertised and people interested both in viewing and purchasing art were lined up for hours waiting for the show to open. Many paintings were sold at that first show. The AFAS was held annually at Parkgate Community Centre until 2016 when under the direction of Wanda Doyle it was moved to the Pipe Shop at the foot of Lonsdale Avenue.

As the Big Show in November and the first Spring show in May of 2008, held at the West Vancouver Community Centre, became annual events, Larry had new easels constructed in time for the Harmony Arts show in August of that year. Their subsequent use was a great advantage over transporting the panels to each show. Unfortunately, the Park Royal venue was lost to us when the management made very difficult demands. It was decided not to exhibit there in the

future. It was also decided that the Ferry Building Show, which is still a juried show, would be entered every two years. Eligibility for showing or for sales remained the same: members had to have attended a minimum of three meetings in the twelve-month period before the show. In 2013 Danyne Johnston reorganized the floor of the exhibit at Parkgate. Creativity by volunteers took many forms and was very much appreciated. The merchant's draw prizes and the draws for member's paintings continued to be very popular.

In 2015 Wanda Doyle presented information on The Pipe Shop in Lower Lonsdale as an option for a new show venue. The first show would be held on July 25 in conjunction with the Caribbean Weekend celebrations. This venue required the artist to be on site for the duration of the show. It was, however, a very successful endeavour and became the 2016 site for the annual AFAS, which had previously been held in Parkgate.

After 2007 the Guild website increased the mailing distribution of newsletters, attendance records, information about artists, exhibitions, upcoming shows and future workshops. Electronically sent newsletter distribution was expanded to 125 members. Under Edith Warner's leadership as vice president, jurying was changed from actual viewing of paintings to electronic submissions, which could be juried quicker and cheaper. Edith also suggested that editor of the newsletter should be a separate task leaving the vice president free to spend time on special projects and exhibitions. Computerization became more and more part of the everyday function of the Guild with each following year. The processing of statistics, transactions and payments became standard and served as time saving devices for the Guild. Technology continued to thrive. Website improvements in 2014 included sending invoices for annual dues, these being automatically generated and distributed by the system. Over 300 invoices could be prepared at one time. The On Line Gallery created invoices for buyers so that an email was sent automatically to the buyer and also to the artist and administration. Online purchases were delivered by the artist with the proviso of a full refund if the buyer changed his mind.

When Norm Vipond became president in 2009, a new position that of Member at Large, was created. In his first year in this role, Larry Achemichuk created two sections on the website, one where only executive members had access and another for general membership. The members' personal websites also flourished under his leadership. A January first billing date was agreed upon for personal websites. Because this was a time of substantial membership growth (there were now 225 members), Larry was instituting many more changes, which helped the Guild save time and become more productive. By 2011 Credit card payments were made available and a Calls for Submissions System was created on the website. This became standard usage for juried and non-juried shows. Member websites also increased to 85. A video system was also set up for use at monthly meetings in order to display information for discussion as well as for sharing at demos. In 2012 Larry implemented the Google Calendar where notice boards and calendar menu items could also be viewed. This allowed membership renewal invoices to be sent directly to the member. This reduced record keeping time and follow-up calls. In 2015 the Guild proposed the setting up of a Facebook page where membership news and artists' works could be posted prior to shows. Tina Richter very capably took over the posting of news for the Guild and its artists. Under her guidance, Facebook became a viable sales and advertising option. Ghazal Elhaei demonstrated most effectively the best ways to set up a page, how to enter posts and how to understand the analytics in order to maximize results for a member's art business. In the Fall of 2017 Facebook operations will be supervised by Sue des Lauriers.

In 2010 the arrangements for workshops were adjusted to accommodate fewer participants. Numbers were reduced from 20 to 16. The fee structure was also increased taking into account the lower numbers and the fee charged by each instructor. In 2014 the class size for workshops was again reduced from 16 to 14 to prevent crowding. A website system was set up to send automatic emails regarding upcoming workshops and posted online for easy registration. Refunds, for members not able to attend workshops they had registered for, had been a problem

for many years. In 2015, it was decided that no refund would be given for two weeks ahead of the workshop unless a replacement could be found. Two- day workshops were generally kept at \$95. where possible. Some well- known artists such as David Langvin and Brett Lynch were engaged as presenters. The first 3 day workshop was given by Rick McDiarmid.

In April of 2011 the Guild became involved in the inaugural North Shore Art Crawl. Participants provided the community with an energetically, culturally diverse artistic community. Since another community focus of the Guild has been to support and foster art. To that end \$400 each was given to Evergreen Seniors Facility, Lion's Gate Hospital foundation and a scholarship for Capilano University. Books were also donated to all North Shore public libraries in memory of Roger Atkinson and Roger Wood. These two members, as well as Alan Reynolds and Elizabeth Early, passed away in 2011. Their contributions and volunteer time cannot easily be quantified but will not be forgotten.

The need to update the Constitution and By-laws was also undertaken. The revised version was introduced and voted on at the AGM on June 8, 2011.

The expansion of our community reach also extended to the formation of Brushstrokes Gallery which became viable when the Guild was offered the use of a vacant retail space in the Lonsdale Quay. It was opened March of 2011. Free use of the facility was initially given for 3 months. Since then, the exact venue at the Quay has changed according to present vacancies. The most recent opening was held in June 2017.

There were more innovations to come. Caroline Chow set up an Online gallery in time for the Spring Art Sale in 2012 so that anyone who could not attend the art sale itself could view a representative selection of paintings and actually purchase art online or at the show. In addition, Demos became an increasingly more important part of the general meeting each month. Often artists of some distinction were brought in to demonstrate various skills. These same artists were often workshop presenters. Artists such as Craig Yates, Barrie Chadwick Rick McDiarmid, Mike Svob and others inspired with their expertise. Bobbie Burgess came to speak about her book, copies of which were purchased to give to North Vancouver libraries. The 2012 Jessie Faunt award was given to Norm Vipond for his considerable contributions to the Guild as president and event volunteer.

In 2013, under Carol Painter Yonge's tenure, the Guild undertook several large challenges. Several issues stand out. Membership capping became imperative as space and membership became too difficult to manage. A moratorium on membership was instituted in November 2012. The AGM agreed that the membership should be capped at 325. Prospective members were placed on a waiting list and notified as space became available. Some changes were also made to membership criteria. New applicants were asked to give proof of residential addresses to ensure they are within the Guild's boundaries. (This does not apply to present members.) The application form also had a space for occupation in order to help identify how the new member would be best suited to various positions and activities.

A second issue tackled with Painter's guidance involved the question of setting goals for the Guild's next 5 years. In order to plan a way forward the executive sought the services of a professional facilitator, at the cost of \$3200., to conduct four consultative sessions to help with consideration of many varied ideas. After the consultative analysis plan was presented and accepted by the membership. Larry Achemichuk generously donated \$1600 for this endeavour. The strategy sessions later continued under Shakun's direction and have helped the Guild to look ahead with a well defined focus on five core essentials and a timeline for achievement of these goals. This was called the Strategic Planning Process, which identified several issues that required immediate attention. As a result, the Treasurer's role evolved into a larger and more complex role. This and other concerns resolved by the Board were brought to the membership for approval in January 2015, with the request to hire a part time staff person. The Guild engaged a

Business Operations Manager, Robyn Carruthers. The impact of this endeavour seems to have been positive and effective. Under Carruthers' guidance, the Treasurer's position is now more manageable. Hiring of this new staff resulted in a 15- year Business Plan with annual projections of extraordinary expenses, asset replacement and contingencies. The Guild website was expanded to inform Guild members about these pertinent business topics. When the Business Operations Manager resigned in October 2016, the Board then asked Deborah Tiffany to take over as an interim manager.

The 2013 Jesse Faunt award was given to Cheryl Painter Yonge who was not only president but also a graphic artist who gave much of her time setting up advertising pamphlets, cards, posters and any other graphic needs. In 2014, Patricia Windsor also received the Jesse Faunt award and Lucy Collings was given a lifetime membership. In 2015 Heather Luccock was given lifetime membership in the Guild. She served as president, past president, editor of the newsletter, director of various shows and events as well as a myriad of other volunteer positions. In 2016 the Jesse Faunt award was presented to Larry Achtemichuk. Larry's many and varied contributions to the Guild cannot adequately be enumerated or adequately estimated. He will always be regarded as a driving impetus for innovation and change in the Guild. In 2016 the Jesse Faunt award was also presented to Linda Ramsden who, among other activities worked diligently on the Guild's behalf to keep the Lawson Creek Studios open. The same year, Maureen Coles and Shakun Jhangiani also received and richly deserved this award.

Many changes to the Guild came into effect in 2015. These were best summarized by Shakun Jhangiani in June of that year. With the strategic planning committee at work and the hiring of Robyn Carruthers, Shakun Jhangiani noted that: "We now have a roadmap and clear performance measures and milestones that will help us stay on track with our goals. The guild is secure, our financial house is in order and we are making the necessary changes that will help us become a more modern and responsive self-sustaining organization that will continue to provide members with new opportunities to show and sell their art, enjoy demos and participate in workshops while maintaining the mission and standards that have always sustained us." A Board Turnover Party, with Robyn Carruthers in attendance was an opportunity for the Board to thank her for her leadership and to welcome Jilly Watson as the new president.

In June 2016 Jilly Watson wrote: "A year ago we discovered that we no longer existed and we had to legally become reinstated. What a job Shakun undertook on our behalf. It took her six weeks to complete the process." She goes on to say that in order for it not to happen again, when the New B.C. Societies Act comes into effect in November, a special committee would need to be formed to look at our bylaws and make sure they complied with the New Societies Act. Jilly then focussed on the Guild's long range business plan that necessitated the installation of a 15-year financial plan; the employment of a part-time business manager; a restructured Board with supporting teams; and a survey of the membership on a regular basis to obtain membership input. Under Jilly Watson's direction the Board decided to make even more changes to ensure greater efficiency. Deborah Tiffany's, Future's Committee, comprising of about seven people forming a balanced group of members, will meet during the summer and report back to the Board at the September meeting.

Since 2017 was the 70th Anniversary of the Guild, the executive was looking for ways to mark that date. A grant application was made for funding to make the November AFAS a special celebratory event. In the Spring of 2017, vice president, Lynda Fownes, promoted a contest for a slogan or catch phrase that could be used for the Guild's shows and promote a positive public image. The winner of this contest will win a \$50 Opus card. She also took the unique opportunity to partner with Argyle Secondary School's Digital Media Academy to create a short video to record the Guild's history and activity as a vital entity on the North Shore. Frieda Ashworth again undertook the task of extending the Guild history to include the past ten years.

Many shows were held in 2016 to 2017. Thanks to Deborah Tiffany, the AFAS and the SAS were once again sponsored and promoted by the Turner Media out of WestVancouver.com, a luxury magazine that has great coverage in both homes and financial institutions. Other opportunities for members to show and sell their work were held at the Westerleigh PARC Retirement Community, Griffin Business Centre, Opus Painting Challenge and the offer of a free tent at the Farmer's Market location at Ambleside park as part of the 2017 Harmony Arts Festival.

It seems appropriate to end a decade of innovation and hard work by acknowledging the Guild's reliance on volunteers. The success of the Guild is totally dependent on its many volunteers. The Guild could not operate effectively or not at all without the sincere efforts and hard work of these members who record minutes, set up newsletters, organize and direct shows, advertise events and shows, serve conscientiously on the Board to improve the organization, assist the membership committees, provide truck drivers who transport the materials to the shows, bake cookies, and conscientiously attend meetings in order to vote and encourage other members. The list is endless. All these jobs are essential to the smooth operation of the Guild. The Guild History is actually their history written for them and by them. Their important contributions cannot be overemphasized. Such volunteered service engendered the suggestion for appropriate service awards. The Jessie Faunt award as well as the life-time memberships are given to some of the most deserving. We appreciatively recognize those who have received these awards during the last decade in addition to those who served in many other capacities in the Guild to create a greater appreciation of art in the community.