



the ART of LONDON





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Photo: Ross Breadner

Cover: *After the Bath* by Paul Peel, through the courtesy of the Art Gallery of Ontario.
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The ART of LONDON 1830-1980

by
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e-Book Published by: Nancy Geddes Poole
2017

Canadian Cataloguing in Publication Data
Poole, Nancy Geddes, 1930-
The Art of London, 1830-1980
Bibliography: p.

ISBN 978-0-9959283-0-5

1. Art, Canadian – Ontario – London – History.
 2. Art, Modern – Ontario – London – History.
 3. Artists – Ontario - London.
- I. Title.

N6547. L66P6 1984 709'.713'26 C85-098067-4

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Forward

On August 1, 1981, the day after I had completed my contract as the interim director of the London Regional Art Gallery, I began exploring the idea of writing a history of art in London.

Barry Fair, Registrar at the Gallery, was the first to challenge me with this suggestion, and others confirmed that a record of this segment of London's history should, indeed, be written.

Believing that my friend the late Lenore Crawford was the person best qualified for the task, I tried to convince her to write the story. Even after she stated firmly that she was not interested, I still was not sure that I should undertake this task. Only after Or. A. M. J. Hyatt, Chairman of the History Department at the University of Western Ontario, declared that he would accept me as a candidate for a Masters Degree, did I seriously consider doing such a project. In fact, it was Dr. Hyatt who urged me to spend the next three years writing a history of art in London, rather than a dissertation.

I had two principal aims when I began to write this history of art in London from 1830 to 1980. The first was to discover what had occurred in art circles in the nineteenth century, and the second was to set down the sequence of events which led up to the opening of the

London Regional Art Gallery. I wanted to know once and for all exactly what had happened in my community.

So, I began a new adventure, learning to find and then to organize essential material. I read several faded diaries for the use of which I am indebted to R. C. Chapman, Emily Elliot, and the Harris family. I also received important material from Dougie Betts, Marion Bice, Lenore Crawford, Irene Dewdney, Emily Elliott, Elaine Hagarty, William Heine, Barbara Ivey, Ann Kemp, Ann Lowry, Jake Moore, Jamie Reaney, Larry Russell, Elizabeth Spicer, Albert Templar, and Tony Urquhart.

I am deeply indebted to Edward Phelps who is in charge of the Regional Collection in the Weldon Library at the University of Western Ontario. Mr. Phelps was always very generous. He has given me a great deal of assistance, encouragement, and advice over the past three years. On numerous occasions, he found new and important material for me, and also generously shared his editorial experience. No request, great or

small, seemed to trouble Mr. Phelps and his staff of John H. Lutman, Sheila A. Johnson, Stephen Peters, Isabel Campbell, Clarke Leverett, and Guy St. Denis. I am indebted to Beth Miller and her able assistant Molly Farmer for their enthusiastic support and assistance. Also, the wise advice of Professor J. J. Talman was essential, not only to my research but also to my writing. Professor Peter Neary, Professor James Reaney, Maurice Stubbs, Kate Virtue, Lynne DiStefano, Barbara Langtvjet, David Falls, Susan Skaith, Catherine Elliot, and Alexandra Haldane all supplied me with important material. I am also grateful to E. Stanley Beacock,^A the Director of the London Public Library and Historical Museums and his Secretary, Pat Pane, who arranged for me to have access to the minute-books of the Mechanics Institute, the Western Art League, the London Public Library Board, the Art Museum Board of Trustees, and their various committees. Mr. Beacock and his staff made sure that I had quiet, comfortable office space at the Library for the many weeks that it took to examine all the documents. Curator Christopher Severance granted me permission to work in the archives of the London Historical Museums where the assistance and knowledge of Joanne Reynolds was indispensable. At Eldon House, Brigitte Laforce provided much material, as did Glen Curnoe at the London Room, and Janet Hunten at Fanshawe Village. I am also indebted to members of the Harris family for their permission to use pictures and material from the Harris Collection.

Evan McGugan and his staff were extremely cooperative in providing the minute-books of the Western Fair Board and its committees. Since the first two volumes of minutes are missing, their records only begin in 1897. Jan Delaney supplied me with all the minute-books of the London Art Gallery Association and the Director of the London Regional Art Gallery, Brenda Wallace, arranged that the archives of the Gallery be available for my research. Also at the gallery, Paddy O'Brien and Becky Boughner gave continued assistance, and especially Barry Fair who was helpful in so many ways. My thanks also must be extended to Josephine Wilcox, Dorothy Heron, Paddy Hammond, Barbara Hyatt, and Doris Goddard, as well as Bernice and Don Vincent, for their cooperation and assistance. Orlo Miller was an indispensable adviser and L. W. Bronson, Daniel Brock, Eugene Lamont, and Raymond Crinklaw also gave assistance. I am very grateful to A. K. Adlington and Jane Bigelow who

^A E. Stanley Beacock retired in the summer of 1984.

gave me their extensive records from the 1970s pertaining to the development of the Art Gallery.

I wish to thank Ken Smith and Edythe Cusack from the *London Free Press*, and to acknowledge my debt to the late George Hutchison, a reporter for the *London Free Press*, who wrote so fairly on the issue of the building of the new Art Gallery. I am also grateful to Martin Edwards for his technical advice, and to Jane Heron and Linda McIntyre who were excellent research assistants. I am especially indebted to Martha Alien who gave me sound counsel as well as so much time and care editing my copy. My thanks also go to Gary Michael Dault for his editorial skills and wisdom, as well as to my daughter, Andrea, and my husband, W. R. Poole, for their advice, assistance, and sympathetic support over the past three years.

In Toronto, I received support and assistance from Mary Allodi at the Royal Ontario Museum, from John Crosswaite at the John Ross Robertson Collection at the Toronto Metropolitan Library, from Fern Bayer, the Curator for the Province of Ontario Collection at Queens Park, and from Judith Kelly Saunders who was so generous with her unpublished material on the garrison years. In Toronto, I am also grateful to Mary Black, Joan Martyn, and Cameron Smith for all their help. At the Public Archives of Canada, Jim Burant and Thomas

Nagy supplied me with important information. I wish to thank George Smith from Brights Grove who was extraordinarily generous with his material on early Ontario artists, Patricia Brooks Hammond from Laguna Beach, California for her Paul Peel documents, and Walter W. Judson of The Judson Studios, Los Angeles, California, great grandson of William Lees Judson.

In addition, I wish to thank the fifty-eight people who graciously consented to be interviewed:

A. K. Adlington
Greg Curnoe
Herbert Ariss
Mrs. R. J. Currie
Margot Ariss
Philip Aziz
E. Stanley Beacock
Topsie Becher
Dougie Betts

Marion Bice
Jane Bigelow
E. V. Buchanan
Silvia Clarke
Reginald Cooper
Olga Chambers
Ollie Chapman
Ron Chapman
Lenore Crawford
William Dale
Irene Dewdney
Emily Elliott
Dorothy Emery
Mrs. M. Farncombe
Roly Fenwick
Elaine Hagarty
Kay Jeffery Hallett
Kay Harley
Jamelie Hassan
William Heine
Janet Hunten
Beryl Ivey
Richard Ivey
Stephen Joy
Elsie Jury
Ann Kemp
Jim Kemp
Gerald Klein
Ann Lowry

Jake Moore
Paddy O'Brien
Edward Phelps
Geoffrey Rans
Harry Rawson
Jamie Reaney
Larry Russell
Marjorie Spenceley
Elizabeth Spicer
Maurice Stubbs
James Talman
Albert Templar
Robert Tolmie
Gerald Trottier
Tony Urquhart
Bernice Vincent
Don Vincent
Josephine Wilcox
Eula White
Ross Woodman

However, it is to Grace Edwards, my friend and associate, who worked with me for nearly three years on this project, to whom I owe the greatest debt. Her good humour, tolerance, and support were indispensable, to say nothing of her providing me with dozens of typewritten drafts. To all, I say "thank you," and acknowledge that this book is the result of a team effort.

In this book I have wished simply to establish a basic record of all the men and women who, over the past one hundred and fifty years, have played important roles in the development of art in London. Perhaps my single most difficult problem in writing this book was that I could not name the dozens of artists and hundreds of art supporters who comprised the

London art community. Rather than fill the narrative with lists of people, I have compiled an index of names, which follows the concluding chapter, and in an attempt to avoid any possible confusion, I have added a chronology of committees at the conclusion of Chapter 14.

For the sake of clarity, I have shortened some names and titles. When referring to London, I do not add either Ontario or Canada. On the other hand, when I wish to identify the capital London, I use the qualifying "England." Although the Elsie Perrin Williams Memorial Library and Art Museum is its full title, the second floor of "the library" was always referred to by Londoners as "the gallery." Except when identifying the Art Museum Board of Trustees, I use the term "art gallery" in preference to "art museum." In the same way, I have abbreviated the H. B. Beal Technical and Commercial High School simply to "Beal," as this school is affectionately known in London. When people are generally known by their "nicknames," for example, John Henderson Moore and S. Elizabeth Moore who are known as Jake and Woodie, I have taken the liberty of referring to them in that manner.

I acknowledge that there may be omissions. However, it is my hope that this account will serve as a base to be enlarged and amended by other history students in the future as new material becomes available.

Acknowledgement

The author wishes to express her deep appreciation to Professor A. M. J. Hyatt, who, while Chairman of the History Department at the University of Western Ontario, supervised the research and writing of this work.

Chapter 1

The Early Years 1830-1854

Even in the beginning there was art at the Forks of the Thames. According to Major E.B. Littlehales^A who accompanied Governor Simcoe to the London district in 1793, Indians had drawn figures in charcoal and vermilion on the trunks of the trees. He wrote in his diary that "most remarkable were the imitations of men with deers' heads." ¹ The first artist, however, to record the sight was George Heriot (1766-1844), the well-known painter who sketched numerous Canadian scenes. In London he apparently chose to use his pen rather than his brush and in 1807 wrote in his diary

on the east side of the forks ... about forty feet above the water there is a natural plain denuded of wood except where small groves are interspersed, according ... the appearance of a beautiful park.²

London was founded in this "beautiful park" when the legislature of Upper Canada decided in 1826 to move the judicial centre of "the London district" westward from Vittoria,^B following the direction in which the population was already moving. With the courts came judges, lawyers, and surveyors, and in their wake tavern keepers, builders, and merchants. Artists, on the other hand, seem to have been in rather short supply.

Artists were scarcely in demand. Survival was the first concern of the settlers and there was little time or energy for the arts. Life was rough and architecture non-existent. The settlers' cabins were designed for protection rather than for architectural satisfaction. The first log cabins had neither windows nor doors, just openings for air and light, covered in bad weather. The daughter of a pioneer gave a brief and typical glimpse into the rigours of early life when she described their house "so imperfect in construction that the snow would sift in upon our breakfast table."³

^A Major Littlehales and Lt. Thomas Talbot joined Governor Simcoe on his trip along the Thames in 1793 where in March of that year the Governor pronounced that the site of London would be the new capital "for the metropolis of all Canada."

^B The court house at Vittoria was destroyed by fire in 1825.

Later, in 1832, the tiny community had grown to include some one hundred and thirty houses and two churches. The focal point on the green bluff above the forks was the new court house "large and elegant ... built of bricks and rough cast."⁴ However, the Rev. William Proudfoot, who had just arrived from Scotland, wrote in his diary that the court house resembled "a kind of Gothic structure... clumsy and uninteresting."⁵ One hundred and forty years later, this same architectural anomaly would become the centre of a bitter struggle within London's artistic community. At that time however, in the 1830's, it stood proudly as a bastion of the new frontier.

The earliest recorded organized artistic activity which we have began when the Rev. Proudfoot's daughter, Mary, opened a private school in 1835 to which several families of the community sent their children. Drawing was taught as part of the basic curriculum and painting classes were offered at an additional fee of £2 per annum. According to Mary Proudfoot's account book,⁶ among those enrolled in the special painting class were five children of John and Amelia Harris.^A Although these art classes lasted only for a year, one of the younger students, John Fitz John (Jack) Harris (1830-1861) continued to paint and was listed as a prize winner in the fine art section of the Upper Canada Provincial Exhibition held in London in 1854. One of his works survives today in the Weir Library of Art at Queenston. It shows Eldon House, the Harris residence, as it was in the 1840s, and portrays Capt. the Hon. Robert Dalzell^B who was stationed in London in 1845 and 1846, driving a sleigh emblazoned with his family crest, drawn by four beautiful bays. In the sleigh are his future wife Sarah Harris and her sisters Charlotte and Elizabeth. This painting may have been the work which earned Jack Harris a prize at the 1854 exhibition.⁷ The painting was in the Carnwath residence in England⁸ until 1960 when it was brought to London by the Laing Galleries of Toronto for an exhibition at London's Promenade Music Store.^C John Fitz John Harris was the eldest of three sons born to Captain John and Amelia Harris. According to his brother, Edward, Jack Harris "was a born artist

^A John Harris, Treasurer of the London District, moved with his wife Amelia (nee Ryerse) to London from Vittoria in 1834.

^B Fourth son of the Seventh Earl of Carnwath.

^C Where they occasionally hung exhibitions from Toronto galleries. The work was purchased on this occasion by Sam Weir, Q.C.

and had he been allowed to pursue his natural talent rather than being forced to become a lawyer, he would not have died at such an early age."⁹ John Fitz John Harris died in England on June 14, 1861 at the age of thirty-one.

Another winner at the 1854 exhibition was one Cyrenius Hall. He was born on March 20, 1830 to Cyrenius Hall and his wife Mary (nee Fellows) at Fort Erie where Cyrenius, senior, was a contractor in the British Army. He brought his family to Westminster Township in 1835 where he bought several mills, hence the area became known as Hall's Mills, later to be named Byron. His son, Cyrenius, became a "portrait and landscape painter ... of decided merit."¹⁰ He pursued his profession in California as well as South America. In 1867 he studied in England and France and remained in Munich for three years, returning to New York in 1870. By 1883, he was teaching at the Academy of Designs in Chicago.¹¹ There is no record, after 1854, that Cyrenius Hall ever exhibited again in London, but a work from his youth remains. This surviving oil on wood panel shows an early area settler Robert Flint (1784-1850) and his wife Hannah, nee Pirney (1786-1865) sitting before the hearth in their cottage which still stands today in Springbank Park. A copy of this painting has been handed down through the Flint family and according to tradition; there were two copies of the work painted by the artist S. K. Davidson (see p. 55) in the 1880's for members of the family. Note the tartan shawl, and the bird perched on the back of Mrs. Flint's chair, as well as the clock, seashells, and decoration above the mantel of the fireplace. It is a remarkably detailed picture of domestic life in London circa 1840. This copy is owned today by Mr. F. F. Andrewes^A.

Soon after the Halls moved to the district, British troops began to arrive in the London area as a result of the unrest following the 1837 rebellion. While the purpose of the military presence was defence against an American invasion, as well as the maintenance of law and order, one of the side effects of their presence was the introduction of trained artists into the community. Since the eighteenth century, British army engineers had been given thorough courses in topographical drawing. The Military Academy at Woolwich taught its engineer cadets to prepare maps and elevation plans. Aspiring artillery officers learned to make precise

^A The original painting is owned by a family member living in the United States.

sketches of the landscape, which supplied accurate information about the terrain. Military drawing classes taught the cadets to see and to recognize details that otherwise might be missed, the kind of training that proved equally good for gathering intelligence or painting the landscape. In short, military authorities considered topographical skills of such importance that in 1768 they not only included painting in the curriculum but also engaged Paul Sandby (1730-1809), one of the best watercolourists in England, to teach weekly classes at Woolwich. According to Thomas Gainsborough, Sandby was the only contemporary landscape artist who painted "real views from nature."¹² He introduced a new restraint in landscape painting and taught his spare, elegant style to the Woolwich cadets.^A Sandby expanded the basic drawing course to include full instruction in drawing and landscape painting in watercolour. There were of course no classes in life drawing, a fact that might help to explain why topographical artists frequently appeared to have such difficulty when attempting to add figures to their landscapes.

Fifty years later, an example of the Sandby technique could be seen in the first recorded view of London. This earliest- glimpse of the village is a small oval-shaped watercolour in pale, luminous tints sketched on the corner of a map.¹³ The settlement is seen from the southwest bank of the river looking north towards Westminster Bridge,^B showing the court house on the hill beyond. The map is dated November 1839 and is signed "Major Eyre, 73rd Regiment." This charming if miniscule painting appears to be the only example we have of the ingenious Major's work - which is a pity.^{C+}

However, young men much like Major Eyre (1805-1859) sought adventure and excitement when they joined the army. They soon discovered it entailed hours of tedious boredom as well. To relieve the monotony, some of the officers would sketch and paint the world around

^A It is interesting to note that the painter John Constable (1776-1837) also caught the eye of the military but declined when the position of drawing master at Marlowe Military College was offered by General Harcourt in 1802.

^B Now the York Street Bridge.

^C Later, William Eyre fought in the Crimea and was knighted in 1855.

them, which was frequently primitive and occasionally exotic. Drawing was a pleasant pastime for leisure hours and officers were expected to return from their travels with their sketchbooks crammed with picturesque views. As a result, "many cadets blossomed into accomplished amateurs,"¹⁴ capturing what they saw with pencil and brush, much as a tourist today would make a photograph.

Regardless of the reasons for their choice of subject matter, the paintings by these officer artists had a distinctly personal quality, which gave them a unique charm. Since the artist usually completed a sketch on the spot, the work often demonstrated a freshness and spontaneity envied even by professional painters. As a result of a flourishing market for prints amongst nineteenth century collectors, these pictures were frequently sent to England where they might be engraved, published, and sold. But more often these works were merely sent home as a memento of the officers' travels and adventures. Thus, several scenes of the London area in the 1840s were preserved for decades in British households.^A

Naturally, the court house and the Thames are recurring themes in the work of the topographical artists. From a military point of view, familiarity with this terrain was essential. If the village were attacked, the invaders would come from the west. The court house, standing high above the river, would become the major target. From an artistic point of view, of course, it was also the most appealing and dramatic scene in the area.

About a year after Major Eyre's little painting on the corner of his map, Henry James Warre (1819-1898) captured the same view in a pencil sketch looking south along the river towards the court house. Major Eyre and Henry James Warre,^B career soldiers with an interest in painting, stayed only briefly in the area. On the other hand, Captain Henry Francis Ainslie (1803-1879) was stationed for two years in London and painted three delightful watercolours: *Barracks at London, Canada West, May 1842*, *Settler's Home in the Forest, on the Thames Near London, Canada*

^A See Page 8

^B Later, in 1845, while on a secret mission to the Oregon Territory regarding the Canadian-American border question, he crossed the Rocky Mountains and completed two series of sketches. These were lithographed in colour and sold in England. Warre later served in the Crimea, and was knighted in 1886, retiring with the rank of general.

*West, April 1842, and Encampment of the Royal Regiment (the 1st), London, Canada West, June 1842.*¹⁵ Although he had attended the Woolwich Academy many years after Sandby's death, Sandby's influence is clearly evident in Ainslie's coloured, pen and ink drawings, especially *Settler's Home in the Forest* with its delicate luminous wash. The technique as taught by Sandby was first to draw the subject in pencil or chalk, then to apply a grey wash to the areas of shadow, after which colour was laid in, leaving spaces untouched so that the whiteness of the paper would show through. The resulting luminosity gave the impression almost of a light shining from behind the paper. Finally, pen and ink were used to sharpen and define the whole composition. Ainslie developed his talent far beyond that of a competent topographical painter becoming an English watercolourist of some note. He is listed in the *Directory of Watercolour Artists 1750-1850*. His work is also catalogued in the watercolour collection of the Victoria and Albert Museum.

By contrast, almost nothing is known about Peter Valentine Wood^A a paymaster with the Regiment of the 14th Foot who was stationed in London between 1841 and 1843. The only known work of his lies in the Public Archives of Canada. It is a superb winterscene in watercolour of two horse-drawn sleighs dashing along a winding, snow-covered road. In the clearing stand the inevitable tree stumps, and on close inspection, wood-cutters can be seen chopping trees in the background. This painting is reminiscent of eighteenth-century Dutch genre pictures both in composition and quality. While almost nothing is known about the life of Captain Wood, his surviving work reveals such skill and control that he must have painted for many years before attaining this level of success.

Another officer with the 14th Foot was Sir James Alexander (1803-1855),^B who came west to London from Kingston with his Regiment in July of 1841. During his fourteen-year tour of duty in Canada, Alexander and his wife explored the country extensively. He wrote,^C and they both

^A Jim Burant of the Public Archives of Canada has indicated that no record of Wood exists except this painting which he has identified.

^B Son of Edward Alexander of Powis, Clackmannanshire, Scotland.

^C There are eighteen titles attributed to Sir James Alexander in the catalogue of the British Museum.

illustrated a number of publications describing their travels. In his two-volume study *L'Acadie* he recorded that

the Canadian London in 1842 contained about 2000 souls ... in the midst of a considerable clearing in the pine woods ... among innumerable stumps and trunks blasted by fire . . . were seen wide streets at right angles to each other ... and a castellated court house and gaol.¹⁶

The enormous stumps of primaeval trees to which Alexander referred were a predominant feature of the pioneer landscape and assist in dating with accuracy these early pictures. When Colonel Weatherall, Commander of the Royal Scots Regiment, came to London in 1843 he introduced a splendidly constructive scheme to assist the community on the matter of these epic tree stumps. Rather than confining soldiers to their quarters for misdemeanours, he ordered them instead to remove the gigantic tree stumps and drag them to the barracks where they formed a formidable fence around the parade ground.

James Alexander^A was a vital, imaginative man with the kind of restless energy that made things happen around him. His zest for life was reflected in his sketchbook, and his eloquent drawings provided a vivid glimpse of daily life in the growing town. *His Drunken Indians Among the Stumps of London, C. W.*, is a keenly observed, sensitive work as is his amusing *Woodstock Aristocracy at the Steeple Chase London, C. W.* With the keen eye, firm line and sharp wit of the best cartoonist he revealed the extreme contrasts in pioneer life. His wife, Lady Eveline-Marie Alexander,^B also left a record, in a now famous sketch, of the first steeple chase in North America, which took place in London in May, 1843. This work was later lithographed in England and subsequently became a popular collector's item. An accomplished horsewoman and a skilled artist, she did many of the illustrations for Sir James' writing. They shared their sketchbooks and it was amongst his drawings that Lady Alexander's preliminary sketches for the famous steeple chase drawing were found.

An animated account of these colourful events may be found in the memoirs of Sir Daniel Lysons who was attached to the Royal Regiment in

^A Sir James is credited with designing Wolfe's monument on the Plains of Abraham. He served in many foreign campaigns including the Crimea and finally retired with the rank of general.

^B Daughter of Lt. Col. Charles Cornwallis Mitchell.

London during this period in the early 1840s. Lysons, who appears as one of the riders in Lady Alexander's sketch of the steeple chase, was also a writer and an artist. Unfortunately, his only surviving work from his time in London is an amusing pen and ink sketch of a horse race between a top-batted Lady Alexander and fourteen-year-old Charlotte Harris, pigtails flying, both on galloping horses with young Miss Harris in the lead.¹⁷

Another picture by Lady Alexander came to light in 1958 when William Heine, editor of the *London Free Press*, reviewed a book by Major General Sir George Bell called *Soldiers Glory*. In the course of Mr. Heine's research, correspondence with Bell's descendants in England disclosed the existence of an unknown watercolour of London -a winter sleighing scene -which clearly demonstrated Lady Alexander's consummate skill in handling the medium. Sir James wrote

Twice a week we had sleigh meets, when curricles and tandems and cutters or sleighs of one horse power, turned out with steed gaily decked with party-coloured streamers, and alive with bells.¹⁸

The Bells and the Alexanders were stationed in the community at the same time and Lady Alexander must have given this picture to them as a memento of the gatherings of the "Sleigh Society." In September of 1843, the town bade a sad farewell to the 14th Foot and to Sir James and Lady Alexander.

Another British officer, George Russell Dartnell (1798-1898), Surgeon-General of the British Army in Canada, was at the London garrison at the same time as his friends, the Alexanders. His Canadian sketches were also lithographed, published and sold to an eager English print market. The London Regional Art Gallery owns several Dartnell watercolours, amongst which is an exceptionally fine view of the town. The painting shows two men on a raft floating down the south branch of the Thames with the court house in the background. This view was obviously a popular one in the 1840s - several artists painted it - even including Dartnell's raft in their compositions.

Among these was Colonel Richard Airey (1803-1881), a nephew of Colonel Thomas Talbot,^A the famous "Baron" of the Talbot settlement. Richard Airey had attended the Royal Military Academy, Woolwich, becoming an Ensign in the 34th Regiment. As Colonel of his Regiment in 1838, he was stationed for a year at St. Thomas, only a few miles from his uncle's home overlooking Lake Erie. Nevertheless, it was not until the childless Colonel Talbot designated his nephew as his heir that Airey in 1847 conditionally relinquished his military post and brought his young family to live with his uncle in Canada West.

Colonel Talbot could not adjust to this domestic invasion. As one biographer wrote, "the old bird had been disturbed in his nest ... and could not be reconciled ... to sharing his home."¹⁹ Thus, the Aireys spent only three years on the shores of Lake Erie.^B However, during this time Airey often visited the Harris family and his friends at the garrison. On one of these occasions he must have painted *View of London and the Thames*. It is almost identical to the scene that Dartnell had painted a few years earlier, but now the spire of the new St. Paul's Church, built in 1846,^C may be seen in the background.

In the best Paul Sandby tradition, Airey sketched the scene faintly in pencil, applied his watercolours, and then defined the buildings with a firm line. The eye is funnelled into the heart of the picture by the careful location of trees and foliage in pinks and greens, which create a dramatic luminosity against a grey-blue sky. There are five other sketches by Airey in the historical collection of the McIntosh Gallery of the University of

^A Born July 19, 1771 at Malahide Castle to Richard and Margaret (nee O'Reilly), Talbot had first seen London in March 1793 with Governor Simcoe. Talbot died on February 6, 1853.

^B Col. Airey returned to England in 1851 where he became Military Secretary to Lord Hardinge, Commander-in-Chief of the British Forces. He was made Quartermaster General while *en route* to the Crimea in 1854. He is remembered as the man who wrote the orders for the famous "Charge of the Light Brigade." Following this campaign, he became a Major-General and was knighted. In 1876 after fifty-five years of military service he became Lord Airey.

^C The first St. Paul's Church was a frame structure facing south. Built in 1842, it was destroyed by fire in 1844.

Western Ontario, but none approaches the high standard he achieved in his *View of London and the Thames*.

Two additional military artists in London during these years were Charles Henry Augustus Lutyens (1829-1915) and Edmund Gilling Hallewell (1822-1869), both of whom were friends of the Harris family and members of the "Eldon House set." Charlotte Harris wrote in her diary "Ensign Hallewell brought a gift of a drawing called *The Evening Gun*." ²⁰ Today this is catalogued in the Eldon House collection, as is *The Deer Stalker* by Henry Lutyens.

Ensign Lutyens, unlike Hallewell and Dartnell, was not interested in painting topographical views of this new country. Still life compositions were more to his liking and, according to Edward Harris, "there are many of his paintings ... scattered among the Harris tribe."²¹ Subsequently, Lutyens retired to England and began painting professionally.^A His studio was adjacent to that of his close friend, the eminent Victorian painter; Sir Edwin Landseer. Lutyens eventually became a member of the Royal Academy where he exhibited regularly, but he is probably best remembered as the father of Sir Charles Lutyens, the famous architect of the Imperial Capital of India at New Delhi.

When war broke out in the Crimea and British troops from all parts of the Empire converged on that now infamous Russian peninsula, an era in London's history came to an end. The garrison departed, and with it "garrison art."

Although the garrison left, Captain John Herbert Caddy remained. Captain John Herbert Caddy (1801-1887) was the first Canadian born artist to live in London and his association with British North America extended over two generations. His grandfather was a military engineer in Newfoundland in the eighteenth century and his father, John Thomas Caddy, Royal Artillery, was stationed at Quebec City at the turn of the century when John Herbert was born. At the age of fourteen, Caddy was sent to the Royal Military Academy at Woolwich to train as an engineer, and there he studied topographical sketching and painting.

^A Lutyens survived the Crimean campaign unscathed, returning to Canada with his Regiment where he later married Mary Galway before returning to England.

In 1828, he married Georgiana Hamilton^A and spent the following years in the West Indies. During this time, Caddy sketched West Indian scenes and became so proficient that these were engraved in London, England and published by Ackerman in 1837. Later, he was posted to London, Canada West, where he spent the next two years. In 1844, he decided to retire on half pay and, with his wife and children, remained in London where he became the town's first engineer.^B Caddy was also made a government land agent and, as a result, became involved in a number of real estate speculations. But even with all these other distractions, he still continued to fill his sketchbook.

Charlotte Harris recounted in her diary that Caddy and his wife and children were frequent visitors and it was clear that he assisted the young members of the Harris family with their painting and drawing.

He gave Mrs. Dalzell, one of the Harris daughters, his delightful watercolour of Eldon House. Perhaps more importantly, Caddy and other officers^C contributed to the Harris children's genuine appreciation for art which had been stimulated initially in Mary Proudfoot's classes. According to Charlotte Harris' diary, she and her sisters enjoyed sketching in watercolour and often included officers from the garrison in their artistic activities. Her diary is sprinkled with sentences such as "went to the Hamilton's and looked through Mr. Hamilton's portfolio," or "we spent a very pleasant evening looking through Captain Caddy's portfolio," and "Captain Caddy came up to stretch some drawing paper

^A Daughter of Col. Richard Hamilton of Woolwich Common, England, but no relation to James Hamilton, see next page.

^B Vesey Agmondisham Brown (1823-1895) was attached to the 23rd Regiment as surgeon. In 1855, he retired from the army and returned to London where he established a private practice." He was an accomplished watercolourist, and a ... collection of his paintings survive" in the Regional Collection of the University of Western Ontario.²²

Another officer/ artist to retire in London was Isaac Langford (1832-1924), He "served in both the 16th Lancers, and the 7th Royal Hussars in England."" He brought several of his own paintings with him, some of which are now in the archives of the London Historical Museum.

^C Charlotte Harris recorded in her diary that she gave one of her paintings *Harkaway* to Mr. Hay, an officer with the 20th Regiment.

for Mary (another sister) and me.”²⁴ It would seem that drawing and painting played a central role in the social and leisure activity in London during these years.

Caddy sketched many views of the area, and three outstanding examples hang today in the collection of the London Regional Art Gallery.^A In 1853, he moved to Hamilton, where he eventually became a prolific painter and exhibited regularly at Provincial Agriculture Exhibitions and Fall Fairs, but his artistic influence in London was brief.

However, Caddy's civilian friend James Hamilton (1810-1896), another artist to whom Charlotte Harris often referred in her diary, remained in London and continued to sketch the community.

Born in England, Hamilton came to North America with his father; a military officer stationed both at Detroit and Niagara with the 5th Foot and the 7th Dragoon Guards. James Hamilton was never in the army, but he doubtless received instruction in drawing and painting as part of his education as a young English gentleman.

In the 1830's apparently, he lived in Toronto where, according to a catalogue from the first art exhibition held in the new city,^B he submitted a copy in oil of a painting of an ancient abbey by Salvador Rosa.^C

By the early 1840s, James Hamilton had become manager of the Bank of Upper Canada located at the corner of North and Ridout Streets, just a little north of the Court House Square.^D A strong topographical influence can be seen in his early work, and it is reasonable to assume that his friend, the older and more experienced Capt. John Caddy, might have assisted Hamilton with his technique. While Caddy's influence is apparent, Hamilton's style was quite distinctive and art historians have

^A *Sketch of London, Canada West from Wortley Road Hill, Sketch of a Railway Bridge, London, and Road Tunnel under the Railway, London.*

^B Toronto became a city in 1834 and John Howard organized the first art society in Toronto, the Society of Artists and Amateurs.

^C Copying works by English and European painters was an honourable practice among artists of the nineteenth century and an accepted method for learning technique. A separate category for prizes won for copies appeared in early reports of annual fairs.

^D Where it stands today as the Canadian Imperial Bank of Commerce.

had little difficulty identifying his work. He followed the English tradition of soft light with silvery greens against pale, mauve skies, and frequently demonstrated great sensitivity and skill as a draughtsman. As the late Russell Harper observed, Hamilton

delighted in painting the distant city scape with foreground trees in soft atmospheric greys, grey greens and sometimes mauves ... he might well have become a very significant artist if he had turned professional. ²⁵

Fortunately, for nearly sixty years, this talented amateur drew and painted the London landscape. One of these pictures, *The Court House and Mechanics Institute from the Thames River Forks*, an oil on wood panel, was given to the people of London by the late Professor Fred Landon (see p. 133).

While Hamilton did show two paintings in the 1847 Toronto Society of Artists Exhibition, available records indicate that for some reason he seldom exhibited at the annual Fall Fair in London. However, on one occasion he won third place in the amateur section at the Western Fair and an "extra award" for a second oil painting. ²⁶

In 1865, when the Bank of Upper Canada declared bankruptcy, Hamilton retired. He purchased the bank building, converted it to a residence, called it "*Holmbank*" and lived there until his death in 1896. During his thirty or so years of retirement Hamilton remained active in private business. He also continued to paint the world around him. Although he became a member of the Western Art League in 1890, his name rarely appeared with the other artists in the community. He came from the English upper class, and as the "gentleman amateur," he probably found it difficult to mix easily in this young, democratic society.^A

^A James Hamilton's Last Will and Testament showed him to be a man of considerable property. He left his heirs over four hundred acres of land in Yarmouth county on the shore of Lake Erie, and "the Sir Godfrey Kneller portraits of my mother's family to my eldest daughter to descend as heirlooms in my mother's family as they did to me. The pictures are to be disposed of ... as may be considered best ... my eldest daughter is to have the two George Morlands and the large landscape in the centre front room upstairs."²⁸ Hamilton's grand-daughter, Mrs. Jack (Maud) Smallman, remembered visiting her grandfather when she was

In 1848, when Hamilton, Caddy, and Airey were painting in the area, James Duncan (1806-1881) apparently visited the town and painted *A View of London*,^A a scene which included the tower of the Methodist Church on Queens Avenue. The painting, according to an early press account, was part of the collection of Mrs. A. F. Dyneley whose husband, Col. Dyneley, was in London in 1848 with the Royal Artillery.²⁷ We must assume that she acquired the work from the artist at that time. Duncan was born and trained in Ireland and came to Montreal in 1825 where he became a well-known artist, famous for his watercolour sketches of that city. Why James Duncan came to London is not known, but art historian Barry Lord suggests that he was sent by the *Illustrated London News of England* to sketch scenes of the fast-growing community. From 1840 to 1857, almost thirty-five thousand immigrants entered British North America each year²⁹ and there was keen interest amongst the readers of the *Illustrated London News* for pictures of the new land. Duncan was a Montreal artist, however, and as he did not usually travel about the country painting, he cannot really be considered an itinerant artist.

On the other hand, Ezekiel Sexton *did* belong to that group of artists who saw themselves as itinerant artists and who earned a living wandering from one community to another seeking commissions from the local gentry to paint portraits of their families, favourite animals, or their homesteads. All these, for example, appear in a single remarkable work painted in watercolour by George Norbury and now in the collection of the London Historical Museum. It is recorded that Norbury was in Toronto later in the 1850's painting domestic scenes but nothing more is heard of him thereafter.

Ezekiel Sexton was born in Ohio and appeared in London in 1841 where he lived with the Shenick family in Westminster Township. In a letter

a small child. Mrs. Smallman was bequeathed several works from her grandfather's collection. At her death she bequeathed one of the "Kneller portraits" to a relative and a few months later it was seen on the wall of a London restaurant, but for the time being all the other "Knellers" and "Morlands" have disappeared.

^A Donated by F. G. Ketcheson, Esq. of Montreal to the London Regional Art Gallery.

addressed to Rhoda Shenick dated October 15, 1842, Sexton discloses a little of the typical life of the "itinerant artist"

I had a very jostling time in the stage on the night I left London ... I have taken letter writing by the job for two or three evenings and ... I am considerable engaged at present painting portraits.³⁰

After marrying Rhoda Shenick, the young artist laid aside his paints and brushes and tried his hand at farming. This proved disastrous and he soon returned to his art. The London Regional Art Gallery has one portrait by Sexton in its collection, which was presented by a family descendant. It portrays the artist with his wife and daughter, painted in 1852, and is his only known existing work.

When he moved with his little family to Ohio, earning his living as an artist, he also became "involved with a spiritualist cult."³¹ This way of life was too bizarre for his wife and she and her daughter returned to her father's farm in London. Sexton was last heard of in 1858 when he set off for California in search of gold.³²

James B. Wandesforde (1817-1902) was another itinerant artist but, unlike Sexton, much of his work survived and several of his portraits of the Harris family are to be seen today at Eldon House. There is a head and shoulders portrait of Colonel Talbot in a private collection in London and a full-length oil of Talbot attributed to Wandesforde^A in the McIntosh Collection at the University of Western Ontario. The head and shoulders portrait was signed and dated "J.B. Wandesforde 1853". Since Colonel Thomas Talbot died on February 6, 1853, it is unlikely that the old gentleman could have sat for the portrait in the month immediately before his death, probably, then, the head and shoulders were painted from a photograph.^B

^A Attribution by the late J. Russell Harper, Curator and Art Historian.

^B In addition, the portrait shows him appearing quite youthful and healthy, which helps confirm that this was painted from a photograph taken several years earlier. The full-length unsigned portrait attributed to Wandesforde shows the same young and rosy face as the head and shoulders portrait, but the figure sitting in the chair is awkward and badly drawn.

Wandesforde also painted a portrait of Captain John Harris in 1852, two years after Harris' death, and we know that this was done from a photograph.^A This work is part of the Eldon House collection of family portraits in watercolour painted by Wandesforde. This itinerant artist was a miller in Goderich for nine years until 1855. In the winter months, when the mill was idle, he would travel about painting portraits, often visiting London. However, like Sexton, he went to the United States, first to New York and then to California, where in 1872 he became the first president of the San Francisco Art Association.

Hoppner Francis Meyer, who was generally regarded as a Toronto artist, also visited and exhibited in London.^{B 33} A painter and engraver, he was born in London, England into a family of artists of German background. He travelled to Canada West painting commissioned portraits. Fortunately, during a visit to London, Meyer painted Captain Caddy, thereby giving us an excellent likeness of this early London artist.^C It is sad to note that a few years later, by 1855, Hoppner Meyer was reduced to earn a living by colouring photographs. The invention of the camera in the middle of the nineteenth century created a crisis for portrait painters. Everyone rushed to have his likeness recorded by the daguerrotype artists who were opening photographic studios in every community. Some portrait painters, like Wandesforde, struggled to accommodate themselves to the new invention for a few years by painting portraits from photographs. In fact, however, the day of the itinerant artist was over. A few found employment colouring photographs, but most portraitists faded from the scene entirely. The market for painted miniatures almost completely disappeared, leaving only the painting of large, commissioned portraits as a potential livelihood. Portraiture had begun in London in the early 1840s, but by the late 1850s, it had given way almost entirely to photography. It became exceedingly difficult for

^A Amelia Harris in her diary on November 23, 1861 wrote, "I went with all my family to get a photograph taken which Mr. Wandesforde is to paint." It is interesting to note that there are at least two portraits in the Eldon House collection that are painted photographs.

^B He immigrated to Toronto in 1840 where he established a well-known portrait studio and worked as a miniaturist and watercolour portraitist.

^C Meyer's portrait of Captain Caddy is in a private collection in Oakville, Ontario.

an artist to earn a living from painting - and would remain difficult, in fact, for the next hundred years. As a result, there are today far too few historic portraits of early Londoners for us to enjoy. This situation was not unique to London, of course, but prevailed throughout Canada.

The camera decisively displaced the artist as the visual recorder of society. Everywhere the public rushed to have their photographs taken. The camera furthermore established a standard of representational accuracy that no hand-made image could hope to rival. A Canadian newspaper observed

Since the appearance of photography all painting has been in its widowhood. It scarcely exists. Many artists in order to live have been obliged to make themselves into photographic machines. ³⁴

While the camera changed the lives of the artists, the coming of the railway in 1853 changed the life of London. Throughout the next year a stream of immigrants swelled the population of London to more than ten thousand and the town became a city. To celebrate the arrival of the railroad to London, the *Anglo American Magazine* ³⁵ published a picture of the town showing the massive new railway bridge spanning the Thames River at Bathurst Street. This engraving as it turned out was done from an original sketch by one William Armstrong whose initials "W. A." can be seen scratched into the lower right portion of the drawing.

Armstrong, the Dublin-born son of General Alexander Armstrong, studied art and won a prize for architectural drawing. He was sent to England at sixteen to apprentice as an engineer. In 1851 he immigrated to Toronto where he quickly gained employment with the Great Western Railway. Although Toronto remained his home, he travelled widely over the Canadian countryside as a professional engineer, building railways and at the same time painting the landscape wherever he went. Painting was a serious hobby for Armstrong. As a dedicated amateur artist he attracted a sizeable following for sixty years.

While working temporarily in London with the railway, Armstrong sketched the town landscape from a point on Askin's Hill, high above the Thames where the river flows below Wortley Road. Captains Dartnell and Caddy, James Hamilton, and Colonel Airey had each painted from this location in the previous decade.

In 1855 Edwin Whitefield (1816-1892) also chose to draw his panoramic picture of the new city from the same vantage point. Born in Dorset, England, Whitefield immigrated to America about 1840 where he studied and eventually taught art. While Whitefield lived in the United States, he visited in Canada in 1854 drawing and painting the countryside. His name appeared among the professional Toronto artists who won prizes at the Upper Canada Provincial Exhibition held in London that year to celebrate the incorporation of the new city. In the "professional category" Whitefield came second to Wandesforde in the "flowers painted in water colour" section, but he took the first prize for "pencil drawing." The technique he preferred involved his making a sharp, clear pencil drawing of his subject, sharp enough for the easy addition of colour when the print was finally produced. Between 1845 and 1856 he published thirty-seven large topographical lithographs of North American scenery, one of which was a print of London, Canada West.

While the garrison painters and the itinerant artists are an absorbing part of the history of art in London, neither group was a major influence in the development of art in the area. It was not until the railroad brought people intent on putting down roots in the community that a real art movement began to grow and flourish in the new city.

Chapter 2

Art in the Young City

The history of art in London is the story of talented and courageous men and women whose lives touched and influenced the artistic quality of life in this city. The story perhaps can best be told by examining the artists' struggle to have their work exhibited and to find themselves recognized and respected as a vital part of the community.

Artists in the London area first showed their work at the Mechanics Institute and Museum,^A which in 1842 provided the young community with its first library and museum. The Institute was organized "by the educated for the uneducated": *noblesse oblige* in action. Details of the Institute's founding in London are not essential for this story. It was during a single year that a planning committee, a building committee, and a fund raising committee were formed to bring about this first cultural centre. By December 1842, £324. 12s. 6d. had been subscribed in either cash, material, or manpower and, less than twelve months after the first meeting, the building was completed.¹ It was located a few hundred feet south west of the court house overlooking the Forks of the Thames.

In an anonymous letter to the *London Herald* in March 1843, a visitor describing the Institute wrote, "I was so struck with the size, convenience and comfort of the rooms. "² Another observed that there were "rooms for a ... drawing and modelling class ... and a museum."³ But it was not until December 1845 that the first mention of the visual arts appeared in the minutes of the Institute when it was recorded that a Mr. Scott was to be asked, "on what terms he would teach drawing."⁴ Although no further reference to Mr. Scott can be found, it is reasonable to assume that the management committee came to an agreement with someone to teach drawing.

These minutes also disclose that to raise money for the Institute a gala ball was held in 1843 and more than one hundred tickets were sold "at

^A Originally founded in Scotland in 1824 to encourage learning amongst tradesmen.

\$3 each."^{A5} This grand occasion financed the addition of four Greek columns to the front of the building in 1844.⁶

While London now had this elegant, neo-classical building as its cultural centre and museum, there was still very little fine art in the homes of its citizens. Paintings were too costly and too difficult to acquire in what was still essentially a pioneer village. However, London did have an opportunity to develop its architecture after suffering a series of devastating fires. The village, hewn from the virgin forest and almost totally constructed of wood, was obviously vulnerable. In February 1844, St. Paul's Church burned; in October of the same year, dozens of buildings on Dundas Street were destroyed by fire; and in 1845 the business district was completely gutted when more than one hundred and twenty-five buildings burned to the ground. These fires wiped out the ugly, makeshift buildings which had been constructed so hastily in the early days, clearing the way for solid new structures which were built with the simple, dignified lines of the neoclassical architecture popular at the time.

In addition to the Mechanics Institute and Museum, the new St. Paul's Church, designed by Thomas Howard of Toronto, graced the rebuilt town - as did the large brick houses which began appearing on the London landscape. Their exterior and interior decoration was kept to a minimum, resulting in a style of restrained elegance. Since 1848, builders had been busy constructing the new railroad through London, and at last, in December 1853, the new Great Western Railway was completed.^B By the following year the town had grown to a population of ten thousand and was large enough now to be incorporated as a city.

To celebrate this event, the 1854 Provincial Exhibition was held in London that year.^C The Exhibition was opened by the Governor General, Lord Elgin, before a crowd of thirty thousand people at the fair grounds which were located on twenty-eight acres between Oxford and Grosvenor Streets, west of Talbot Street beside the river. The press,

^A Dollars and pounds sterling were both acceptable currency in London at this time.

^B The Great Western Railway was opened on December 15, 1853.

^C The Upper Canada Provincial Exhibition was founded in 1846 in Toronto and in 1853 began to move its annual location to other major centres in the Province.

which had a habit of exaggerating, reported that "such a gathering never before had been seen in Canada."⁷ Here, London's first recorded art show was held in a "beautiful floral hall" erected especially for the occasion in the centre of the fair grounds for the displaying of plants and paintings. It was in fact the local fairs, held each year in communities throughout the country, that gave artists the only places where they could regularly show their work.

The annual Fall Fair provided a showcase in which the people of the countryside and city could display the fruits of their labours. Paintings and potted plants were displayed alongside the fattest hogs and finest heifers. Pies, pigs, plants, and paintings were all part of the produce of the community. "Art" was part of the life of the people, and was expected to be exhibited each year. Everyone who painted was welcome to enter his work. The Fair reflected a rich agricultural and farming community and, appropriately, it provided the setting for London's first recorded art exhibition. Most of the professional art prizes of the 1854 Upper Canada Provincial Exhibition were won by Paul Kane of Toronto and J. B. Wandesforde of Goderich, while several amateur prizes were won by Londoners.^A A curious item reported from the Art Section was that the Rev. Benjamin Cronyn won first prize in the "stuffed birds" category, which is hardly surprising when it is considered that well-constructed dentures were also included in the "fine art" classification. These curiosities were not eliminated from the "art" section until the "Crystal Palace" was built in 1861. This building became the permanent exhibition location each year for the art display at the Fair and encouraged greater participation by the more accomplished artists of the Province.

It was the new railway which brought the first professional artists from England to London during the 1850s. Four of these men would have a profound effect on the development of art in the area during the next hundred years. They were the brothers James and John Griffiths, Charles (Trollope) Chapman and John R. Peel.

The oldest, James Griffiths (1814-1896) was born in Newcastle-under-Lyme, Staffordshire, England. When James ran away from school, his father, manager of the Minton china works, decided to put his son to work, making him the first apprentice in the china painting department of the factory. It was there he acquired his basic artistic skills. In 1836 he

^A Dr. Going, R. Davis, John Ashton, J. F. J. Harris and C. Hall.⁸

married Eliza Steele, aged twenty-two, of Stoke-on-Trent⁹ Later, in 1845, Eliza and James Griffiths bought the Lichfield Lunatic Asylum and with the profits from this rather morbid venture immigrated to Canada in 1854, arriving in London on New Year's Day, 1855.^A James Griffiths lived an orderly life, working as a clerk in the office of the Deputy Clerk of the Courts and enjoying his garden where he grew the beautiful flowers which he would then paint both in watercolour and oil.

Not long after arriving in London he began to exhibit his paintings and was soon recognized as a major artist in the country. Griffiths' training and experience as a china painter made still life portraits one of his specialties. So convincing were they, it was said you could "eat his fruit and smell his flowers."¹⁰

When the Ontario Society of Artists was founded in 1872, James Griffiths was listed among the original members. According to its catalogue, he was well represented at the first annual exhibition of the Society held in Toronto in 1873.¹¹ He entered two oils and eight watercolours and won a prize for a little watercolour called *Roses*. Daniel Fowler,^B an accomplished painter from Eastern Ontario and fellow member of the O.S.A. was keeping a record of the competition and according to a pencil note on the back of his catalogue, Griffiths also managed to sell two paintings.¹²

In 1880 James Griffiths was selected to become one of eighteen original members of the Royal Canadian Academy.¹³ In the tradition of the Royal Academy in England, each member, on admission, was required to deposit his "diploma work"^C toward a permanent collection for a proposed National Gallery of Canada. Griffiths' donation, *Peonies*, was an oil showing a vase of pink, red, and white peonies.

Not only was James Griffiths recognized as an important artist in Canada, but he exhibited internationally as well: in Philadelphia in 1876; at the

^A They lived on the corner of William Street and Queens Avenue until 1870 when Griffiths built Bleak House, their home on Brick Street (now Commissioners Road) in Westminster Township.

^B Fowler was considered by many as the finest watercolourist in Canada during the nineteenth century.

^C "Diploma work" was the work submitted to the Academy when the candidate was being considered for membership.

Colonial Exhibition, London, England in 1886; and at the Columbian Exhibition in Chicago in 1893. Here his painting *Roses* was awarded an "honourable mention" from a Chicago critic as one of the fifty best works in the art exhibition.¹⁴

In addition to being London's first nationally recognized artist, James Griffiths was credited with introducing china painting to Canada and persuading the directors of the Western Fair in London to make it a prize category in the fine art section at the annual exhibition.¹⁵ At the height of his career he taught art at the Mechanics Institute and Museum, and later was a founder and active participant in the Western School of Art and Design.¹⁶ It is mentioned in Griffiths' obituary that his two great loves were his art and his garden, and it was in this garden on a summer's day in 1896, at the age of eighty-two, that he died.

John H. Griffiths (1826-1898), James' younger brother, was also born in Staffordshire, but when the time came for his education he was able to attend an art school which had been established by the Minton china works for the instruction of its artisans. He later studied in art schools at Stokes, Hamley, and Worcester and was a pupil of E. V. Ripplingille, R.A.,^A and the figure painter John Simpson. He was already a well-trained artist by the time he accompanied his brother to London. Immediately after his arrival, he enjoyed a brief "flurry" speculating in the land boom of 1856.^B When the market plummeted in 1857, however, he lost all his money and was forced to find employment with the hardware merchants J. & O. McClary where he painted flowers on oven doors for the next six years.¹⁷ Eventually, he was asked to join the business as a partner but chose instead to earn his living from a wholesale photographic and art supply business which he established in the Market Lane.

He married Ann Wonnacott of London Township at St. Paul's Cathedral, London in 1867¹⁸ and eight years later bought Apple Hill Farm, where the couple raised seven children. Unlike his brother, however, John was seen as a *bon vivant* and demonstrated neither talent nor inclination for farming. His son was eventually forced to do the labour on the farm while

^A Edward Villiers Ripplingille exhibited at the Royal Academy in London, England from 1813 until 1857.

^B According to Orlo Miller, seventy-five percent of businesses in London declared bankruptcy as a result of the depression.

John Griffiths pursued his life as an artist, teacher, traveller, politician, and businessman.

As a painter he appears to have been most comfortable in watercolours and in decorating china. In 1886, he won two medals for china painting at the Colonial Exhibition in London, England. To celebrate Queen Victoria's Jubilee, the city of London presented Her Majesty with a *tete-a-tete* tea set painted by John Griffiths. He made two sets in the event that one cracked during firing but as this, fortunately, did not happen, the second set became a Griffiths' family heirloom.¹⁹ Medals that he won for single and group exhibits of china painting at Provincial Exhibitions and the Western Fair are today treasured by his descendants.

When Griffiths arrived in London, there were no potteries in Canada producing good quality whiteware for the table. But by the 1860's with increased affluence, people began looking for more attractive tableware, so unadorned "china" was imported from England and the decoration applied here. Skilled artisans were needed and no one was better qualified to teach these aspiring craftsmen than John Griffiths, the professional from Staffordshire. It was not surprising that china decorating flourished in London since "one of the best known, most accomplished and most influential of all the Canadian china painters (had) settled there"²⁰ John Griffiths is credited with developing china painting as an industry in London. At one time there were nearly one hundred women employed in painting china in the city.

When John Griffiths became principal of the Western School of Art and Design, he made clear his intention to make china painting the centre of the curriculum. As a result, "he undoubtedly prepared many to earn a livelihood by china decorating."²¹

By the 1880's there were several wholesale firms selling painted china. One of these, W. J. Reid and Company, had five salesmen travelling from Halifax to Vancouver writing orders. The china decorators worked on the second floor of a large four storey building on Dundas Street called the Crystal Hall.^A

A most spectacular china painting venture was organized in 1897 by Mary Ella Dignam (see p. 98), a pupil of John Griffiths and graduate of the

^A Established in the 1840's.

Western School of Art and Design. Miss Dignam engaged women artists from coast to coast to paint Canadian scenes and subjects on a dinner service of two hundred pieces in Douulton porcelain, thereby creating a unique and beautiful farewell gift for Lady Aberdeen^A from the women of Canada. Today, this collection is preserved at Haddo House in Aberdeenshire, Scotland.²²

The third artist from England to arrive in London in 1855 was Charles Trollope (1827-1887).^B Born in Norfolk, England, the eldest son of a family of eight children, Trollope was educated at a well-known Norfolk Grammar School where he received instruction in drawing and watercolours. After his father lost the family farm, however, Charles left home at the age of fifteen to seek work as a baker. In 1848, at the age of twenty-one, he set sail for the New World. Arriving in Quebec he made his way eventually to New York where he learned the craft of bookbinding and also married a young French-Canadian. A few years later, he heard that London, Canada West "presented a good opening for a bookbinding business."²³ But before leaving New York, his wife, distressed by being a "Trollope," insisted that Charles take his mother's name, Chapman.²⁴ So Charles Chapman was just twenty-eight years old when he and his wife arrived in the new city and began business in a room over a store on Dundas Street.

During the next twelve years the only indication that Chapman was painting was an entry in his brother Fred's diary. When he and Charles were travelling to England in 1867, American customs officials held for duty "a few pictures painted by brother Charles."²⁵ Obviously, the paintings impressed the customs men as being sufficiently valuable to require duty to be paid on them. It is not until 1869, however, that the first record of Chapman's art appears in the accounts of the Upper Canada Provincial Exhibition, which was held in London that year. On this occasion he won two second prizes in the fine art section.²⁶ During the next four years he entered his work in all the local fairs at Guelph, Hamilton, St. Thomas, and Walkerton, but always as an amateur. The definition of amateur as understood at these fairs was "artists who do not

^A Wife of the Governor General, the Earl of Aberdeen.

^B When he came to London he was an amateur artist but because he became a professional, he is included with the "four English professional artists who came to London in the 1850's."

paint or teach (art) for a livelihood or for profit, or habitually sell or offer for sale their productions; and who have not at any time heretofore done so." The corresponding definition of a professional concluded with the phrase "or who have at any previous time habitually painted or taught art for a livelihood or for profit."²⁷

In 1874 for the first time Chapman's paintings appeared in the professional category in the fine art section at the Hamilton Fair.²⁸ In the following year he was invited to become a member of the Ontario Society of Artists²⁹ where he had three oils accepted in its third annual exhibition in Toronto.^A That same year he exhibited and won two first prizes^B at the Agricultural Exhibition in Toronto.³⁰ A few weeks later, again at the Western Fair, he successfully competed with men considered to be the best watercolour painters in the country.^C

According to his grandson, Charles Chapman enjoyed travelling and painting the Canadian landscape,³¹ and from an inscription on the back of one of his watercolours, we learn that he went on a sketching trip to Lake Superior in 1879 with the same William Armstrong who had painted in London in 1853.³² These two artists probably met while showing their paintings at one of the exhibitions held throughout the Province.

In addition to his being a successful painter, Chapman taught art at the Hellmuth Ladies College,^D and sat on the Management Committee of the Mechanics Institute and Museum while actively directing a growing bookbinding business which still thrives today in this city. His greatest contribution, however, was probably as a founder and dedicated supporter of the Western School of Art and-Design where he taught regularly and sat on the board, performing the duties of secretary until his death in 1887.

The final but perhaps the most forceful of the four English artists to come to London at this time was John Robert Peele (1830-1904). His life in

^A *Hollyhock* \$25, *The Ducks* \$50, and a landscape \$40.

^B In the categories of "original still life" and "animals from life" in oil, and a first prize in the "watercolour, flowers" category.

^C Fowler and Cresswell, as well as Griffiths.

^D A private, Anglican school for young ladies, located on the south east corner of Windermere Road and Richmond Street, above the north branch of the Thames River.

London spanned the second half of the nineteenth century. He saw a colony become a nation, and London in turn become a wealthy city in the heart of southwestern Ontario.

Born in London, England, he apprenticed for his trade as a stone carver and marble cutter. At twenty years of age, Peele married Amelia Hall and they promptly immigrated to Philadelphia, whereupon they changed the spelling of their name from "Peele" to "Peel." Family tradition declares that the young couple's inherent devotion to the Crown made them feel alien in the American Republic and, as a result, they travelled north to Canada in search of a more familiar atmosphere in which to settle. They arrived in the town of London in October 1852 where Peel found work as a stone cutter. By the early 1860's he had succeeded in establishing his own business at 493 Richmond Street.

By 1864, according to an article in *The Free Press*, John R. Peel was giving drawing lessons at the back of his marble works. Later, "men and women (were) to be found from end to end of Canada and the United States who received their early training in John R. Peel's school." ³³ Peel evidently showed the reporter a note from James Durand, dated December 6, 1864, asking Peel to admit Durand's son, George, as a pupil.³⁴ George Durand subsequently became "the most important Victorian architect in Southwestern Ontario."³⁵

When the Mechanics Institute and Museum - which had experienced a serious decline in the 1860's - was revitalized in 1870, Peel became a member of its management committee. It is interesting to note that from 1864 until 1887, either Charles Chapman or John R. Peel were on the management committee, but never both at the same time.

John R. Peel did not exhibit his work often, but according to the *London Evening Advertiser*, he won a first prize for a figure carving in stone at the Western Fair in 1870,³⁶ and again in 1876 when both he and his son Paul (see p. 38) exhibited their work.

John R. Peel's contribution to art in London was primarily as a teacher. He was involved in drawing classes at the Mechanics Institute and Museum and he assisted the Griffiths brothers and Charles Chapman in organizing the Western School of Art and Design. According to provincial records, Peel was not only a member of the board of directors of the School but was also employed as a drawing teacher in 1879 at a salary of

\$168 per year. Peel himself, at the age of fifty-two, became a student^A at the School in order to upgrade his qualifications, earning both a "Grade A" and a "Grade B" teaching certificate. This enabled him to continue as an instructor in a government school under the new Education Act.^B He continued to operate his marble works and to act as drawing master at the Western School of Art and Design until 1900, when government records show that provincial funding for the school ceased. However, John R. Peel continued to teach drawing at the back of his shop as he had done nearly forty years earlier, but now it was referred to as "Mr. Peel's school." Thus, his life had come full circle and, after nearly forty years of teaching aspiring artists and draughtsmen, he died quietly on July 9, 1904 at his residence at 499 Queens Avenue, where he had lived with his second wife, Isabel.^C

These four men, Peel, Chapman and the brothers Griffiths were all anxious to stimulate interest in art in London and to establish a school of art and design. To assist in this they organized the first picture loan art exhibition in the city. This was held in the new Mechanics Institute and Museum on Dundas Street in 1878 and press reports disclosed that nearly four hundred works from private London collections were shown.

The press wrote that "the display as a whole is superb," and observed that "a stroll through these rooms will be a treat to any person who can appreciate skill and beauty."³⁷ Charles Chapman duly recorded the names of people who lent works in a little black notebook found over a century later in the attic of the Chapman bookbindery. On paper, the exhibition seems impressive. It included twenty-four foreign watercolours, seventeen foreign oils, thirteen Canadian watercolours and "curiosities" from one collection;^D twenty-two watercolours, ten oils and a statuette

^A Today some might question the possibility of a conflict of interest of a person who was a student, teacher, and board member in the same school at the same time.

^B Passed in 1885.

^C Nee Isabel Ross.

^D From the collections of Colonel Walker, Mr. William McMahan, Mr. A. Cleghorn, Mrs. Talbot Macbeth and Mr. John Elliott.

from another; ^A and seven watercolours from a third. ^B There were several paintings of Port Talbot and one "interesting" portrait of Colonel Talbot by Wandesforde. ^C Amongst all these fine paintings was listed a "mastodon's tooth" as a "curiosity." ^D The critic wrote that

a survey ... of the room ... develops two important facts: First that art in Canada is rapidly spreading ... and the time has arrived when the possession of one or more works of art has become indispensable in every family of culture and refinement.³⁸

The reporter went on to "congratulate the promoters of the Loan Exhibition," the Messrs. J. H. Griffiths and Charles Chapman, together with their assistants Messrs. Hood and Bennett on their successful display and urged "every reader of the *Advertiser* ... to spend an hour in the galleries while the pictures are in position."³⁹ Obviously, the newspaper realized that it, too, played an important role in promoting art in the community. Over three successive days its critic wrote articles about the exhibition which were not only articulate and enthusiastic, but constructive as well. At that time, apparently, it was the habit of both newspapers to hire freelance "art critics." The critical sophistication of the reporting is significant, and it is possible that John Dearness,^E then a school inspector, who was the newspaper's education writer, may have written these particular columns in the *Advertiser*.⁴⁰ The critic, noting that James Hamilton's large composition had considerable merit, suggested that he should exhibit more often and demonstrated prophetic judgement when

^A From the collections of Colonel Walker, Mr. William McMahan, Mr. A. Cleghorn, Mrs. Talbot Macbeth and Mr. John Elliott.

^B From the collections of Colonel Walker, Mr. William McMahan, Mr. A. Cleghorn, Mrs. Talbot Macbeth and Mr. John Elliott.

^C From the collections of Colonel Walker, Mr. William McMahan, Mr. A. Cleghorn, Mrs. Talbot Macbeth and Mr. John Elliott.

^D From the collections of Colonel Walker, Mr. William McMahan, Mr. A. Cleghorn, Mrs. Talbot Macbeth and Mr. John Elliott.

^E John Dearness (1852-1954) began teaching in Middlesex County in 1869. He ultimately retired in 1922 after serving as the principal of the London Normal School. He was a leader in cultural, historical, and scientific endeavours in Southwestern Ontario.

he referred to the seventeen year-old Paul Peel as "an earnest young student who gives promise of a successful future."⁴¹

The high calibre of the exhibition and of London's collections at this time is revealed in the names of the other Canadian painters whose works were included: Edson, Kreighoff and Jacobi from Montreal; Vogt from New York; O'Brien and T. Mower Martin of Toronto; Cresswell from Seaforth; and, of course, James Griffiths' old rival Daniel Fowler from Amherst Island. One critic wrote that Fowler's "splashy style has many admirers and he has splashed to good purpose in the sketches here exhibited."⁴² The writer noted that the community was "indebted to the Art Union for specimens of work by various artists," and observed that without the aid of that institution "these privately owned pictures and *objets d'art* would have remained comparatively unknown."⁴³

The Western Art Union claimed that it was established "to foster ... a taste for art generally, and the encouragement of London art in particular, and it appeals confidently to the London public for support."⁴⁴ The Ontario Art Union was organized by the Ontario Society of Artists in Toronto in 1876. The London artists regarded this as something that assisted the Toronto artists but did little to improve their own situation in London. The fact that Griffiths and Chapman withdrew from the Ontario Society of Artists that year and founded the Western Art Union in London may be only coincidental, but it may also have been that they felt alienated from the Toronto group's activities.

Eleven months later it was this same Western Art Union that undertook the organization of another art display, which was to draw attention to the work of London artists and to some of the teachers at the new Western School of Art and Design. It was reported in the *London Advertiser* that "the Western Art Union will hold an exhibition in connection with the School of Design during Christmas week." It is interesting to learn that admission was "free to all subscribers to the Union but a small fee will be charged to others."⁴⁵ The press declared that "the organization of the Society of Artists is proved to be a judicious step," and that "more and direct competition has stimulated the artists so that the Western Art Union has achieved a triumph in the present exhibition."⁴⁶

According to the catalogue, one hundred and twenty-two paintings and drawings were hung in the west room of the School of Art and Design on

the new premises of the Mechanics Institute and Museum which had recently moved to 231 Dundas Street.^A Since many of the pictures had been exhibited in the art loan exhibition the previous February, the press discussed only works that had not already been shown publicly. One critic enthusiastically reported that Charles Chapman exhibited "'the best picture ever shown by him."⁴⁷ Paintings by Charles Chapman and the brothers Griffiths, as well as the works of a more recently arrived and younger professional artist, W. L. Judson, comprised about seventy-five percent of the exhibited pictures. With the notable exception of Judson, the exhibition was primarily a display of work by teachers of the Western School of Art and Design. Whether this was the intent of the organizers or whether it was a situation resulting from a lack of interest by other Canadian painters in the exhibition, is difficult to determine. Perhaps the London artists wanted to ensure the local market for themselves. The press, however, was enthusiastic and not only encouraged the public to visit the exhibition, but to participate "by purchasing."⁴⁸ While it appeared that Londoners bought most of their art abroad, they did lend support to the area artists by including a few local pictures in their collections, as well as by making financial contributions to the Art Union.⁴⁹ The Union held an art lottery for the benefit of the Western School of Art and Design during the exhibition at which time two hundred and fifty-five tickets were sold for \$5 each.^B

The school had its beginning in 1871 when drawing classes were formally organized within the Mechanics Institute and Museum with Henry A. Wilkens in charge, assisted by J. R. Peel.^C The records of the Department of Agriculture and Arts for 1871 show that the classes started with sixty five pupils, some of whom were not more than ten years of age.⁵¹ During this same year, the Mechanics Institute classes received a provincial grant

^A Where the Forest City Gallery is located today.

^B This method was used by the Art Union in Toronto and was a tradition brought from the Art Unions in England. Among the twenty-six winners of \$600 in prizes were Judge Davis, who won the top prize of a \$60 certificate, while a \$50 certificate went to Colonel Taylor. Other winners were T. Smallman, S. Peters, W. R. Meredith, David Glass and Drs. Payne and Fraser.

^C Henry A. Wilkens' real name was A. Langenhahn. He returned to Germany in 1880⁵²

and, as a result, were visited regularly by the Inspector of Public Schools.^A In a report of the 1872 graduation exercises, the press referred to C. Chapman and J. Griffiths as the official examiners for the class which "numbered about sixty pupils."⁵³ According to the article, the students were taught geometrical drawing from models as well as still life painting of fruit and flowers, landscapes, animals and the human figure. In the *London Advertiser* of May 1, 1874 there was a brief but complimentary mention of an exhibition of work by the more advanced members of Wilkens' class at the Mechanics Institute. The reporter observed that "citizens who take an interest in the efforts of young people ... will find the drawings well worth an examination."⁵⁴

On one occasion the prizes, which had been collected from the local merchants for the aspiring artists, included a bottle of bay rum, a pail, an umbrella, a hat, a pair of suspenders and a bottle of soothing syrup.⁵⁵

Soon the classes were sustaining an enrolment of at least one hundred students annually and, as a result, by 1878 the Mechanics Institute had successfully applied for funds from the Department of Education to reorganize its art classes into the Western School of Art and Design.^B Porcelain painting proved so popular that it was necessary to organize separate classes on two other afternoons each week. In the fine art section, there was the inevitable drawing from plaster casts, painting from the figure, landscape, still life, and the drawing of plant forms from nature, as well as a continuation of the traditional teaching method of learning by copying.⁵⁶

By 1880 there were four hundred and fifty-seven pupils attending classes at the school, when the population of London was barely twenty

^A By 1874 the position of Public School Inspector was held by J. B. Boyle.

^B The Ontario Department of Education Reports of 1880 show that the Western School of Art and Design in London was governed by a board of ten directors: Col. John Walker, Chairman, W. R. Meredith, M.P.P., W. Saunders, Col. R. Lewis, James Durand, Hugh McMahan, Q.C., James Griffiths, R.C.A., John Griffiths, Principal, J. R. Peel, S. K. Davidson and Charles Chapman. The school year was divided into three terms of twelve weeks each consisting of evening classes held twice weekly, while afternoon classes were held once a week. A fee of \$2 per term was charged for either afternoon or evening classes.

thousand. It was noted in the report of that year that "the young teachers in the Public Schools" were working towards qualifying themselves "for future advancement" by enrolling in the Western School of Art and Design. Also, a large number of young men as well as older students who were all trying to improve their positions in their individual trades and professions had enrolled in the mechanical drawing and modelling classes. The operating cost of the school in 1880 was \$1,456 which included the sum of \$700 which was the total cost for employing four teachers.^A

Three years later, four hundred and fifty-nine students were enrolled, and because of the popularity of the porcelain painting course, two additional afternoon classes were added each week. On Saturday afternoons a special painting class was held for advanced students.^B The government grant of \$1,000 continued annually but costs appeared to be rising. The four teachers were now paid a total of \$1,008 because of the increased numbers of classes. However, after five years of operation the financial report of the school still managed to show a balance on hand of \$1,018.62.

The annual published report of 1883 stated that the general progress had been of

such a satisfactory nature that the Directors cannot but feel gratified at the great success which has hitherto attended the school. Attendance was so large that the desirability of dividing the classes must be considered ... to relieve the overcrowded condition of the school.⁵⁷

In 1884 the Western School of Art and Design became an affiliate of the Ontario School of Art^C and the following year the new School Act of 1885

^A Averaging \$175 per teacher and accounting for almost fifty percent of the budget.

^B The fee of \$2 per term remained but the fee for the painting class was increased to \$3.

^C In 1884 the Ontario Society of Artists severed its connection with the Ontario School of Art which then became known as the Toronto School of Art. "As far as examinations, certificates and awards are concerned,

brought a turning point in the life of the School. Regulations were passed for the reorganization and management of art schools throughout the Province, including a new, uniform curriculum of studies.^A Probably as a result of the new entrance requirements and the increased fees,^B enrolment decreased to three hundred and ninety-eight students.

In 1886 the Ontario art schools^C exhibited at the Colonial and Indian Exhibition held in London, England. The *Canadian Gazette* reported

the Art School of London comes out strongly in painting on china. Even the baking is done at the school, and the product is excellent, illustrating a frequent means of livelihood for young ladies in the Province.⁵⁸

Another press extract, this time from the *Globe*, indicated the "high opinion expressed by competent authorities ... of the admirable watercolours and painting on china, executed by the students of the London School of Art."⁶¹ It would appear that the influence of the Griffiths brothers and their background in the Minton factory of England had made London a leader in china painting. It is now apparent that while china painting was not part of the official government curriculum, the School principal, John Griffiths, had succeeded in making it the most popular course at the institution.

The praise that the School received for the work sent to the 1886 exhibition turned out to be a mixed blessing. A note of dismay can be detected in the School's annual report which stated that

the same curriculum ... is adopted; the same examinations ... used; and similar certificates awarded to successful candidates in all of them.⁵⁹

^A The primary course to include "Free-hand Drawing; Practical Geometry; Line Perspective; Model Drawing; and Memory and Blackboard Drawing." The advanced course included "Shading from flat examples; Outline Drawing from the round; Shading from the round, Drawing from natural objects; Advanced Perspective; Descriptive Geometry; Drawing from dictation; Machine Drawing; Building Construction, and Industrial Designs."⁶⁰

^B From \$2 to \$3 per term.

^C There were now four art schools in Ontario: Ottawa, Kingston, Toronto and London.

considerable expense was incurred in preparing and sending ... thirteen cases (of) oil and water colour paintings ... drawings, modelling in clay, plaster casts ... (and) a large assortment of painting on china.⁶²

A clear and unmistakable tone of reproach is evident when the secretary added "which the school could not well afford, as at the present time there is urgent need of additional funds for the purchase of models."⁶³ The report clearly reveals that the School was less than happy with the expenses that the government had forced upon it, especially since the provincial grant had been cut to \$500 while at the same time a drastic decline in enrolment^A resulted in considerably less money from fees. The decrease in enrolment, fees, and grant was a direct result of the academic requirements now demanded under the new Education Act. The School balanced its books by reducing the teachers' salaries and using the revenue from the fifty-two students in the non-credit extra classes for china painting, oils-and watercolours to make up the deficit. The year 1886 appears to be a turning point for the previously thriving enterprise. The School never again enjoyed the vitality and financial stability that it had once experienced.

In 1888, the tenth annual report of the London Art School^B revealed that Charles Chapman, the secretary /treasurer had died during the year and that the staff had been reduced to only J. R. Peel and John Griffiths. The report observed rather caustically that "according to your wishes (referring to the government) there was a summer class conducted especially for school teachers ... (which) was poorly attended."⁶⁴

By 1889 and 1890 provincial prizes were being won by the London Art School students.^C Colonel John Walker, Chairman of the Board, died in

^A 1883 enrolment was four hundred and fifty-nine; 1886 enrolment was one hundred and three.

^B The name in the report of 1888 is no longer the Western School of Art and Design; it is now called the London Art School.

^C Madge Neilson was awarded a bronze medal for painting on china and T. W. Elliot won a bronze medal for engraving on wood. Primary art certificates for teaching were earned by T. Gibson, Pattie Gower, Isabella Sinclair and Minnie Skelton. The following year Mrs. Fuller won a bronze medal for china painting and Mr. W. Hall won a bronze medal for

1890 and F. E. Leonard assumed the chairmanship. By 1893, both ladies and gentlemen were sitting on the Board.^A These women were all founding members of the Women's Art Club which had begun a year earlier. Once again, in 1893, "at the request of the Minister of Education," the School sent a large quantity of work to Toronto for selection for the Chicago Exhibition. Apparently, "the whole of the wood carving, models in clay and china paintings"⁶⁵ were selected by the Ministry, as well as examples of oil and watercolour paintings, etchings and crayon drawings.

According to the annual reports, despite the difficult government regulations and the serious economic depression of the 1890's, the School survived, albeit with great effort. With the opening of the new library^B and the closing of the Mechanics Institute and Museum in 1895, the art classes moved to the Spencer Block at the northeast corner of Wellington and Dundas Streets. By 1896 there was an ominous reference made in the annual report to the School's failure in the previous year to comply with the government regulations - a failure which resulted in a reduction in its grant. However, with the help of the extra-curricular china painting classes, the School managed to balance its books despite an enrolment of only seventy-four students. (In 1880 it had been four hundred and sixty). Because of the previously mentioned irregularities and the deaths over the next two years of James and John Griffiths, there was no government funding of the institution whatsoever. The School, as a result, closed briefly. John R. Peel, however, decided to continue the classes and in the annual statement of 1899 he reported an enrolment of ninety-three students with total receipts of \$972.14 - without government funding. The classes continued without official aid until 1903, although during this time the London Art School was referred to in the Education Department reports as "Mr. Peel's school." After 1903 there was no evidence anywhere in government reports of this once thriving art school. John R. Peel died in 1904. His death brought to an end an era created by these four English immigrants: the brothers Griffiths, John R. Peel and Charles Chapman, whose talent, dedication, and energy

an "artistic design of a winged dragon." The year before Waiter Hall had earned a mechanical course teacher's certificate.

^A Five of the expanded Board of sixteen were Mrs. Smallman, Mrs. Chas. Leonard, Mrs. Wm. Hyman, Mrs. E. A. Cleghorn and Mrs. Talbot Macbeth.

^B At the south west corner of Queens Avenue and Wellington Street.

had given London an important art school for over twenty years, as well as an Art Union and regular art exhibitions. These men created a dynamic artistic atmosphere in the community that would not be seen again until the middle of the twentieth century.

There was, however, another alliance involving several new artists in London. They founded the Western Art League which challenged the Western Art Union and its control of the art community. But before exploring the influence of this new group, there are two other important artists who demand attention.

Chapter 3

Judson and Peel

Two other important artists, William Lees Judson (1842-1928) and Paul Peel (1860-1892) both lived in London during the 1870s. Peel was a student of Judson.

William Lees Judson was born to Ann (nee Smithurst) and John Randle Judson in Manchester, England. In 1852, he arrived with his family in Brooklyn, New York, where he studied art under his father.^A Eight years later, the family moved to Canada West, to the village of Thamesville, where Judson attended school.^B Later, in 1861, at the outbreak of the Civil War, he returned to the United States where he enlisted in the Union Army. During four years in the Illinois State Militia¹ he saw action in the field and kept illustrated diaries.^C According to his son, "they give a remarkable on-the-spot picture of that war."² After the war there is evidence that Judson travelled to the Yukon and Northwest Territories,³ but eventually he returned to Canada West to farm in the Thamesville area.

Judson soon realized that he was destined to be an artist, not a farmer. After marrying Maria Bedford, he settled in London. He was able to support his growing family by selling landscapes, soliciting portrait commissions, and teaching art in his studio in the Spettigue building.^D During these years, in the early 1870s, he spent some time studying painting with J. B. Irving in New York, after which he advertised his art classes and portraiture regularly in the *Daily Free Press*.

Judson was considerably younger than the brothers Griffiths, Chapman and Peel. While he was included in the activities of the Western Art Union to stimulate interest in art and to raise money for the new art school, he was never part of the teaching staff of the Western School of Art and

^A His father was an artist and housepainter - a common combination at that time.

^B Legend has it that as a young man he drifted down the Mississippi to New Orleans.

^C Destroyed in a fire at his studio in California.

^D At the southwest corner of Dundas and Clarence Streets.

Design. It appears that he was not part of London's controlling art clique during the 1870's. However, he began in 1875 to win prizes at the Western Fair, and in the following year he successfully exhibited at the Centennial Exposition in Philadelphia. In 1878 his work was exhibited in the Picture Loan Exhibition and the critic for the *London Advertiser* reported that the place of honour was given to Judson's portrait of a "charming little girl."^A The press also noted that the only painting by Judson available for sale was "his latest production," which the reporter considered "his best." Since no catalogue of this exhibition seems to have survived, the title of "his best" work remains a mystery. But it is clear that Judson's paintings were popular among London collectors. In the spring of 1878 Judson travelled to Paris where he became a student of Boulanger and Lefebvre⁴ at the Julian Academie. The titles of his paintings indicate that at this time he also sketched in Germany and Switzerland. When he returned to Canada he showed these new works in the Art Union exhibition in December and the press again granted his painting the "place of honor." This time the work in question was *The Jungfrau*. The critic observed that "Mr. Judson has made an amazing advance in his art, and proves ... the advantage of European travel and study."⁵

The following year, Judson succeeded Chapman as professor of fine art at the Hellmuth Ladies College, and henceforth was referred to as "Professor Judson." Also about this time, Judson wrote a fascinating account of a canoe trip down the Thames River from London to Lake St. Clair. *Kuhleborn: A Tour of the Thames*⁶ is the record of a camping trip by "Professor Blot" (Judson) and a young art student, and is liberally illustrated with charming pencil sketches, beginning with a drawing of *The Foot of Dundas Street*, showing a paddle steamer at Simcoe's landing at the forks of the Thames.

In 1881, the same year that his book was published, Judson's pupil, the twenty year old Paul Peel, surpassed his teacher in every section in which they had both exhibited at the Western Fair. Even though Judson was elected to membership in the Ontario Society of Artists in the following year, he would henceforth have difficulty winning awards in London. In

^A The portrait was of Miss Laura Walker, daughter of Colonel John Walker, an early patron of the arts in London who served as chairman of the board of the Western School of Art and Design until his death in 1890.

the summer of 1883 he was once again studying in Paris.^A Many years later, Judson recalled in a letter addressed to Professor Landon,^B "those were lean years for all of us." Judson went on to recall that when he accepted Paul Peel as a student that "there was no monetary consideration," and added, "John R. Peel had a greatly exaggerated idea of the boy's ability."⁷

Tragedy struck this gentle, hardworking artist in 1885 when his wife died, leaving him with seven children under the age of sixteen.^C For the next five years, he remained in London, painting and selling his work at the auctions which were held regularly during the 1880s. Although he was not a member of the Royal Canadian Academy, he showed in its annual exhibitions and was, by this time, demanding substantial prices for his work.⁸ It would appear that while his paintings did not earn him a place as an academician, they enjoyed popular support in the market place. After he won an award at the Colonial and Indian Exhibition in London, England in 1886, the Montreal art dealer, George Pell, became Judson's agent. In view of his recent inability to win awards at home, this recognition by the English critics, removed from the internal pressures of London art politics, must have provided Judson with some consolation and perhaps suggested that his problems in Canada were not entirely a matter of artistic merit.

Judson was remembered by Mr. Ruse, a neighbour, as "very gentlemanly - a small, delicate-looking man with a sandy beard."⁹ Another Londoner, William J. Ashplant, remembered that while attending the Dundas Street Methodist Church boys' camp located on the banks of the Thames near

^A The oils he exhibited the following spring had titles such as *Beach at St. Malo*, *Harvest in Brittany* and *Escalier du Bas Sablons, St. Malo*. That summer he also exhibited *Beach at St. Malo* and *Harvest in Brittany* at the Owen Art Gallery in St. John, New Brunswick.

^B Fred Landon, B.A., M.A. (1880-1965), librarian, historian and author. Librarian of the London Public Library 1916-23; Associate Professor of History and Librarian, University of Western Ontario 1923-47; Vice President of the University of Western Ontario and Dean of Graduate Studies 1946-1950.

^C Maude Alethe, Frank Hesinerk, Waiter Horace, Bertha May, Paul Richard, Lionel, Merla Pearl.

the wishing well at Kilworth, he encountered Judson as the camp's art instructor. Mr. Ashplant's chief recollection was of Judson standing before his easel painting the surrounding landscape. Mr. Ashplant later purchased a painting of the wishing well at Kilworth and was always convinced that this was the very picture he had watched Judson paint years earlier.¹⁰ Another work by Judson, much cherished by its owner, was a picture of the steamer *Victoria* which later sank in the Thames on Victoria Day' May 24, 1881, with great loss of life.

In September 1890 at the Western Fair, Judson made "sketches while you wait," completing portraits in fifteen minutes for \$2 and charging 25 cents each for landscapes. The *Free Press* art critic noted not only his skill in "catching a remarkable likeness," but reported that "he is an artist of whom the city of London is proud, and during his residence here his work has always taken the highest place among the best Canadian artists."¹¹ This was not unusual hyperbole for the press of that day, but there may be a veiled hint in this perhaps overkind acknowledgement that Judson had publicly declared his intention to leave London.

Vague references were made in the press to Judson's delicate health - delicate health which may have been a by-product of melancholia, caused by; the death of his wife, the departure of his good friend F. M. Bell-Smith, as well as his unsuccessful struggle against the tight hold of the brothers Griffiths and J. R. Peel over the entire art community.¹² These three men appeared to have exerted considerable influence at the Western Fair and, of course, they controlled the Western School of Art and Design. In addition, James Griffiths had substantial power, in particular, at the Royal Canadian Academy.

Perhaps the final blow to Judson came in the spring of 1890 with the news of Paul Peel's triumph at the Paris Salon (see p. 48), a triumph that impelled J. R. Peel to become more aggressive than ever about his talented son's future prospects. Whatever the reason, that summer Judson decided to leave London. During the following months he said farewell to his colleagues in the Western Art League, auctioned all his work for a pittance and, with some financial assistance from his friends, left with his children for Chicago. There he intended to prepare a body of work for the Columbian World Exposition, which was to be held there in 1893. Instead, after two disastrous years of declining health, he was forced to seek a more congenial climate, departing for California before the World's Fair opened. With this move, his series of misfortunes seem

to have come to an end. Henceforth, Judson's story became one of success, achievement, and recognition. From 1896 to 1901 he was professor of drawing and painting at the University of Southern California where he founded the Faculty of Fine Art and became its first dean, a position which he held until 1920.¹³ He also founded the Judson Studios, a stained glass business which his great grandson carries on to this day. In 1928, at the age of eighty-six, William Lees Judson died at Laguna Beach, recognized now as a leading West Coast American artist and educator. Although he enjoyed fame in California, he is remembered in London for the most part as the first painting teacher of Paul Peel.

Paul Peel, who brought fame to the city in 1890, was born in London on November 7, 1860 to Amelia Margaret (nee Hall) and John Robert Peel. He was raised in the midst of a stimulating and nourishing artistic environment in which he could grow and develop. Paul Peel acquired a love of sculpture from watching his father cutting the stones in his marble yard. Both Paul and his sister Mildred (see p. 97) showed a natural talent for drawing at an early age, and delighted in watching their father as he sketched designs for monuments and memorials. There is a story that John Peel returned home one evening with a Jew's harp which he offered as a prize in an impromptu contest between his two talented children, the fourteen year old Mildred and the ten year old Paul. Each of the children was asked to draw a picture of two boys fighting. While Mildred laboured slowly and deliberately, her brother slashed at the paper with swift, bold strokes, finishing first and producing a sketch filled with life and energy. "I'm afraid Paul gets the Jew's harp," their father said, "no one but a girl would have made those wrestlers pull each other's hair."¹⁴

As a child, Paul Peel delighted in visiting the darkroom of local photographer Frank Cooper, where he would watch fascinated while Cooper's photographic images slowly emerged from their chemical baths, the pictures coming mysteriously to life. "I didn't dream he was such a genius," Mr. Cooper explained many years later, "I liked to have him around. His interest was so real and so intelligent, and I loved the boy. Everyone did who knew him."¹⁵ Paul attended Talbot Street Public School, but it was his father who first taught him drawing and sculpture, both at home and in the classes which he held at the back of his shop. When Paul was fourteen, it was decided that the time had come for him to learn how to paint. With this in mind, his father arranged for him to

study in the studio of William Lees Judson. Apparently, one day Judson took three students, Andreal Bratton,^A John P. Hunt (see p. 52) and Paul Peel on a sketching expedition down the Thames River to a spot near Byron. While the boys sketched diligently under the watchful eye of their instructor, Paul wandered away. When he did not return, the teacher and his pupils set out to find him. They discovered him modelling clay on the river bank where he had created the figure of a man with his head and shoulders shaped like a person emerging from the earth.^{B17} According to Hunt, Paul's first love was working in clay; his modelling background would help him later in his career when he was studying under Thomas Eakins and began seriously to paint the figure.

When Peel was just fifteen and had been studying painting with Judson for almost a year, he exhibited his work for the first time at the Provincial Exhibition in Hamilton - it was the autumn of 1876. The *London Advertiser* reported that Paul Peel exhibited "four worthy pictures," and that "they are universally admired."^C "When it is considered," observed the reporter, that "they were executed by a mere lad, the marvel increases."¹⁸ A week later, at the Western Fair in London, he won two first prizes.^D

The following September, 1877, Paul travelled to Philadelphia where he lived with his older brother, Fred, and registered at the Pennsylvania Academy of Fine Art as a student for the years 1877/88 and 1878/79. It is not entirely clear why Paul Peel decided to go to this well-established American school but publicity surrounding the great American centennial exhibition held in Philadelphia in 1876 focused a good deal of attention on the excellence of the Academy.

Paul's brother, Fred, who had gone to Philadelphia to learn the jewellery business, may have suggested that his talented brother live with him and

^A Andreal Bratton, son of Dr. Rufus Bratton who, in 1872, was kidnapped from the streets of London by American detectives, causing great indignation in the press, Parliament and Westminster.¹⁶

^B This clay figure exists today in the collection of Miss Patricia Brooks Hammond, Laguna Beach, California.

^C *Head of the St. Bernard Dog, Love's Reverie* (after Forbes), *The Italian Beauty*, and a portrait of his sister.

^D One for an original portrait and another for a copy of a portrait. Both were painted in oil and entered in the amateur section.

attend the school. Probably, it was William Lees Judson, Paul Peel's teacher, who recommended that he study at the Academy. One must remember also that there were no outstanding art schools in Canada at this time. Regardless of the reason, the choice of the Pennsylvania Academy proved to be a wise and timely one, for Paul immediately came under the influence of Thomas Eakins. Eakins was the outstanding American painter of the day who had recently returned from a period of study in Paris and had just joined the staff of the Academy.

While Eakins had been exposed in Paris to the work of the French Impressionists and, like them, was intrigued with the complex play of light on a subject, he preferred the more direct approach of the seventeenth-century Dutch and Spanish painters. Eakins emphasized drawing from the figure. Life drawing classes were considered an essential part of an artist's training and were deemed to be so important that the Academy engaged a physician, W. W. Keen, M.D., to monitor the physiological accuracy of the drawing instruction. Eakins had witnessed just such a meticulous approach to drawing at l'Ecole des Beaux Arts in Paris, and he was determined to stress the value to American art students of a thorough knowledge of anatomy. Paul Peel worked as an assistant to Eakins in the demonstration of anatomical drawing. It is said that with the brash irreverence typical of students, the young drawing assistants sang "John Brown's Body" as they carried the pedagogical cadavers up to the stage of the classroom.¹⁹

Eakins' approach to drawing and his teaching methods, while highly controversial in America, had a lasting influence on his students. Although Paul Peel did not paint his famous nudes until later in his career, it was under Eakins that he learned "when you look at the painting, flesh is never flesh until you feel you can pinch it with your fingers."²⁰ Professor Eakins considered that modelling figures in wax as a preparation for painting was the best way of accurately understanding the human figure. Paul's early training in clay modelling under his father stood him in good stead. During these years Eakins also began using photography as a tool for increased anatomical accuracy, and it is reasonable to assume that his students would follow his example.

During the years Paul studied in Philadelphia, he continued to exhibit his work in London. In 1878, when the Western Art Union organized its

February Art Loan Exhibition, the critic in the *London Advertiser* observed that the young Paul would have a bright future.²¹

When he left Philadelphia in 1879, Paul spent some months working in a studio in Toronto over the Rice Lewis shop on King Street East. He became a well-known figure on the streets of Toronto with his soft, broad-brimmed hat, his velvet coat and loose tie. Toronto, by this time, had a lively art community, and Paul must have decided to see what that city had to offer. By 1880 he was a member of the Ontario Society of Artists and was able to attend its monthly meetings at which he would meet the old guard of Toronto art life. He may have met Robert Harris about this time. Harris had recently returned from studying in Paris and was highly enthusiastic about the new French approach to painting. We know very little about Paul's stay in Toronto, but he completed at least four canvases there during these months before sailing for England in the spring.

It has always been accepted that Paul Peel began his studies abroad at the Royal Academy in London. However, there is no record that Paul Peel ever attended or exhibited at the Academy.²² After a few months in England, plagued by the damp and cold of the English winter and lured by the appeal of living in Paris, the undisputed art centre of the world, Peel crossed the channel to France where he plunged into an exciting artistic life.

It was there, of course, that the Impressionists had organized their first exhibition in 1874. Their revolutionary artistic theories had stirred violent controversy in the studios and cafes of the Left Bank. This small group of painters had literally thrown open the doors and windows of their studios and challenged artists to see the effects of natural light as it played upon the landscape. Their efforts to capture these effects on canvas led to the development of a whole new technique in both the use and the application of colour. At the same time, the disciples of Gustave Courbet's new Realism challenged the approach of traditional classical schools as well as unseating the popular sentimental genre painting preferred by conservative collectors and critics. There were four distinct schools of art simultaneously battling for position in Paris during the last quarter of the nineteenth century.

Paul Peel's goal, however, in 1881 was to be accepted into l'Academie des Beaux Arts. To gain admittance he had first to present an example of his

work to Jean Léon Gérôme, the eminent French academician under whom he wished to study. Because he could not afford a model, the story is told that Paul decided instead to paint a self-portrait. When he arrived at the Academie with his painting Gérôme is alleged to have said, "your courage alone ought to admit you. You are the very first pupil who has ever brought his model along."^{A23} Studying with this famous teacher may have reflected Paul's desire to follow in the footsteps of Thomas Eakins, who had also studied with Gérôme.

The artistic life in the French capital was vital and exciting, and artists arrived almost daily from all parts of the world to become part of this colourful Bohemian *milieu*. As a result, cheap accommodation was at a premium and Paul was forced to live and work in a tiny, unheated garret. It may have been these conditions that permanently jeopardized his health.

It became his custom in the summers to escape to the northern French countryside, painting outdoors in the warm bright sunlight. He spent the summer of 1882 sketching in Brittany and it is there he met Isaure Verdier. She and her mother^B were guests that summer at the same pension as Paul. The two young people had much in common; both painted and both had a love of music. Romance quickly blossomed during that summer. Many years later, William Lees Judson, in a letter to Prof. Fred Landon, wrote that he recalled Paul's mother visiting the Judsons just before Mrs. Peel left for England to attend Paul's wedding.^C Mrs. Peel explained that Madame Verdier had declared she would consent to the marriage only when Paul won a prize at the Paris Salon. While he had not won a prize in 1883, he did have a painting accepted in the Annual Paris Salon Exhibition and Madame Verdier must have been satisfied that his future prospects were now secure. In any event, she gave her consent to the marriage. To have a work hung in the Annual Salon was, it seems,

^A The admission picture shows a handsome, curly-haired, dark-eyed young man of twenty-one.

^B Madame Verdier was the owner of an exclusive antique shop in Copenhagen.

^C At Willesden, England on January 16, 1886.²⁴

almost a guarantee of future artistic success and prosperity.^A Already at twenty-three, Paul Peel was considered in Paris art circles to be an important young painter.

After his first triumph in Paris in 1883 he returned to Canada where he apparently became quite ill. During this visit he received medical attention from a Dr. Edwards, and there is a painting of a young child in the London Regional Art Gallery, documented as having been painted by Paul Peel in 1883 for Dr. Edwards in payment of an account. There are several line drawings from the *Canadian Illustrated News* of July 28, 1883 which show Paul's impressions of the devastating flood which occurred in London on July 11 and which Paul would have witnessed. That same summer he painted *Covent Garden Market* which won first prize that autumn at the Western Fair.²⁵ The following year the painting appeared in the Ontario Society of Artists show in Toronto.²⁶

Paul's life grew a little more complicated after his marriage in England in 1886. During the next few years two children, Robert and Marguerite, were born to the young couple. While these adorable children, whom he called Menziko and Moutte, brought the artist much pleasure, they also presented him with the immediate necessity of providing for a family. He had no support from a private patron to assist him, sales being his only source of income. It is understandable that he felt it necessary to paint pictures that the public would actually buy. It is reasonable to assume that his style was, therefore, to some extent, determined by what was popular in the market place. Except for a few discerning collectors, people were not buying the revolutionary works of the Impressionists. Quite the contrary, there was violent opposition to them. The public wanted the comfortably familiar, the sentimental subjects painted in the traditional manner as seen at the Salon. Paul complied.

During his year in France, Peel remained in close touch with his London family. His works appeared each year at the Ontario Society of Artists exhibition and took many prizes each autumn at the Western Fair. We know that he was in Paris in the spring of 1888 because George Reid, the young Canadian artist from Wingham, who had also recently studied with Eakins, arrived in Paris with his wife that year and met Paul in a gallery there. The two of them had not known each other previously it seems,

^A His painting hung in the Salon that year beside those of Renoir and Fantin-Latour.

except by reputation. Apparently Reid had been especially impressed by a "vivid (Peel) self portrait" which he had seen in Toronto in 1884 in a collection of paintings Paul had sent back that year, probably to the annual Ontario Society of Artists exhibition. Both the Reids intended to study art, and Paul helped them to obtain accommodation and introduced them to the various studios. He took them to an artists' colony at 65 Boulevard Arago in the Latin Quarter where he introduced George and Mary to Eugene Grasset, the famous poster painter who had the studio next door. When he discovered that Reid was intending to enroll at the Academic Julian, Paul shook his head in protest, "not the Julian," he told them. "Constant, he's the man." Paul, after spending his early years in Paris under Gérôme, had moved to the studio of Benjamin Constant, a famous portrait painter who had developed a method similar to Eakins'. This involved "using an oil sketch technique to wash in their entire painting rather than first preparing the usual elaborate tonal studies."²⁷ Reid accompanied Peel to Constant's studio and watched while his friend worked on *The Tired Model*, all the time demonstrating Constant's method. In 1889 *The Tired Model*, under the title *Que la Vie est Amere*, received honourable mention at the Paris Salon. The picture showed an old, bearded artist sitting before a canvas with his tired little model standing wearily behind a changing screen. As a result of the subject matter, this work is not only referred to as *The Tired Model* and *Que la Vie est Amere* but to add to the confusion it is also known as *Life is Bitter, How Bitter Life Is* and *The Modest Model*. It appears that he gave his paintings French titles which frequently suffered in translation, thus giving rise to several variations in English.

Peel's major triumph, however, came the following year when he won a third class medal^A at the 1890 Paris Salon. The painting which brought him this honour was *After the Bath*. Edmund Morris,^B writing about the awards ceremony at the Salon, described Peel when he approached the table where the masters were seated. He was very nervous and this was visibly increased when the elderly artist Jules Breton, carried away by his

^A Which he chose to have cast in gold rather than bronze.

^B Edmund Morris, O.S.A., A.R.C.A. (1871-1913) studied art in Toronto with Cruikshank, in New York at the Art Students League, and in Paris at l' Academie Julian and l'Ecole des Beaux Arts. He returned to Toronto in 1896.

enthusiasm for *After the Bath*, kissed the young painter on both cheeks while placing the medal on his breast.

After the Bath became the favourite of the Salon; the crowds adored those two little children warming themselves before the glowing fire. Apparently, Peel employed professional models for the painting but there are some who insist that, in this instance, he used his own children Robert and Marguerite. Naturally, there were preliminary sketches for *After the Bath* and some believe that, contrary to habit, he worked from posed photographs for this painting.^A Peel had at last gained recognition. A rich American collector and the famous Sarah Bernhardt vied with each other for the popular work, but in the end the Hungarian government carried off the picture for a rumoured \$10,000. It was, of course, much to the young' artist's advantage to have his painting hanging in the state museum of the Austro-Hungarian Empire in Budapest. His name as an artist was now made and the long sought financial security would surely follow. Henceforth he would be free to paint whatever subjects he wished, rather than supplying an eager market with the pictures it demanded. Or would the temptation to continue painting what the public wanted prove to be too strong? He would live only two more years and the answer is not altogether clear.

Triumph and tragedy were to be Paul Peel's that summer of 1890. Soon after winning his prize he was called home by his family. His mother was dying. One can well imagine the confusion of emotions he must have suffered as he crossed the Atlantic. His dream of a triumphant return had become a tragic homecoming. Because of his mother's impending death, any celebration of his achievement abroad was inappropriate and the only event to mark his return to London was an exhibition and sale at the Tecumseh House Hotel^B of sixty-two canvases which he brought with him. The gold medal he had won was displayed along with his paintings. The medal, a little over two inches in diameter, was inscribed "Société des Artistes Français: Peinture: Salon de 1890 Paul Peel: Médaille de³

^A Photographs leading to this conclusion were in the collection of Miss P. Brooks Hammond, Laguna Beach, California.

^B Built in 1855 on the west side of Richmond Street between York Street and the railway tracks

classe.”^A While the show attracted much attention and admiration, it proved to be a financial disaster. Not one painting was sold. Londoners simply could not bring themselves to acknowledge the excellent quality of what was placed before them. It was, of course, their custom to stand back, wait and watch, and see what others would do, but not become involved themselves. Perhaps a certain Victorian prudery held them back where the nude paintings were concerned. Considering Peel's remarkable technique and superlative ability to paint the figure, this humiliating lack of support by his own community was most unfortunate. Bemoaning the lack of interest in art in Canada, a Toronto critic observed, Peel "did not know that the only things which are really interesting to Canadians today are politics, railroads, real estate, Manitoba wheat and 'having a good time.'"²⁸

Bitterly disappointed, Peel packed the works off to the auction rooms of Oliver Coate and Co. at 67 King Street East, Toronto, where, on October 15, 1890, an art sale was held under the auspices of two of Toronto's old time auctioneers, William Wakefield and J. D. Oliver. The sixty-two paintings hung on the walls around the room and even to an untrained eye there was something about the work which compelled attention. Indeed, the art critics of the day were unanimous in their admiration of Peel's technique. The top price paid at the auction was \$325 for *Venetian Bather*; the collection brought a total of \$2,256 which, after the expenses of the sale, left the artist with some \$2,000.²⁹ In 1890 the country was suffering from a severe depression and no Canadian artist was receiving very much money for his pictures.^B This was the period of our colonial enthusiasm for everything English, including paintings. Little regard was given to anything done by native sons. Peel had been advised to put at least reserve bids on his works to be auctioned, but he refused to heed

^A Inscription on Paul Peel's gold medal, now the property of the London Regional Art Gallery.

^B When Robert Harris, the well-known painter of the Fathers of Confederation, put his works up for auction in Montreal in December 1886, "only a few of the oil and watercolour paintings offered were sold and these had gone for a meagre total of \$520 less \$82.95 expenses. The results could hardly have been worse."³⁰ The highest price asked for any work at the 1887 Ontario Society of Artists exhibition was \$400 for a large, major work by the then famous Homer Watson.

the warning. In the light of his experience in London, it is difficult to understand his carelessness, but perhaps with the death of his mother he wanted to turn his back on the Canadian part of his life and leave London forever. There is a suggestion that his father made use of Paul's talent but gave him nothing. The well known dealer and collector W. Thomson Smith (see p. 121) wrote in a letter years later that "Paul's father robbed Paul and never gave him a dollar."³¹ If this was the case Paul Peel's behaviour in wanting to leave London is understandable. Obviously he wanted to get what he could quickly and get out. The \$2,000 from the auction represented the earnings from the greater part of his life's work. The auction of his work took place just three days before his mother's death on October 18, after which he returned to Paris broken-hearted. The death of his mother and the rejection of his work by his countrymen seemed to crush his spirit. Nonetheless, he managed to paint several major canvasses during the next two years: *The Young Biologist*, *Before the Bath* and a famous *Self Portrait*. In France he had caught the eye of the critics and at least there he was recognized by his contemporaries as an important new artist.

In 1892 Peel contracted influenza which eventually developed into pneumonia. On October 3 the young artist died.^A In a pathetic letter to Fred Peel dated October 18, 1892, Emma Verdier, sister of Mrs. Paul Peel, wrote

he only suffered eight days ... he was taken ill at one of his friends ... Isaure had two doctors, one of a specialist ... The disease to which Paul succumbed was tuberculosis on the lungs.³²

The art world was shocked when it heard the news. Laudatory articles immediately appeared in all the major Canadian papers. The praise from his countrymen that had eluded him during his life now poured forth on his death. Overnight Canada had a new hero and immediately there was a clamour for his work.

Paul Peel appears today to have been equally comfortable working in the traditional painting styles of the academy or in the new style of painting of the late nineteenth century. In the years following his studies with Eakins and Gérôme, his work showed a distinct inclination towards the

^A According to the death announcement sent out in Paris. However, the cable was not sent to Canada until October 11.

new Impressionist method. You can see it in his painting of his future wife, Isaure Verdier, sitting on a hillside in the French countryside in the summer of 1882, and in the flowing colours and sparkling light of his 1883 *Covent Garden Market*. In 1886, after his marriage, he began studying with Constant and mastered the technique of creating beautifully sensuous surfaces. While he won fame for his charming nude portraits of children and young girls and readily sold his sentimental "story telling" pictures to famous collectors, including The Prince of Wales^{A33} and the Government of Hungary, it is his unpretentious, light-filled landscapes that today demand attention.

Paul Peel painted professionally for only twelve years, but during that brief period he produced a body of work sufficient to assure him an important place in Canadian art. Today, nearly one hundred years after his death, there are many who consider him to be one of the most important artists of nineteenth century Canada.³⁴

Peel eclipsed all his contemporaries in London.^B Indeed, it was his fame rather than his art that had such a pronounced influence on their careers. A typical example of this was John Powell Hunt (1856-1938) who studied

^A The Prince of Wales bought a painting by Paul Peel entitled *Two Friends*, while his wife Princess Alexandra bought Peel's *Boy and Dog*.

^B One of his contemporaries, John Innes (1863-1941), son of the Very Rev. Dean Innes, Dean of St. Paul's Cathedral, became a nationally acclaimed artist but he left at an early age and was never part of the London art community. Educated at Hellmuth College and later in England at Kings College, Sherborne and Dufferin Military College; he received his early art education in England. He was educated as an engineer but "his natural talent was painting and it was supported by a flair for the romantic." He loved Western Canada and was often referred to as Canada's Frederic Remington. He lived in Toronto but after many extended visits to the west, eventually settled in Vancouver in 1913 where he wrote and painted. In 1927 the Hudson's Bay Company sponsored an exhibition of Innes' paintings under the title "The Epic of Western Canada." This exhibition toured across Canada and the United States but did not come to London. He was elected a member of the Ontario Society of Artists in 1904 and often exhibited with the Royal Canadian Academy.

painting with Judson at the same time as Paul Peel. Born in St. Marys, Ontario Hunt came to London in 1875, attended art classes, and later became Judson's brother-in-law. The first record of Hunt exhibiting his work was the 1877 Western Fair exhibition where he won a first prize for portraiture in the amateur category.³⁵ Only three years later, in 1880, Hunt began advertising regularly as a professional artist, seeking portrait commissions and inviting students to join his art classes.³⁶ The pressure to keep up with the competition of the Griffiths, Chapman, Judson, and Peel may have been too much for Hunt. He was accused of submitting paintings in the original class at the Western Fair that turned out to be copies of old masters. This was regarded as scandalous in art circles. As a result, his name was absent from future prize lists at the Fair for many years, and it must be assumed that he no longer submitted work to the exhibition.

Many artists complained when students from the art schools began to exhibit their works in great numbers at the Western Fair. William Judson wrote a lengthy letter to the *London Advertiser* just before the opening of the Fair in September 1879, explaining the situation and painting a vivid "word picture" of the present state of affairs, and warning the artists of the possible consequences when, in the future, the rules would be strictly enforced. He wrote

the liberal encouragement of art offered by the Board has done much good ... it is unfortunately true ... that all the rules relating to the art classes are violated by amateur exhibitors every year, not, perhaps, always with a fraudulent intention, but through a carelessness bred of long familiarity with the management of this department. Copies are frequently shown as originals ... professionals exhibit as amateurs ... pictures are entered which are not the work of the exhibitor; others are sent year after year ... and boarding school work often owes all its life ... to a few final touches ... by the hand of the teacher. Strange to say, these errors pass under the eyes of the judges without detection, and are frequently rewarded with prizes. If the judges could be selected for their knowledge of art instead of their moral or social qualities, exhibitors would not presume on their ignorance and the evils would cease.³⁸

It would appear that while Hunt was publicly chastised, the irregularities continued and were not corrected until the Western Art League took over the arrangements for the fine art section at the Western Fair after 1889. In the meantime, Hunt studied painting in Toronto under J. C. Forbes and later became a member of the Western Art League. However, he never was elected to membership in the Ontario Society of Artists or the Royal Canadian Academy. He was always recognized as an excellent copyist and in the 1920s he painted an excellent duplicate of Paul Peel's *After the Bath* for London businessman Henry Pocock (see p. 121),³⁹ who later sold the original painting to Colonel R. S. McLaughlin of Oshawa.

While "Mr. Hunt has done much portraiture ... he has gained repute in pastoral scenes," observed Olaf Rechnitzer, a London writer, reporting an interview which he had with the artist in 1926, "but as a copyist he is said to be without a peer."⁴⁰ According to the recollections of Louis Graves,^A "Hunt was once given a commission to copy a picture of a child's head," the original of which had been painted by Paul Peel. When the client came to collect the new copy, Hunt deliberately brought out the original Peel painting, hiding the signature. The client looked at it for some minutes. "No," he said, shaking his head dubiously, "you haven't quite got the proper expression. This is not anyway near as good as Peel's head."⁴¹ According to Hunt, when he revealed the truth, his client was "dumfounded" that he should have mistaken Hunt's copy for the original Peel painting. Several other people passed judgement on the two pictures and "each declared the copy better than the original."⁴² The self-serving nature of this story reveals, perhaps, the rivalry that J. P. Hunt felt for his younger classmate of years gone by. But it might also make potential purchasers of workers allegedly painted by Paul Peel ponder whether or not they might instead be buying one of J. P. Hunt's remarkable copies.

Hunt lived a long, full life painting the scenery and citizens of London. He painted a number of portraits, usually done from photographs, of London mayors, which now hang in the City Hall and there are several of his works in the permanent collection of the London Regional Art Gallery. However, when John Powell Hunt died in 1932, his obituary revealed that

^A Although Mr. Rechnitzer refers to his interview with O. B. Graves, it was, in fact, with O. B. Graves' son, Louis, who was a contemporary of Paul Peel and J. P. Hunt.

he was remembered more as a contemporary of Paul Peel rather than as an accomplished artist in his own right.

During his lifetime, he had witnessed the clash between the old guard and the young challengers^A as well as the rise and fall of the Western School of Art and Design. Although he was not an early member, he saw the beginning of the Western Art League, as well as the Women's Art Association. With Hunt's death, the last link to the first dynamic period of art in London ended.

^A See Chapter 4.

Chapter 4

Art Flourishes in the 1880s

Paris and the camera left indelible marks on Canadian art in the latter half of the nineteenth century. The Impressionists and the Postimpressionists were disturbing viewers and critics with their revolutionary work. The shock waves struck Canada when our art students, returning from Europe, betrayed the influences of the new style. The invention of the camera in the mid-nineteenth century also resulted in the most profound changes in the life of the artist. Suddenly the painter was faced with a machine which, apparently, could reproduce reality more accurately, more quickly, and less expensively than any artist. Technology had invaded the arts.

Perhaps it was not coincidental that during these years several societies were established especially for the promotion of Canadian art.^A Foremost among them was the Royal Canadian Academy founded in 1880. This institution heralded the beginning of the National Gallery; its founding also introduced the art of politics to the art of Canada. Acceptance in the Academy's annual open juried show and election to its membership was "coveted as the ultimate recognition."¹ The power to confer membership in the Academy rested with those who were already members. Hence the country's yet unrecognized artists began manoeuvring to gain attention and to seek favour from the Academy's existing members. London's only member of the Academy was James Griffiths; he was also a member of its management committee. Art politics had come to London and James Griffiths was the man with the power.

Although Paul Peel had become an international figure in the world of art, in London it was his father J. R. Peel and the brothers Griffiths who controlled the artistic community for more than twenty years, despite their comparatively pedestrian talents. By the early 1880s, new names began to appear: F. M. Bell-Smith, J. R. Seavey, and H. N. McEvoy arrived from Hamilton; W. Frank Lynn from Winnipeg; S. K. Davidson from

^A The Art Association of Montreal was founded in 1860; the Society of Canadian Artists in 1867; the Ontario Society of Artists in 1872; and the Western Art Union in 1878.

England; as well as C. H. Cline, J. C. Rollston, E. A. Crossman, and R. A. Kirkham who were all recent arrivals. Not only were they new to the community, but most were much younger than the established professional artists of the city. They came because finally there were opportunities and money for young artists in the city.

Foremost among these new arrivals was Frederic Marlett Bell-Smith (1846-1923) who was born in London, England and showed exceptional artistic talent at an early age. While his father,^A John Bell-Smith (1810-1833),^B gave him his first art lessons, Frederic received his first formal training at the South Kensington School of Art in London, England. In 1867, at the age of twenty-one, Bell-Smith followed his parents to Montreal.^C Because of his training he promptly found employment painting pictures for the Montreal photographer, James Inglis.² He became involved in art circles, exhibiting^D as well as becoming a founding member of the Society of Canadian artists.

In 1871 he married Anne Myra Dyde^E and moved to Hamilton, where he continued his photographic apprenticeship begun in England. He became skilled in colouring photographs in both oils and watercolours and also learned to operate a camera. During these years, Bell-Smith augmented his income by capturing current events in pen and ink sketches for illustrated newspapers. One of his drawings showed the Crystal Palace at the Western Fair in London,³ and another the Market Square;⁴ both

^A His mother, Georgina Maria, was the daughter of John Marlett Boddy, an officer in the Admiralty.

^B Secretary-Trustee of the Institute of Fine Arts, London, England.

^C John Bell-Smith came to Montreal in 1866 and with Alex Fraser established the Society of Canadian Artists in 1867.

^D In February 1868 he exhibited for the first time in Canada at the Art Association of Montreal (founded in 1864) and later in the year showed nine watercolours at the first exhibition of the Society of Canadian artists.

^E Niece of Colonel John Dyde, *aide-de-camp* to Queen Victoria.

drawings appeared in the *Canadian Illustrated News*.^A It is said that "he was sought after because his sketches could put so much more life into a scene than could be caught by ordinary photography."⁵ Such praise must have been reassuring to artists after twenty-five years of intimidation by the camera.

At twenty-five, Bell-Smith became a founding member of the Ontario Society of Artists in Toronto. However, it was not until 1874, after he had moved to Toronto to work in the photographic studios of Notman and Fraser, that he exhibited for the first time with the Society. Bell-Smith thereafter remained in Toronto, where he established his own photographic firm and also taught at the Ontario School of Art until 1878 when he returned to Hamilton. By 1880 he began painting major canvases in oil and was made an Associate of the Royal Canadian Academy. In the following year he went to Paris,^B after which his work began to change.

Bell-Smith's early watercolours were inclined to be rather harsh, but after his visit to France the soft, luminous paintings for which he became famous began to appear. The influence of Boudin could be seen in his use of cool washes of blue and green, often contrasting with subtle, warm tones of pink and mauve. Although trained in the delicate colouring of the British school, and later influenced by the French, Bell-Smith developed his own brilliant palette in the Rockies -a palette which was purely Canadian. These early sketches from the West thrilled easterners who, through Bell-Smith's paintings, were seeing that breathtaking scenery for the first time.

In 1881, Bell-Smith accepted an appointment as Director of fine art at the recently opened Alma College in St. Thomas, and brought his family to London where he lived and commuted by rail to St. Thomas, only sixteen miles away.^C The following year he also became drawing master at the

^A A national newspaper published by George E. Desbarats which flourished in the 1870's and provided employment for many Canadian artists

^B In 1881 Bell-Smith travelled to Paris to study at the Colarossi Studio where he worked under Courtois, Dupain and Blanc.

^C Bell-Smith retained the title of Professor of Fine Art at Alma College until 1901, but it appears this was primarily titular after 1889.

Central High School in London.^A Extracts from the Board of Education reports disclose how capably Bell-Smith discharged the duties of his new position. The Board learned that he "infused into the different classes ... a taste and in many cases ... an enthusiasm for art."⁶

At the Western Fair exhibition in the autumn of 1882, Bell-Smith placed second to Paul Peel in oil painting, but he won a first prize over James Griffiths in the watercolour section. This must have been a shock to Griffiths, whose paramount position in watercolour had not been challenged at the Fair since he and Daniel Fowler vied for first position years earlier. The thirty-six year old Bell-Smith had now suddenly invaded the territory of the sixty-eight year old James Griffiths. Immediately they locked horns. Not only was Griffiths challenged as an artist but, to aggravate the situation even more, Bell-Smith was the director of the rival institution Alma College and its much publicized art department.

In 1882, the *Daily Free Press* acknowledged that in London art circles "much jealousy prevails."⁷ Jealousy turned to bitter rivalry in 1883 when Paul Peel, visiting London that summer, exhibited several paintings at the Western Fair where his father just happened that year to be in charge of organizing and overseeing the hanging of the works of art. Artist Frank Lynn,^B in a letter to the editor, wrote that J. R. Peel

allowed his natural affection to run away with his discretion when he undertook to be picture hanger, prize distributor and art critic ... all in favor of his son, and he was seen parading up and down the gallery with one of the judges pointing out his ideas of the beauties or defects of the pictures."⁸

According to the letter, the judge was a local clergyman who knew nothing about art. A brief response from father Peel appeared in the evening edition stating that Frank Lynn was angry because his work had not won a prize. A few days later, another artist, J. C. Rollston, came to

^A At a salary of \$475 per annum.

^B W. Frank Lynn worked intermittently in Winnipeg from 1875 to 1901 and was listed as a Winnipeg grocer in 1885. He was also a correspondent for the *Globe* (Toronto). He was born in Chelsea, London, England, and studied at the Royal Academy School¹⁰

Lynn's defence, observing that Mr. Lynn had not intended to submit his painting for competition because "being new to London and outside all the rings and cliques of the city's artists,"⁹ there was not the slightest chance of winning a prize.

Ten days later, Charles Chapman wrote a conciliatory letter to the paper suggesting that the limited, unsuitable space and light made it impossible for the picture hangers or the judges to do justice to the exhibition, thus blaming the problems on the physical restrictions of the Crystal Palace where the work was shown. But the new artists - H. N. McEvoy, Frank Lynn, R. A. Kirkham, J. C. Rollston, E. A. Crossman, S. K. Davidson, and, of course, F. M. Bell-Smith - were not mollified. The issue finally polarized youth against age. These men were eager to challenge the older artists, and leading the challengers was F. M. Bell-Smith. The *Free Press* supported the young newcomers, and the *London Advertiser* represented the old establishment. The following is an excerpt from the *Advertiser* from an article written in the outspoken style of the day, belittling the *Free Press* art critic

there is probably no subject on which so much Cheap-John criticism is wasted as art. It requires very little skill to dovetail together a string of meaningless phrases about light and shade, sombre coloring, chiaroscuro, and other terms borrowed from cigar box labels and other wells of thought. It is indeed an ennobling sight to see a long-haired critic looking as solemn as a hog in a mudhole assure his listeners that a piece of canvas contains a brilliant thought, wrought in gold and black, when our common sense tells us that the affair resembles nothing so much as a cake of blacking after being in a collision with a matured tomato.¹¹

The article comments on various works shown at the Fair: "a sheep is made to appear with the tail of a dog, and the head of a jackass, and there are portraits that are not libellous simply because they are not recognizable."¹²

At the Fair that year, the same critic reported that F. M. Bell-Smith "shows three or four tid-bits." However, the *Free Press* came to his defence by reporting that those three or four tid-bits managed to earn six prizes. The newspaper also retaliated against the old guard by noting that "a gentleman with the ability of Mr. James Griffiths ought to entertain his

admirers with something new,"¹³ observing that, "it's the same old bouquet ... with only a change of places between the pink rose and its ruddier sister."¹⁴ These bitter words remind us that art had the power to raise passions and split communities.

Bell-Smith had a strong, dramatic personality and was a noted orator. As a result, he was chosen by the young artists to lead them in their fight against the old guard. Bell-Smith became the first president of the Western Art League, which was the challengers' answer to the older Western Art Union. In a *Free Press* report of 1888, William Judson, president that year of the new Art League, addressed wealthy and influential citizens of London in an effort to persuade them to support the new art group and to assist in building an art gallery in London. While there had been earlier talk of an art gallery, at last the artists were organized in an effort to attain a municipal gallery for London - it came to pass ninety-two years later.

Control of the art exhibition at the Western Fair, however, had been the League's primary goal ever since the "Peel" scandal of 1883. While Bell-Smith left London in 1888 to become principal of the branch of the Toronto Art School, the remaining members of the Western Art League managed to convince the Western Fair Board in 1889 to allow the League, rather than the old guard, to appoint the judges for the fine art division. The following year, however, after Paul Peel's triumph at the Paris Salon, J. R. Peel's behaviour became so overbearing and impossible that he made life intolerable for the young artists. Without the strength and leadership of Bell-Smith, it appears that there was a mass exodus of professional artists from this city over the next few years. Judson, Seavey, McEvoy, Lynn, Kirkham, Rollston and Crossman all left, leaving only the aged Griffiths, J. R. Peel and S. K. Davidson.

While the old guard appeared to have won the power struggle, Bell-Smith, now living in Toronto managed to have the last word. In 1894, the Canadian Prime Minister, Sir John Thompson, died suddenly in England while visiting Queen Victoria, and it was Bell-Smith who won permission to officially record the event in a series of paintings.¹⁵ In April 1896 he exhibited two of these along with six other pictures at the new public library which had just opened in London at Queens Avenue and Wellington Street. The *Daily Free Press* wrote enthusiastically that "no such artistic treat has ever been shown (in London) before."¹⁶ Bell-Smith

wished to present one of these paintings to the city and insisted that the choice be made by popular vote, thus successfully circumventing the art establishment. Democracy appeared in London's art community for the first time. The citizens, delighted by the painter's suggestion, selected by ballot *The Breaking Wave*, which became the first painting donated to the city and the picture hangs today in the London Regional Art Gallery as a memorial to a wise and talented artist who touched this community with his genius and generosity.

Although Bell-Smith spent only seven years in London,^A they were important years for him and for the city. When he arrived he was already a recognized painter, a founding member of the Ontario Society of Artists, of the Society of Canadian Artists and an associate member of the Royal Canadian Academy. His talent and vitality must have been a breath of fresh air for the community. He encouraged new art teachers to come to the city, and acted as a focal point for the younger artists. He is acknowledged as the founder and first president of the Western Art League. In addition to his leadership in the art community, as a teacher he influenced the artistic tastes of a whole generation of young men and women. In a letter to the *London Free Press* in 1944, E. R. Dennis wrote

Prof. Bell-Smith taught drawing in the old Union School to the senior classes. His presence in the classroom was an inspiration, both because of his commanding personality and his outstanding ability as an artist and an instructor. While he couldn't make an artist of me he certainly did inspire in me an appreciation and love of art.¹⁸

He painted and taught in Toronto until his death in 1923, a beloved and esteemed Canadian artist who, during his lifetime, had shown at the annual exhibitions at the Ontario Society of Artists and the Royal Canadian Academy a total of no less than three hundred oils and watercolours.

A number of Bell-Smith's friends from Hamilton had followed him to London. One of these was Julian Ruggles Seavey who, in 1884, became

^A In the spring of 1889 a notice appeared in the *London Advertiser* advertising an auction at Bell-Smith's residence at 347 Maitland Street; it said, "The sale is positive as Mr. Bell-Smith is leaving the city."¹⁷ He had, in fact, left the city in the autumn of 1888.

professor of art at the Hellmuth Ladies College,^{A19} and soon after that took a position at Alma College as well. Seavey was born in Boston in 1857, and had moved to Hamilton in 1879. He was among the prize winners at the Western Fair at the beginning of his first year in London. Although he had won second prizes, the press noted that "J. R. Seavey is a newcomer whose contributions are well received."²⁰ According to Russell Harper, Seavey painted in both oil and watercolours and was proficient with crayon.²¹ While he taught for ten years at Hellmuth Ladies College he always maintained a separate studio in the city, where he gave private lessons.

In the spring of 1885 Seavey exhibited in the Royal Canadian Academy section of its joint show with the Ontario Society of Artists held in Toronto that year.^B But while he exhibited often with both organizations Seavey was never elected to membership in either body.

In 1890, the *London Advertiser* appeared well-disposed towards Seavey when it reported that "the gem of the collection (at the Fair) represents an old woman at a spinning wheel by J. R. Seavey." The writer advised the judges that Seavey's painting, *A Violin*, "should be given place and praise."²² Painted in 1890 while he was in London, it is "an excellent Canadian example" of the *trompe l'oeil*^C technique practised by the Boston artist, William Harnett. This work ultimately found its way to the National Gallery in Ottawa, where it hangs today.

Seavey taught art in London for eleven years during a vital period in London's artistic development. He served as secretary of the Western Art League for several years and during his final two years was elected president of the League. In 1895 Seavey appeared for the last time in the Western Fair prize lists. He won a first and two second prizes. That year he returned to Hamilton and was elected the first president of the Art Students League in that city. Seavey became head of the art department at the Hamilton Normal School and is remembered throughout Ontario for his Department of Education Art Manual, which eventually was used

^A The art department of the College was founded in 1870 and was recognized under the Province of Ontario Department of Education as meeting its requirements as stated in the revised Education Act of 1885.

^B An oil painting entitled *A Bite*.

^C Creating an illusion of sculptured dimensions with paint.

in all the public schools in the Province. Julian Seavey died in Hamilton in 1940 at the age of eighty-three.

Another teacher in London during this time was Stephen Kelso Davidson (1848-1922). Born in England, he also attended the South Kensington School of Art, probably at the same time as Bell-Smith. It is not known when Davidson came to London, but in the 1880 annual report of the Western School of Art and Design he is named as a teacher and member of the school's board of directors. He taught "elementary free-hand and perspective drawing, geometry, oil and watercolor painting."²³ He first appeared in the London City Directory under "Artists" in 1880.

In 1883, Davidson's name was first listed among the professional prize winners at the Western Fair, and the *London Advertiser* noted that "Kelso Davidson figures as one of the coming artists."²⁴ He remained at the Western School of Art and Design until 1886, at which time he opened his own art school, the London Academy of Painting,^A which became affiliated with the Toronto Art School.^{B25} The School Act of 1885 required that those institutions wishing to train art teachers must adhere strictly to a curriculum prescribed by the Provincial Department of Education. As a result, a separate academy was needed which would concentrate on teaching the rudiments of drawing and painting to the aspiring fine artist, leaving the rigid new course of study necessary for earning "Class A" and "B" teaching certificates to the Western School of Art and Design. The London Academy of Painting taught students the use of oils, watercolours and crayon and held regular life drawing classes.²⁶ Davidson showed originality when an advertisement in the local press stated that "pupils may, by Mr. Davidson's simple methods, execute portraits at less cost than buying them."²⁷

At the Western Fair in 1887 the *Daily Free Press* reported of Davidson that "his large camping scene ... is probably the best picture in the gallery and at once stamps Mr. Davidson as an artist in the true sense of the word."²⁸ The critic further observed that "Mr. Davidson conducts the Academy of

^A His Academy was at 278 Dundas Street, while the Western School of Art and Design was in the Mechanics Institute building at 231 Dundas Street.

^B The Toronto Art School, founded in 1876, became the Ontario College of Art.

Art of this city ... where a thorough art course is taken up." S. K. Davidson's qualifications were described by the reporter as "the highest grade certificates from the Ontario Art School."²⁹ The press appeared so impressed with Davidson and his work that it neglected to mention any other artist at the Fair that year, claiming that Davidson's oils and watercolour portraits attracted the "universal admiration of the vast throng constantly passing."³⁰ The *Daily Free Press* identified Davidson as part of the "Bell-Smith group" which it had "supported so vigorously, and took this opportunity to both promote the new Academy and, by inference, downgrade the Griffiths and their school. The *London Advertiser*, by comparison, remained silent on this subject.

By 1901, Davidson was appointed the first art teacher at the London Normal School, and lack of future reference to his Academy suggests that it closed. Throughout his life he played an active role in the Western Art League^A and was generally respected as an accomplished artist and teacher in the community until his death in 1922.

Three other professional artists whose names appeared intermittently in advertisements and prize lists in London during the last quarter of the century were H. N. McEvoy, J. C. Rollston and E. A. Crossman.

Henry Nesbitt McEvoy appeared in the Toronto Directory in 1864/65 as a professional artist giving lessons in oil painting; as a landscape artist in the Hamilton Directory in 1865/66; and then again as a portrait painter in Toronto in 1868/69. Apparently, he retained his Toronto studio and commuted between the two cities fulfilling commissions. However, by 1878 in London he had work in the Western Art Union exhibition as well as the following year at the Western Fair. The press reported that "from ... Judson, Chapman, McEvoy and the Messrs. Griffiths of this city, many admirable works are contributed."³¹ McEvoy was singled out as "an artist of considerable prominence amongst us."³² The reporter of the Western Fair exhibition went on to comment that "some twelve of his compositions appear in the gallery and mark him out as a ... superior ... landscape painter."³³ McEvoy continued to receive prizes at the Western Fair in 1881 and 1882. In 1884 his advertisement read: "H. Nisbet (sic.) McEvoy - Artist - Landscape painter. Atelier 548 Richmond Street, London. Lessons given in the art."³⁴ Eleven years later, in 1895, McEvoy

^A S. K. Davidson was President of the Western Art League in 1889/ 90.

was still in London,³⁵ but from that time on he is listed as an artist in Detroit records, where he lived until his death in 1914.

While most of the London artists were painters, J. C. Rollston, whose name appeared in the London papers for the first time in 1879, came to prominence for his work in crayon. He won first prize in the professional category for crayon drawing at the Western Fair exhibition in 1879³⁶ and continued, while he lived in London, to win first prizes in this category every fall. By 1882 the press reported that "Mr. J. C. Rollston exhibits three or four magnificent portraits and won a first and second prize."³⁷ The following year he won a first prize and a second prize for crayon compositions, and allegedly had "never shown better specimens of this beautiful class of work than this year ... the faces of the two little girls are lifelike and beautifully moulded."³⁸

Rollston advertised his studio in 1884,³⁹ and at the Western Fair that year the *Daily Free Press* identified him with the "new group." "In crayon work J. C. Rollston carries off the palm with a long lead. He is a faithful artist and one whose work is of a very high class."⁴⁰ From 1891 the name of Rollston no longer appeared in advertisements or prize lists in London.

Edwin A. Crossman also came to London as a professional artist during the 1880's. He advertised regularly in the *London Advertiser* as a portrait artist. According to Russell Harper he worked in London in partnership with C. H. Cline⁴¹ and was listed among the Western Fair prize winners along with Cline for a portrait in either pencil or crayon. In the *Independent Forester* and *Forester's Herald* of July 1882, a large advertisement appeared announcing that E. A. Crossman, artist, had a studio at 328 York Street but there was no mention of Cline.⁴² The advertisement declared that he made "crayon portraits a specialty," and "has taken twelve first prizes and three gold medals at principal exhibitions in Canada and the U.S." The advertisement informed the reader that "M. W. Col. Moffatt, Grand Master, Grand Lodge of Canada had his portrait done by Mr. Crossman." If there ever had been a partnership (with Cline), it appeared that by July 1882 he was on his own.

Crossman had works in the Western Fair in 1883 which, it was noted, were "well executed." In 1886 the *London Advertiser* reported that it was

glad to see that one of our city artists has returned with high honours from a six week trip to Toronto where he has been

so successful over all other artists in the competition at the House of Assembly for the portraits of the Speaker and ex-Speakers.⁴³

The paper published three letters of endorsement written to Crossman: one from the Speaker of the Ontario Legislature, Charles Clarke; the second from John H. Freeman, M.P.P.; and the third from G. M. Monk, M.P.P., each thanking Crossman for his respective crayon portrait. These commissioned portraits of the conservative members of the legislature were hung in the art gallery at the House of Assembly in Toronto. By 1890, Crossman had opened a studio in Toronto and his name no longer appeared in the London press.

There is no record that Crossman, Rollston, or McEvoy ever were members of the Western Art League, but the other young artists of the community certainly were. For more than eighty years, the Western Art League was the only continuous group in the development of art in London. It all began after Bell-Smith arrived in the city. The first record we have today of the organization is a letter from the Western Art League referred to in the minutes of the Royal Canadian Academy in April 1887, requesting that the Academy hold its exhibition in London. In 1888 we know from a newspaper article that W. L. Judson was the president of the League, but it was not until January 9, 1889 that the first recorded meeting of the Western Art League was held and the recording secretary "was instructed to procure a Minute Book."⁴⁴ The members at that meeting were S. K. Davidson, Peter Glen, Richard Bland, Harry Jewell, as well as three students, Emily Gunn, Mary Gray and Amy Buckle. Although he was not named, J. R. Seavey was the secretary.^A Bell-Smith had left London the previous year^B and a curious item appeared in the minutes of June 5, 1889 when it was "moved by Mr. Davidson, seconded by Mr. Glen that the secretary write to Mr. Bell Smith requesting the return of his diploma picture, taken away for framing." Again, on July 3, the same members moved "that the secretary again insist upon Mr. Bell-Smith

^A Comparison of handwriting in a Seavey letter with that in the minute book.

^B To take up an appointment as principal of the Toronto Art School, Western Branch.

returning our picture." In the first instance, it is referred to as "his diploma picture," and later as "our picture." Could it have been that this group of artists were trying to establish a civic art collection by requiring each member of the League to donate a painting toward this end? The mystery remains unsolved. Judson and J. W. Elliott were also members at this time, and James Hamilton, W. H. Margetts and Mr. Hargreaves were admitted as new members during the year, but there was never any mention in the minutes of either James or John Griffiths or John R. Peel. This encourages speculation that it was during this period that a schism had developed among the artists.

It would appear that the Western Art League began as a group of artists who came together, perhaps in self-defence against the hold that the brothers Griffiths and J. R. Peel exerted in the art community. It would also appear from press reports that this small group controlled the annual exhibition at the Western Fair and that this rankled the new, young artists in the city. Perhaps it was the Western Art League's intention to attempt to change this situation. By 1889 it had done so. At a meeting on July 17, 1889, R. R. Bland was named by the Western Art League to represent it as one of the judges at the Provincial Exhibition to be held in London in September. At that time it was agreed to hold an annual art exhibition in the fall. On October 9, the first recorded annual meeting was held with vice president S. K. Davidson in the chair. The minutes indicated that it was a lively event with four names placed in nomination for president, four names for recording secretary, and four names for treasurer. Davidson was elected president; Seavey, vice president; Miss Buckle, recording secretary; and Harry Jewell, treasurer. The Misses Gunn and Gray acted as scrutineers.

The League had learned in its early years how important it was to gain the support of people who were not artists but who were nevertheless interested in art. Honorary members were actively sought. At a meeting on November 6, 1889 it was decided to insert a notice in the city papers inviting all honorary members to attend an open meeting to be held on November 20. The evening proved successful and quite a number of interested citizens came to see the Western Art League at work. S. K. Davidson demonstrated oil painting while Seavey and Jewell painted in watercolours. Judson, Hamilton, and Glen worked in crayons, Miss Gunn

in pencil and the Misses Minhinnick and Buckle as well as Richard Bland modelled in clay.

In the early days of the League these artists rented space and met each week when they would hire a model to paint or sculpt. In an interview in 1934, Peter Glen^A reminisced about the early days of the League and recalled that there were wood carvers and workers in clay, as well as painters, among the members. (Interestingly, china painters were not mentioned). The group held annual exhibitions, Glen explained, and "it was the plan of the League to select judges from among the members and exchange criticisms of work done."⁴⁵ He described how "perhaps a newsboy from the street would be selected as a model and would earn an extra penny or so by posing," and how when the model fell asleep and lost the pose, "one of the students would wake him, prop him up and the class would continue."⁴⁶ From this description, students obviously were involved in the studio activities, the same way as they were at the Ontario Society of Artists studio in Toronto or the Paris studios where many of these men had studied. The League appears to have provided alternative art classes, private in nature, and dedicated to working from a model.

Initially, the League secured rooms in the Albion Block, but lack of funds haunted them from the beginning, and the cost of maintaining these quarters proved to be too expensive for such a small group. It seems their financial difficulties resulted in a motion recorded on April 10, 1889, which read

Ladies may become members of this "Society" sharing all the working privileges of members and further that on the payment of a fee of two dollars per annum they may be admitted to full membership.^{B47}

At the first recorded meeting, one of the students, a Miss Buckle, seconded a motion, so we must assume that some women were already

^A An early member of the Western Art League, he was a painter and father of Edward Glen, another London artist.

^B Costs of being an artist at this time are reflected in an advertisement of the *Free Press* for an artists' supply store operated by E. N. Hunt, 190 Dundas Street, which showed the price of 6c. a tube for "English oil colours and 5c. a tube for English watercolours."⁴⁸

actively participating in the meetings. Now, however, they would be permitted full paying membership, with an emphasis on the paying.

On June 4, 1890, W. L. Judson moved that "the secretary communicate congratulations of the Western Art League to Paul Peel; Esq. on his great success on being awarded the Salon medal this year." On June 14, at a special meeting called to make arrangements for a reception for Paul Peel on his arrival home, it was decided to ask the City Council for \$500 towards expenses and for the free use of the City Hall and to seek the cooperation of other city organizations. Even the honorary members were to be asked to attend the next meeting to discuss plans for the reception.^A However, by June 25, as a result of a lack of positive response from the City, it was decided to hold the reception in the League's rooms. Finally, by July 12, plans for the Paul Peel reception were dropped altogether.

In that year of 1890, for the first time, representatives were appointed from the Western Art League to the Fine Art Committee of the Western Fair. Henceforth the Western Art League would act as the monitoring body for the fine art division of the Fair. These representatives were appointed to ensure that the exhibitions were classified properly, that the Fair Board appointed a competent person to hang the pictures, and that no picture dealer or local artists would be appointed judge in the fine art department.^B⁴⁹ Julian Seavey suggested that "all pictures shown for prizes must not have been previously exhibited," and that "a committee be formed for the purpose of weeding out bad pictures and those exhibited before."^C⁵⁰ The 1890 art show at the Western Fair might well be considered the first juried exhibition in London.

Although fairs had been held in London since the 1830's, it was not until 1868 that the Western Fair became incorporated. Then located just north of Victoria Park, it had in its midst a large pavillion called the "Crystal Palace" where the artists showed their work. Until 1940 it was the

^A Among the honorary members were Messrs. Glass, Lewis, Birks, Labatt, Dewar, Martin, Bland, Smallman, Tracy, Reid, Little, Gibbons, and Dean Innes.

^B Mr. Peter Murray was recommended by the Western Art League.

^C The jury system was begun at the Fair.

Western Fair that provided the community with its only annual art exhibition.

In the late 1880's the Western Fair moved to Queens Park in east London. In 1889 the Fair opened its doors at its new location. Art remained an integral part of the Fair. "Livestock, Agricultural, Industrial and Art Exhibition," was the official policy.⁵¹ However, it was not until 1898 that the Western Art League eventually succeeded in having an annex built exclusively for exhibiting art. This shed-like structure, attached to the main building and constructed at a cost of \$1,682, really did not prove to be very satisfactory. Nonetheless, art was well represented in the Western Fair Association. In 1898 the Western School of Art and Design, the Ontario Society of Artists, the Western Art League and the Women's Art Club (see p. 108) each had two representatives on the Western Fair Association, giving a total of eight people whose prime concern was art. This number dropped to six the following year, and by 1902 there remained only the two art representatives from the Western Art League.⁵² This rapid reduction in the number of organizations reflected a serious decline in the vitality of the artistic community.

Both the fine arts and the decorative arts had blossomed in London in the nineteenth century, and it appeared that the city might become an important art centre in the heart of Southwestern Ontario. Initially, the influence of the brothers Griffiths and J. R. Peel predominated and London became known then for the decorative arts. This is not unexpected when it is remembered that both the Griffiths received their training as china painters and J. R. Peel as a marble cutter. Fine artists such as Judson, Bell-Smith, Davidson, and Seavey all taught painting and drawing in the schools, but it was the china painting and wood carving from London that caught the judges' attention at both the Colonial and Indian Exhibition in 1886 and at the World's Fair Colombian Exhibition in Chicago in 1893. By the end of the nineteenth century the artists who had provided the fresh vitality and professional standards in London had either moved away, grown old or died. The artistic life at the turn of the century was left in the hands of the Women's Art Club and the remnants of the Western Art League. John R. Peel was very old and no longer influential, while S. K. Davidson, J. P. Hunt, and Carolyn Farncombe were, in fact, the only professional artists still remaining and working in the city. London became an artistic backwater, out of the mainstream, not

only geographically,^A but also philosophically. The city had appeared briefly on the national art stage, but for the next fifty years its artistic community chose to isolate itself from unsettling outside influences. London would not, for example, be involved in the exciting development of Canada's first national painting school, the Group of Seven. Quite the contrary, exhibitions by members of the new national group would be deliberately discouraged by the local painters who, in their comfortable insular world, wanted neither competition nor interference

^A This subject is explored in depth by Professor F. H. Armstrong in an article "The Rise of London: A Study of Urban Evolution in 19th Century South Western Ontario."⁵³

Photograph Collection One



Portrait of
John Fitz John Harris,
circa 1853,
by J. B. Wandesforde.



James Hamilton



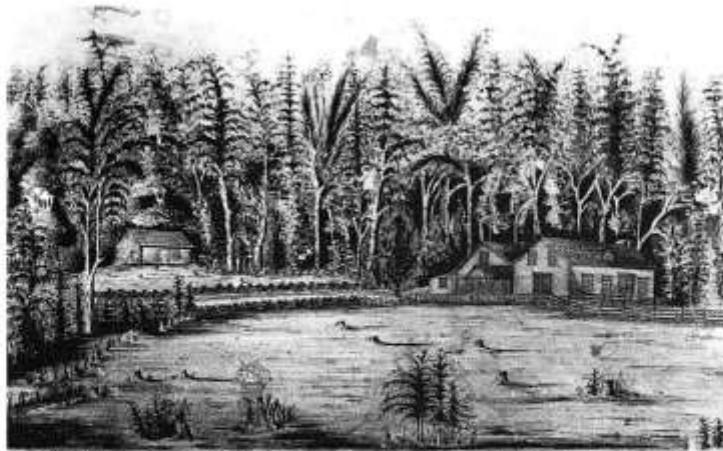
Self Portrait of Ezekiel Sexton
with his wife and daughter, circa 1852.



Richard Airey

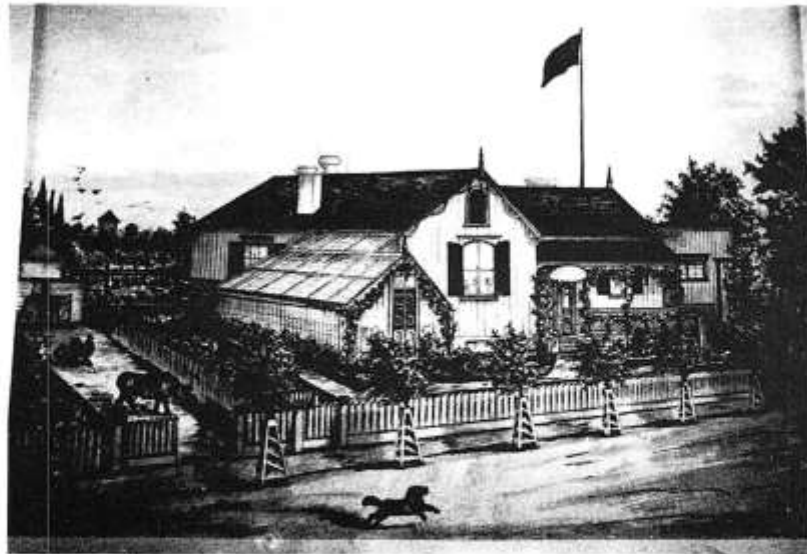


John Herbert Caddy



*The Old Bucke farm during the 1840's drawn by
King Justice St. Edward Bucke, from the very beautiful picture
The England 1838 - 1846, W. Bucke*

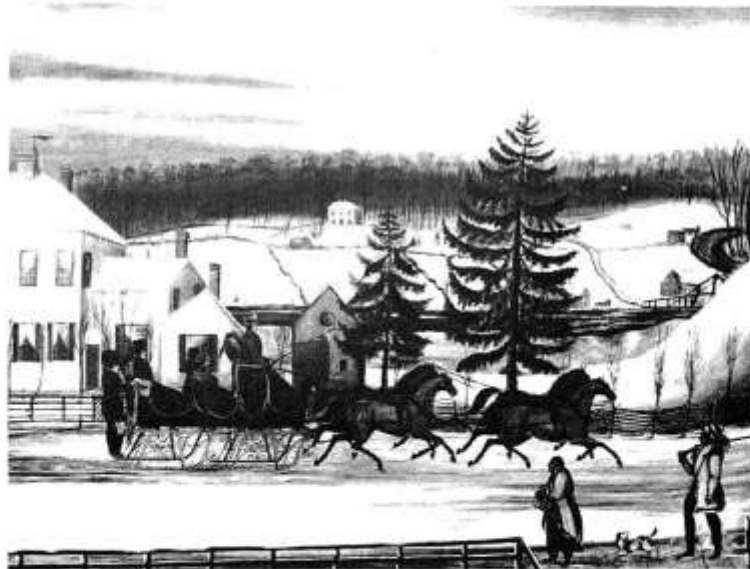
The Old Bucke Farm circa 1838, drawn by Dr. Edward Bucke,
father of Dr. Richard Maurice Bucke.



Grandfather's House in London 1848 by George Norbury.



Robert Flint and his wife Hannah in their cottage at Springbank Park, circa 1850, copied by S. K. Davidson from an original by Cyrenius Hall .



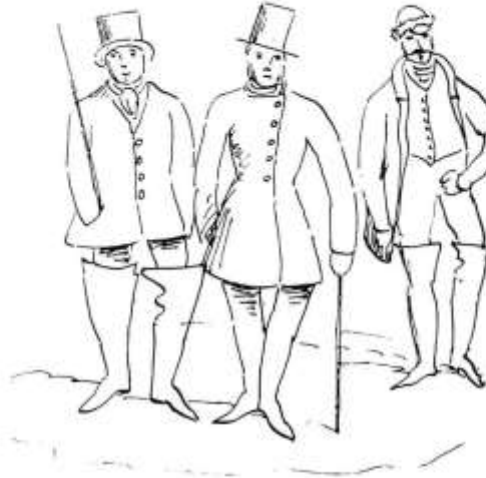
Capt. the Hon. Robert Dalzell driving his sleigh, accompanied by Sarah, Charlotte and Elizabeth Harris, circa 1846, painted by John Fitz John Harris.



Drunken Indians Among the Stumps of London, C.W. 1842
by Sir James Alexander.

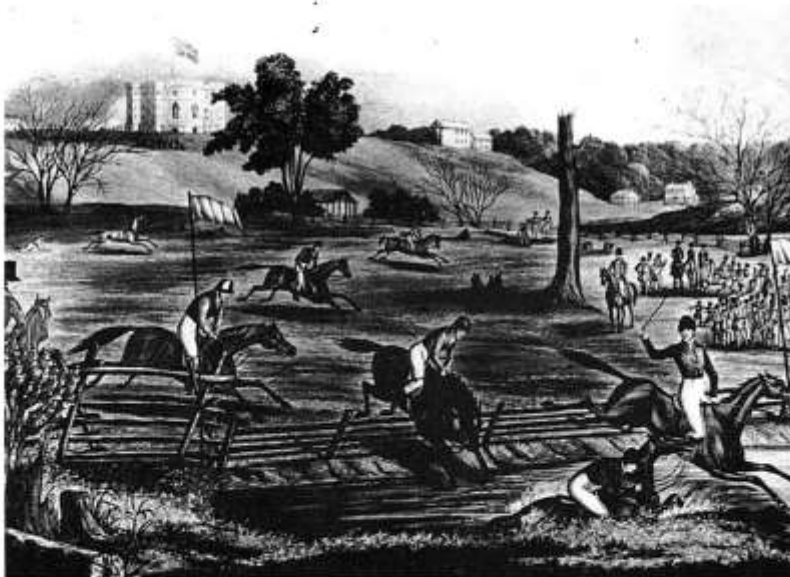


London, Canada West, 1842 by Peter Valentine Wood.



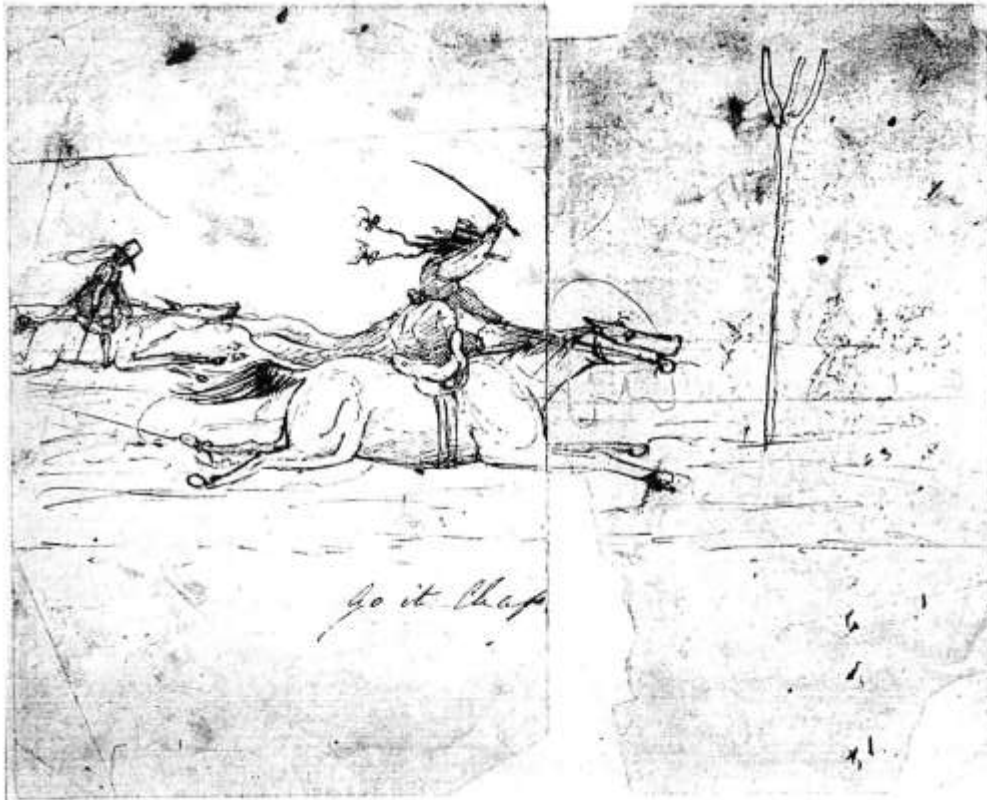
*Woodstock Aristocracy
at the Steeple Chase, London, C.W.*

*Woodstock Aristocracy at the Steeplechase London, 1843,
by Sir James Alexander.*



*Grand Military Steeple Chase at London, Canada West, 9th May, 1843
by Lady Eveline Marie Alexander.*

Photograph Collection One



Charlotte Harris winning the race with Lady Alexander, circa 1843, by Ensign Daniel Lysons.



Looking North along the Thames toward the Court House,
circa 1849, by James Hamilton.



Looking North along the Thames toward the Court House,
circa 1849, by Col. Richard Airey.



Looking North Along the Thames Towards the Court House,
circa 1842, by George Russell Dartnell.

Photograph Collection One



View of the Court House and the York Street foot bridge,
circa 1850, by John Herbert Caddy.



View of the Court House and the Mechanics Institute to the right,
from the west bank of the Thames, circa 1850, by James Hamilton.



View of London 1854 by Edwin Whitefield.



John H. Griffiths



Charles Chapman



James Griffiths



John R. Peel

Photograph Collection One



Anger signed "John R. Peel 1858"



Peonies, circa 1880, by James Griffiths.



The Thames in Flood, London West, July 1883
by Charles Chapman



The Forks of the Thames by Charles Chapman



Still Life, circa 1880, by John H. Griffiths.



The Mechanics Institute & Museum built in 1842.

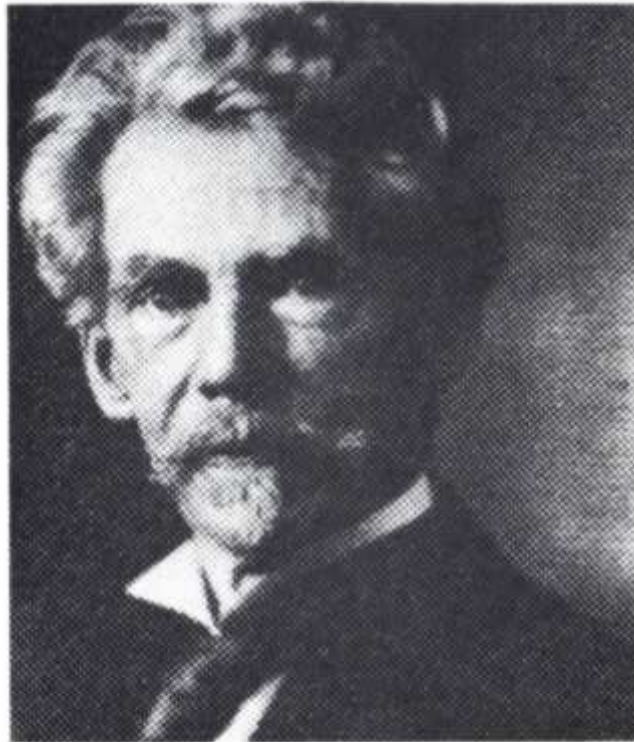


An example of china painting by James Griffiths.



Paul Peel

Paul Peel



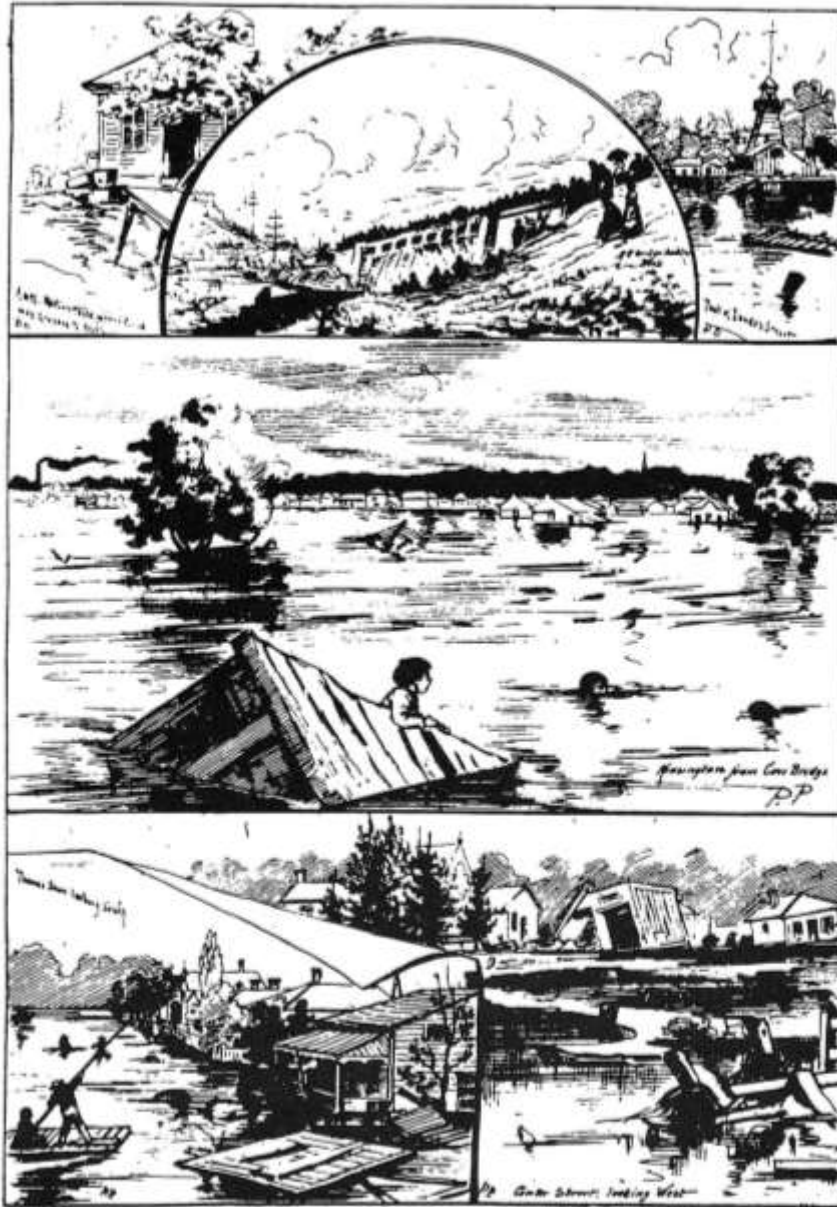
William Lees Judson



Indian Hunter, 1877 by W. L. Judson.



Covent Garden Market, London, 1883 by Paul Peel.



SCENES OF THE LONDON DISASTER.

Sketches of London West flood 1883 by Paul Peel.

Photograph Collection One



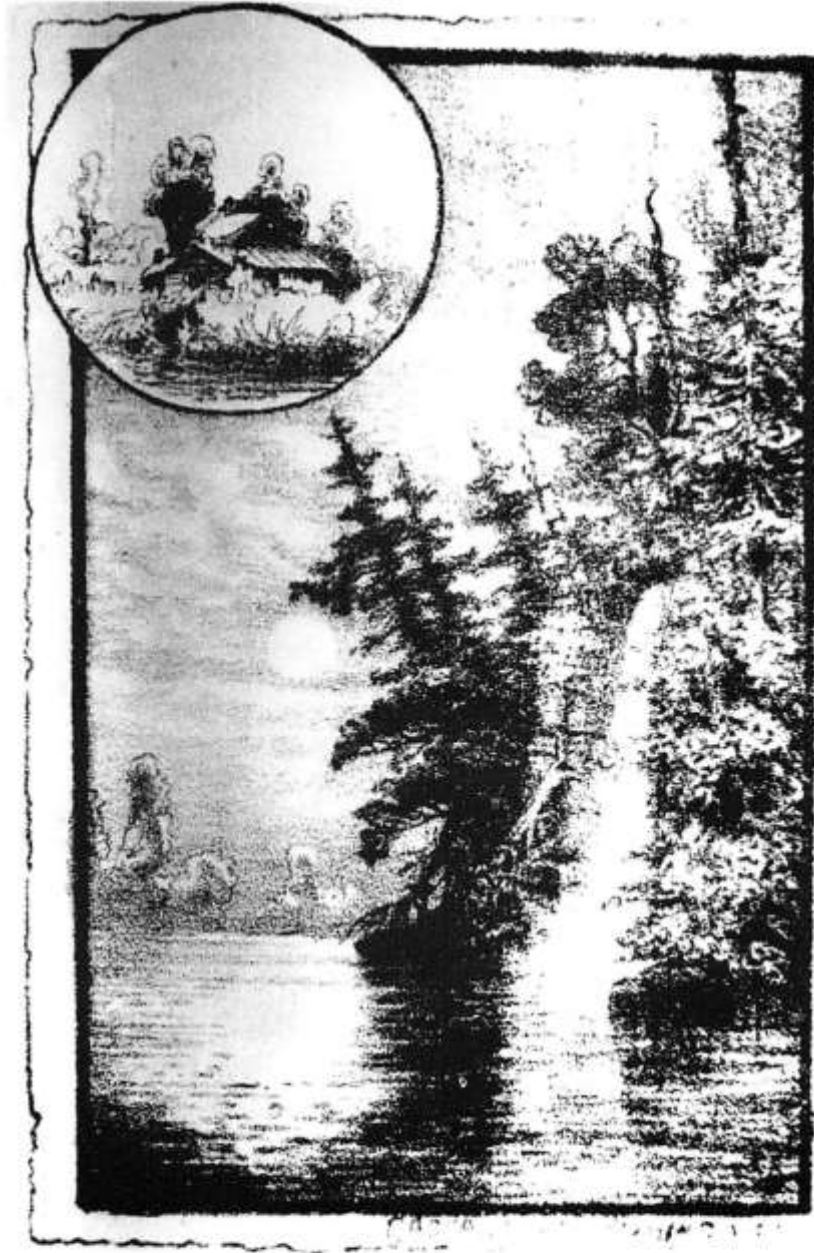
La Première Notion by Paul Peel,
exhibited at the Paris Salon 1883.



The Tired Model by Paul Peel
honourable mention at the Paris Salon 1889.

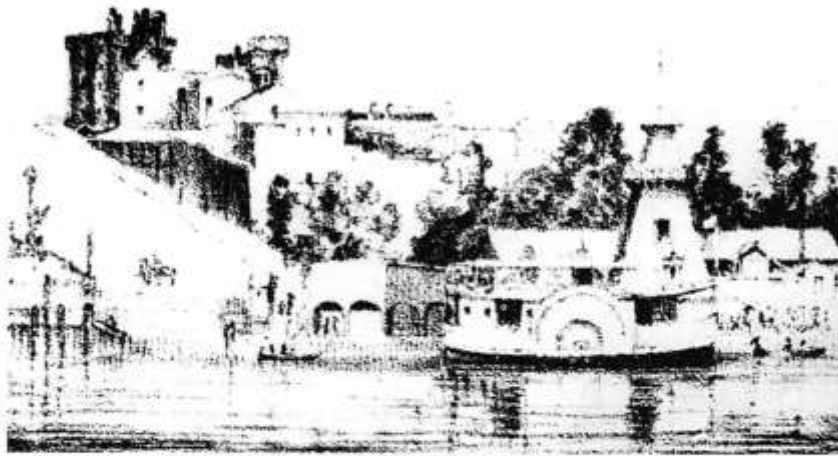


Perhaps Paul Peel used this photograph
when he painted *After the Bath*.



Sketch of the *Cascade at Wishing Well*, circa 1880, by W. L. Judson.

Photograph Collection One



Sketch of the dock at *The Foot of Dundas Street*
by W. L. Judson.



Education of a Bronco, circa 1900, by John Innes.



Portrait of an Old Man Reading,
circa 1925, by J. P. Hunt.



Frederic Marlett Bell-Smith.



Julian Ruggles Seavey.

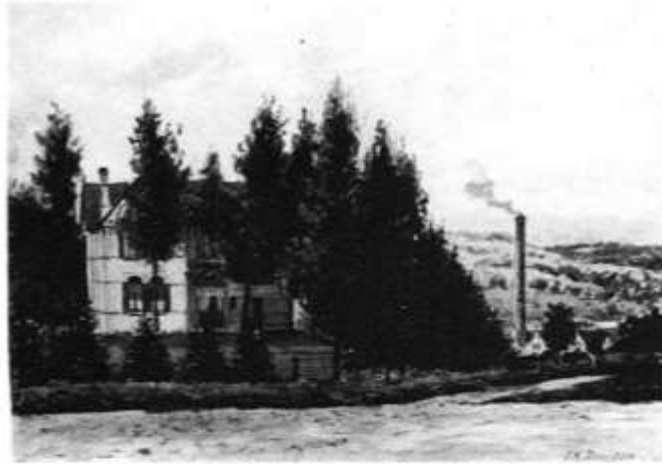


S. K. Davidson.

Photograph Collection One



The Thames at Springbank Park,
circa 1883, by R. A. Kirkham.



House Above Springbank Park,
circa 1904, by S. K. Davidson.



Scene from Springbank Park,
circa 1880, by Henry Nesbitt McEvoy.



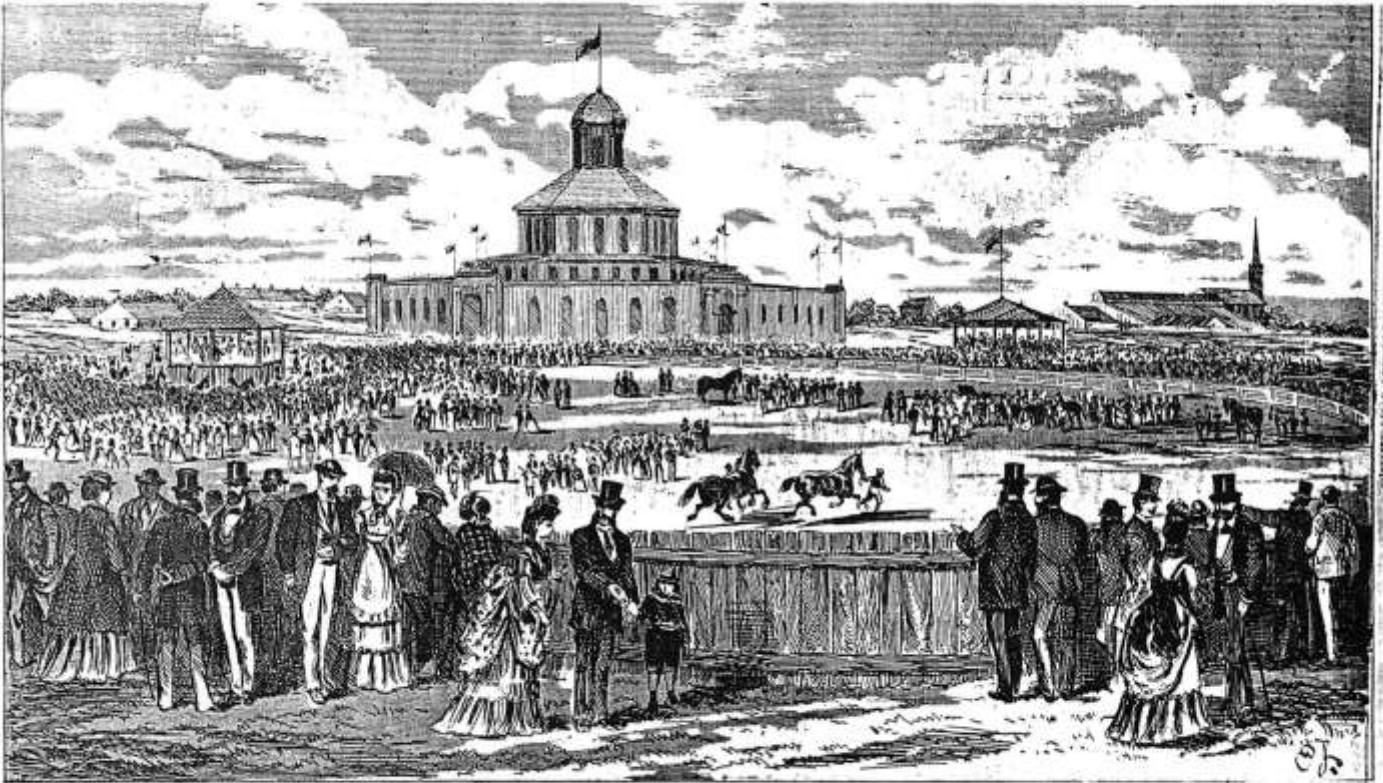
The Breaking Wave, circa 1895, by F. M. Bell-Smith.



Return from School, circa 1884, by F. M. Bell-Smith.



On the Croquet Lawn, Hellmuth College, circa 1872, by Borislav Kroupa.



LOS ANGELES, CALIF.—RECEPTION OF H. E. THE GOVERNOR GENERAL.—GENERAL VIEW OF THE FAIR GROUNDS AT THE TIME OF THE PRESENTATION OF THE ADDRESS.

Reception of H. E. The Governor General - General View of the Fair Grounds
at the time of the presentation of the address, circa 1873, from a sketch by F. M. Bell-Smith.



Mildred Peel (Lady Ross).

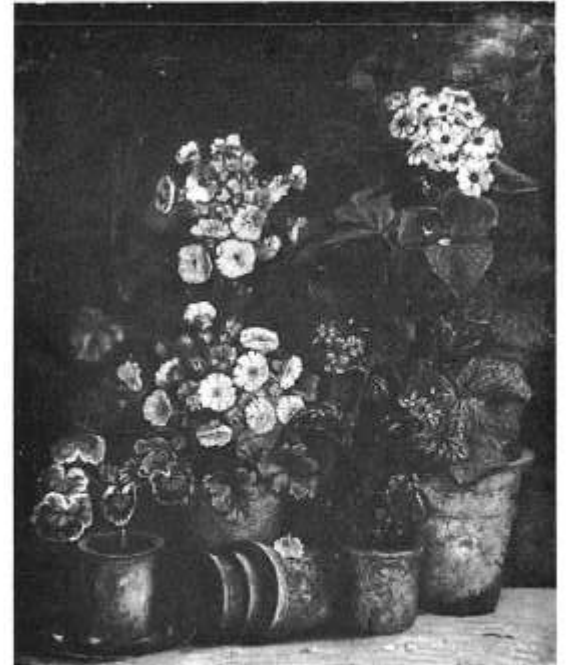


Emily Gunn (Mrs. Freed).



Caroline Farncombe.

Photograph Collection One



Above, *Roses*,
circa 1895,
by Emily Gunn.

Left,
Still Life with Onions,
circa 1900,
by Caroline Farncombe.

Right, *Primroses*,
circa 1885,
by Mary Ella Dignam.



Chapter 5

London Women and Art

Women played a prominent role in art in London from the 1890's to the 1930's. Mary Ella Dignam, Mildred Peel, Carolyn Farncombe, Emily Gunn, and Florence Carlyle, and later, Eva Bradshaw, Mary Healey, Effie Woolverton, Dorothy Betts, and finally, Mackie Cryderman all held important places in the artistic community.

Mildred Peel (1856-1922) was the oldest of this group. Like her brother the painter, Paul Peel, she received her earliest training from her father. For a time in the early 1880's, we know that she painted in Winnipeg. Then, following in the footsteps of her brother, she, too, studied at the Pennsylvania Academy of Fine Art.¹ Mildred Peel went to Paris in 1886, probably also to the studio of Benjamin Constant.^A On her return to Canada, she submitted and had accepted three recently completed oils^B for an exhibition with the Ontario Society of Artists in 1887 in Toronto. She opened a studio in Toronto where she specialized in painting and sculpting portraits of prominent politicians and citizens. Her work includes busts of Lord Dufferin, Sir John A. Macdonald and Lord Derby. All these were commissioned by George William Ross, Ontario's Minister of Education.^C Mildred was asked to sculpt a bust of Laura Secord and used a young London friend, Phoebe Lasky, as a model. Phoebe was, appropriately, a great-grand niece of Laura Secord and, according to accounts of the day, she bore a striking resemblance to her great-aunt. She sat for the sculpture in the old Peel store at 491 Richmond Street. In 1901 the bust was unveiled at Lundy's Lane, Ontario,^D as a fitting monument to this heroine of the war of 1812.

Mildred Peel also painted a portrait of Laura Secord. For many years there was a legend that under the Secord painting was hidden a second portrait. The story was that Mildred had painted a portrait of George Ross

^A Paul Peel began to study with Constant in 1886.

^B *A Courtyard in Port Aven, Le Dejeuner pour Marie, and An Old Chateau France.*

^C For the Normal School Museum in Toronto.

^D Located in the Drummond Hill Cemetery, Lundy's Lane.

who had become premier of the Province in 1899, but that the Province had returned the picture to the artist because the legislature refused to pay for it. In 1905, before retiring from the premiership, Ross persuaded the government to buy Mildred's portrait of Laura Secord. In 1907 he married Mildred Peel. Three years later he was knighted. The artist, now Lady Ross, died without children in St. Thomas, Ontario in 1922. But in 1936 an X-ray examination was made of the picture and there, concealed beneath the bonnet of Laura Secord, beamed the face of Sir George. The legend had been proven true and today, Sir George Ross hangs on the walls of Toronto's Queens Park, still hidden beneath the ruffles of Laura Secord.

Another London artist painting in Toronto by 1890 was Mary Ella Williams Dignam who played an important part in furthering the role of women in art. The daughter of Byron Williams of Port Burwell, she was born in 1860. In time she attended secondary school in London, studying painting "in association with Paul Peel,"² probably as a student of W. L. Judson. It would also appear that she attended the Western School of Art and Design. Mary Ella Williams must have married John Sifton Dignam before September 1880 because her name appeared for the first time as Mrs. J. S. Dignam in the amateur section at the Western Fair that year when she won a first prize for an original oil portrait.

In 1881, Mrs. Dignam won three more first prizes in the amateur section for copies in oil. She also won a second prize for painting on porcelain (see p. 24), demonstrating her training as a student of the Western School of Art and Design. By 1883, the *London Advertiser* mentioned that "Mary E. Dignam shows some excellent amateur work in oil."³ in 1884 she won thirteen prizes at the Western Fair. The following year she won ten prizes and took third place after Paul Peel and F. M. Bell Smith in the "historical subject in oil" category, open to both professionals and amateurs.

By the spring of 1885 she was showing her work at the annual exhibition of the Ontario Society of Artists, and the following year she had three oils accepted in the joint Royal Canadian Academy /Ontario Society of Artists exhibition in Toronto.^A London was also represented at that exhibition by Julian Seavey, Paul Peel, W. L. Judson, F. M. Bell-Smith, and James Griffiths. In 1886 Mrs. Dignam moved to Toronto and never again lived in London.

^A *Winter Bouquet* \$75; *Still Life* \$100; *Marigolds* \$30.⁵

She continued to exhibit regularly with the Ontario Society of Artists and the Royal Canadian Academy but she was never elected to membership in either group. Mary E. Dignam possessed remarkable talent and energy. In an article in 1929 she was described as "a little, sturdy lady," whose "hard work, exceptional talent and the unusual gift of an open mind ... have brought her fame."⁴ Mary Ella Dignam died in Toronto in September, 1938.

Two London artists, Emily Gunn and Caroline Farncombe, competed regularly with Mrs. Dignam. Emily Gunn was born in London and attended Hellmuth Ladies College where she excelled in art. Her name first appeared in the *London Advertiser* in 1880 when she was "highly commended" for excellent copies in pencil and crayon, as well as for a pen and ink sketch which she had exhibited at the Western Fair.⁶ The following year she won first prizes^A at the Western Fair as well as a prize at the Provincial Fair. Between 1882 and 1888 Emily Gunn won several first and second prizes for original work in oil and watercolour, as well as for copies. "E. M. Gunn would deserve more credit for his oil portrait if he had chosen a less handsome lady for his subject," reported the press,⁷ obviously mistaking the sex of the artist, and perhaps misreading the beauty of the model. In 1885 Emily Gunn managed to win a first prize over Paul Peel in the "original oil still life" category open to both professionals and amateurs.⁸ Although Emily Gunn's birth date is not available, she graduated with the gold medal in art in 1889 from Hellmuth Ladies College. She was probably about twenty years old at that time. The following year she became Julian Seavey's assistant in the art department at Hellmuth Ladies College where she was in charge of the decorative arts, modelling, wood carving, and china painting, which she had studied at the Western School of Art and Design.

In the Hellmuth Ladies College calendar for the year 1891/1892 Emily Gunn is not mentioned,^B but her name still appeared in the minutes of the

^A For an original crayon picture and for a copy in the same category.

^B At the 1890 Fair, there appeared to be a problem with the judges when Emily Gunn received only one award, a second prize, for her china painting. The fact that the same works which she entered at the Western Fair had won ten prizes the week before at St. Thomas against the same competitors encouraged speculation as to possible bias on the part of

Western Art League. According to Russell Harper, Emily Gunn lived in Toronto in 1893, although she was listed as an exhibitor with the London Art School at Chicago that same year. She worked in her studio on Dundas Street until 1897, after which nothing more is known about her except that she married and her name became Freed (Fried).

A contemporary of Emily Gunn in London was Caroline Farncombe. Born in Newcastle, Ontario in 1859,^A she was later listed as a student at the Hellmuth Ladies College where she would have received her early art instruction from either W. L. Judson or Charles Chapman. Miss Farncombe first appeared among the prize winners at the Western Fair in 1879 when she won two prizes in the drawing and crayon sections. She was undoubtedly a student at the Western School of Art and Design and her name appeared among the prize winners again at the Western Fair in 1882 when she won a second prize in the "animals in oil" section. She studied with Florence Carlyle^B and according to her niece, Mrs. D. McEwen, Harriet Priddis, a wood carver and influential member of, the Women's Art Club, organized a fund to send Caroline Farncombe to study in Paris at the Academie Julien under J. P. Laurens, Simon and Prinnet.⁹ Another relative, Margaret Farncombe, recalled that "Aunt Car" had a work hanging in the famous Spring Salon when she was studying in Paris. It was an oil portrait of the nude upper torso and head of a young woman. On the ship returning to Canada, apprehensive about how this nude might be received by her family and friends in London, Caroline Farncombe got out her paints and clothed the lady in rows of tulle. That is how it may be seen today in the collection of the London Regional Art Gallery.

She established her studio and became secretary of the Women's Art Club. During the years from 1897 to 1908 she continued to exhibit extensively in Canada - at the Toronto Industrial Exhibition^C, at the Art Association of Montreal,^D and at the R. C. Academy, where she exhibited regularly. In 1908 she was elected to the Ontario Society of Artists. Later

the London judge. However, the directors decided not to investigate the matter.¹⁰

^A This date was verified by a member of the Farncombe family.

^B See below.

^C Later called the Canadian National Exhibition.

^D Later called the Montreal Museum of Fine Art.

she also exhibited at the new gallery at the Western Fair (see p. 125), and was an occasional member of the Western Art League. Albert Templar, who was a young artist in London during the first part of the twentieth century, recalls seeing Caroline Farncombe painting at an easel in Eva Bradshaw's studio and again many years later when they both attended Bradshaw's funeral. Caroline Farncombe continued to paint until her death in 1951 at the age of ninety-two.

Although considered to be a Woodstock artist, Florence Carlyle had an art studio in London at the turn of the century. Born in Galt, Ontario in 1864, she was the daughter of an Oxford County public school inspector who moved with his family to Woodstock in 1871. Her grandfather, John Carlyle, half-brother of the famous Thomas, had come to Canada in 1837 and settled on part of Joseph Brant's "Indian Lands."^A

Florence Carlyle probably received her first art training as a student at the Woodstock College,^B where Professor Farmer was the art teacher. However, the story is told that Florence Carlyle's mother, Ella (Youmans), realizing her daughter's talent, organized extra art classes in Woodstock and engaged an art teacher "from New York."¹¹ This was probably Londoner W. L. Judson who had lived and studied art in New York. Amos Jury^C from the London area also attended the Woodstock College during these years and was an art student under Professor Farmer. Jury later studied with W. L. Judson and might well have been the link between Florence Carlyle and the London art group. According to an article in the *London Advertiser*, written by Olaf Rechnitzer in 1925, Florence Carlyle was in London during the 1880's. He wrote

Miss Carlyle came to London as a young woman and fraternized with the slender colony of art students who at that time were being taught the rudiments of sketching by local mentors.¹²

Subsequently, because he believed in her talent, her brother gave her sufficient money to study abroad and in October 1890 she travelled to

^A Near Brantford.

^B A private Baptist school.

^C Father of the late Wilfred Jury, archaeologist at the University of Western Ontario.

Paris with Paul Peel. Florence Carlyle described her student life in Paris in her diary

The ... superintendent ... calls ... the few models chosen from the 50 or 60 who clamor at the studio every morning. Scratching of charcoal begins ... work until five. Then comes Friday and a visit from the master. A word of praise from his lips is well worth all the striving. Saturday is ... spent in trying to undo the week's faults ... ¹³

By the spring following Paul Peel's death, Florence Carlyle, then aged twenty-nine, had her first work accepted at the Paris Salon. The same year, her work also won a silver medal at the World's Fair in Chicago.

In 1896, upon returning to Canada, Florence Carlyle taught at Havergal College in Toronto and was elected to membership in the Ontario Society of Artists. At the same time, she commuted between her two studios which she had established in Woodstock and in London where she conducted art classes. In 1897 her work was further recognized when she was made an associate of the Royal Canadian Academy.^A

By 1899 Florence Carlyle had opened a studio in Greenwich Village, New York, where she lived intermittently for several years, returning from time to time to London and Woodstock. Requiring money to maintain all her studies, she entered a competition for the design of an art calendar in New York. The prize was \$1,000 and she won. Later, her financial worries were over when she accepted a contract for \$5,000 a year to paint twelve pictures annually for the same calendar company. At the turn of the century, she painted a number of portraits in London. "In style she was much more modern than her friend and patron Paul Peel," the critic from the Toronto *Saturday Night* declared, and went on to observe that "the freedom of her brushwork was something new and unfamiliar in that period."¹⁴ It was this new technique, which she had learned in Paris, that she taught to her protégé, Eva Bradshaw.

^A The Royal Canadian Academy constitution stated that "women shall be eligible for membership ... but shall not be required to attend business meetings nor will their names be placed upon the list of rotation for the Council."¹⁵

Florence Carlyle is remembered in London primarily as the teacher and friend of Eva Bradshaw who, early in the century, became the most influential and beloved artist in the city. Eva Bradshaw was the first young woman who not only captured the attention of the local artistic community but also became its leader. Eva Bradshaw was the adopted daughter of John and Marion Bradshaw, who farmed on Adelaide Street north, near Windermere Road. Although she had trained as a nurse, art became her career. She was "a handsome person - tall, fine-featured with good bone structure and soft, luxuriant hair."¹⁶ By 1900 she was studying with Florence Carlyle who gave lessons in the old Masonic Temple building.^A It was probably at this time that Eva Bradshaw first came to the attention of Londoners when, in 1901, she painted the proscenium arch of the stage at the Grand Theatre.¹⁷

While she was still studying with Florence Carlyle in 1902, Eva Bradshaw began to exhibit with the Royal Canadian Academy^B and continued exhibiting in 1903 and 1904. It is possible that she may have moved to Toronto for a few years, but by 1906 she had returned to London to join her artist friends Carolyn Farncombe and Dorothy Betts. Her name appeared among the Royal Canadian Academy exhibitors in 1906 and 1907, and by 1909 Eva listed herself for the first time in the London Directory under the heading of "artist."

During her years of study with Florence Carlyle, Eva Bradshaw learned the rudiments of her craft and developed skill in producing quick, yet effective flower studies or "pot boilers" as she called them. However, it was probably Robert Henri, with whom Eva Bradshaw studied briefly in New York, who most influenced her style in portraiture. According to Clare Bice, she used a full brush of "rich, juicy oil paint," applying the colour with "deft, vigorous ... brush strokes without hesitation, building up forms with the paint itself."²⁰ Apart from lessons with both Florence Carlyle and Robert Henri, Eva apparently, "always regretted her lack of art training."²¹ Nonetheless, she managed during these years to achieve greater prominence than any other artist in London. By 1911, the press reported that Miss Bradshaw showed "clever work in a study of a girl,"²²

^A On the west side of Richmond between King and Dundas Streets.

^B She entered two floral studies, *Violets* and *Roses*.¹⁹

at the picture loan exhibition presented by the Women's Art Club in the east room on the second floor of the London Public Library.

After fourteen years of faithful service, in 1915 Eva Bradshaw was made an honorary member of the Western Art League. She had held the office of treasurer for many years - a kind of irony since she apparently had great difficulty keeping her own financial affairs in order.

Eva Bradshaw was probably the first woman in London to attempt to support herself exclusively from her art. Always short of cash, she often gave Louis Graves, the son and proprietor of O. B. Graves art store, a picture to sell in exchange for art supplies. Legend has it that Florence Carlyle, who was very kind to Eva, often discreetly left behind a little money in the studio for her protégé but in such a manner that she would not be offended by her teacher's kindness.²³

A group of businessmen^A attempted to organize Eva Bradshaw's affairs so that she would be guaranteed a regular income in exchange for her work; she was delighted. "Now," a friend commented, "she need not bother about selling her pictures ... she (will) be able to spend all her time ... painting."²⁴ Unfortunately, when the orders started coming in she would often decide that she preferred to paint a larger picture than requested. Or, after accepting an order to paint a floral study, she would decide that she really did not feel like doing flowers at the moment. It became clear that, although good in theory, the scheme was, in practice, quite impossible. Eva Bradshaw was obviously compelled to paint according to her own desires and could simply not be organized into a producer of pictures on demand.

She helped support herself by giving private lessons in her studio and by teaching evening classes in art at the H. B. Beal Technical School. Her young students respected her artistic dedication and also her Bohemian approach to life. She was interested in her students and welcomed them to her studio. Always ready with encouragement and advice, she was looked upon by both young and old as the leader of the art community.

Everyone who wrote about Eva Bradshaw commented on her self-effacement. One reporter noted, "her modesty is overwhelming ... it makes her friends angry with her, but they immediately forgive her for

^A Led by J. Edgar Jeffery, K.C., president of the London Life Insurance Co.

so rare a virtue."²⁵ Unfortunately, modesty is rarely a boon to an artist. A strong ego and great self-confidence are invariably more useful. Clearly, Eva Bradshaw tried too hard to satisfy a customer when she accepted a portrait commission. Ultimately, her modesty and her lack of confidence became a problem. For example, when Lt. Col. W. M. Gartshore, Commanding Officer of the First Hussars, was past middle age, he requested that Miss Bradshaw paint him as he looked when he was twenty-five years old. She complied, and the result was both an unsuccessful painting and an unsatisfactory portrait. When left to her own desires, however, she was quite capable of rendering fine work.

Always searching for the "perfect light" by which to paint, Eva Bradshaw spent brief periods in several different studios in London. About 1920, she moved into the second floor of 491 Richmond Street, where the Peel family had once lived. Then in 1925, after many moves, she finally settled in a sunroom on the second floor at the rear of the Buckingham apartments at 514 Dundas Street where Mr. James A. Tancock, the owner, became her benefactor.^A

In the meantime, in 1923, she had gained national recognition for her painting, *Plums*, which was selected by the organizers of the Canadian art section to be exhibited the following year at the British Empire Exhibition at Wembley, England. She was the only London artist to be so recognized. This painting can be seen as the peak of her career. At the time, the press wrote "she is known throughout Western Ontario for her beautiful paintings of flowers. In figure work, however, has come her first real recognition as an artist of outstanding merit."²⁶ While it is true that in the last fifteen years of her life, when Clare Bice (see p. 157) knew her, she did not send her work any longer to exhibitions throughout the country, such was not the case during the first quarter of the century. She was nearly sixty years old when Bice became her student and her friend. Perhaps by then she was content with her undisputed position as the foremost artist in London. Everyone spoke glowingly about her, particularly the young artists. She was so kind and supportive of them that it was perhaps difficult for most of them to assess her work objectively.

^A When Mr. Tancock died in 1934, he bequeathed her the apartment for her lifetime.

Over the years, her flower painting style changed. When she began, her backgrounds were very dark, but "during the last ten years of her life her palette became lighter and she was attracted to spring and summer flowers tulips, daffodils, zinnias, delphiniums."²⁷ It is interesting that flower painting, begun in London by James Griffiths in 1855, still predominated in the art community eighty years later.

Eva Bradshaw was an accomplished natural artist. On the national scene, however, where she had to compete with newcomers Tom Thomson, A. Y. Jackson, and Lawren Harris, her flowers and faces seemed somewhat out of fashion by the early 1930's. Art collectors and connoisseurs throughout the country were beginning to be excited about the brilliant palette used by the new school of landscape painting. For thirty-seven years, Eva was an active member of the Western Art League, and she played an important role in its survival as well as in its reorganization. When she died in August 1938, she left her meagre estate to the League to provide prizes and scholarships for young art students.^A

In September, immediately following Eva Bradshaw's death, the Western Fair held a small memorial exhibition, but it was not until 1941 that Clare Bice was able to pay homage to his teacher and friend by mounting an exhibition of her work in the new city Art Gallery (see p. 158). In a newspaper article which he wrote at that time, he described Eva Bradshaw as

a gentle and generous-hearted person who gave encouragement and help to many students of art over a period of more than 20 years. In her evening classes at the Technical School and in her studio she tried hard to help others to see the beauty of line and the ... richness of color (but) she was, above all else, an admirable and lovable person.²⁸

He went on to describe her work

the 70 pictures which are hanging in the art gallery ... show Eva Bradshaw's full ability as a painter of flowers and children and formal portraits ... *Plums* ... is a delightful representation of domestic happiness in the tradition of

^A She designated Clare Bice as the administrator of these funds.

Chardin. However, it is in the flower paintings that her most characteristic work appears - the bold brushwork and gorgeous color which make each canvas a delight.²⁹

Mr. Bice wrote in superlatives such as these for several paragraphs, Concluding

these and many other beautiful canvasses, the evidence of a productive and richly creative life, hang in the art gallery and in the homes of Londoners as a memorial to a fine and sensitive painter, and to a gracious and delightful woman."³⁰

Another artist who seemed to touch the hearts of the art community was Mary Healey. Born on January 5, 1885 at Bradford, Yorks, she studied at the Slade School in London, England and arrived in London with her brother, about 1919. She became very popular in art circles and often painted with Eva Bradshaw and her coterie of friends. Albert Templar remembered making a sketch of Mary Healey as she worked in her studio on Carling Street. This was shortly before her tragic death in January 1923. Mary Healey suffered from diabetes and, as a result of her illness, her eyesight had failed. Ironically, she was a close friend and sketching companion of Dr. Fredric Banting^A who lived in London at this time. In 1924, her brother, Gilbert, donated "a hauntingly beautiful"³¹ *Portrait of a Young Girl*, painted by Miss Healey, to the City of London.

During these years, there were, of course, several other women who were professional artists in London. Dorothy Emery had followed S. K. Davidson as the teacher in charge of the art training at the Normal School in 1922, a position she held for thirty-three years. Another was Euphemia Woolverton, who was born in London in 1882.^B As a young girl, she began her art studies at the Western School of Art and Design, where she became interested in sculpture under the direction of John R. Peel. After his death in 1904, she travelled eighteen miles to the neighbouring community of St. Thomas where she studied painting under St. Thomas Smith. By 1905 she was listed as a professional artist in the London City Directory. Later, after the First World War, she completed her education by spending several years at the Pennsylvania Academy of Fine Art.

^A The discoverer of Insulin - which controls diabetes.

^B Daughter of Dr. Solon Woolverton, L.D.S., see p. 122.

Miss Woolverton was an accomplished sculptor. In 1927, she won first prize at the Canadian National Exhibition for a small model of a child. That year she returned to London and held an exhibition of her work. On this occasion, she also exhibited works of art by pupils who had studied with her.

Admittedly, S. K. Davidson, Richard Bland, W. H. Abbott, and a few other men helped to keep the Western Art League alive; it was the women, however, whose names appeared regularly for more than forty years in the minute book and in Western Art League press reports who provided the constant support that was essential for its survival. Amy Buckle, Emily Gunn, Elizabeth Gibson, Mary Gray, and Gertrude Minhinnick were just some of the names recorded as either artists or art students in the 1889 minutes of the Western Art League.

While they were struggling during the early 1890's to keep the League going, a new group called the Women's Art Club was organized for women, not necessarily artists themselves, who were interested in supporting and advancing art in the community. Between 1892 and the First World War the centre of artistic vitality in London resided in the Women's Art Club, the membership of which read like a "social register"^A of London.³² The Club sponsored art appreciation lectures, classes and exhibitions, as well as providing rooms where its members gathered to paint, sculpt, exhibit and generally discuss artistic problems. The members first met in their club rooms at 436½ Richmond Street, and later in rented rooms on the second floor of the new library at Queens Avenue and Wellington Street.^B By 1895 the club had become affiliated with the Women's Art Association of Canada. There were eighty members including about thirty women actively involved in painting or drawing.^C While Mrs. C. W. Leonard was the first president, a certain Mademoiselle van den Broeck, a professional artist from Europe, was the moving spirit

^A Mrs. C. W. Leonard, Mrs. John Hunt, Mrs. Talbot Macbeth, Mrs. A. Scream, Mrs. Arthur Smith, Miss Morphy, Mrs. H. Williams, Mrs. R. A. Lipsey, Mrs. T. Mortimore, Miss Jeffrey, Miss Minhinnick, Mrs. Smallman, Mrs. Wm. Hyman, Mrs. E. A. Cleghorn and Miss Grace Blackburn.

^B Opened in 1895.

^C There is a reference in 1895 to a London Sketch Club which may have been part of the Women's Art Club.

behind the organization.^A Mile. van den Broeck taught art to the young ladies of London, and on one occasion shepherded them on an art tour of Europe. The high point for the club in the 1890's was its exhibition of painting, from outside London, which it held in the new public library. As the Women's Art Club flourished, the Western Art League declined. By 1895, the League was meeting only sporadically, although it still held its annual meeting each year. The First World War, however, brought an end to the Women's Art Club, but the Western Art League managed to survive, primarily because it had to meet each year to appoint its representative to the Western Fair Board.

The influence of women artists of course extended well beyond the First World War. Another young Londoner who, like Eva Bradshaw, showed exceptional talent, was Dorothy Betts. Born in 1890 to Mr. and Mrs. E. B. Betts of London, Dorothy Betts took her first art lessons from Carolyn Farncombe who was a family friend. She then studied painting with Florence Carlyle in her London studio and later she pursued lessons in New York with the same Robert Henri who had previously taught Miss Carlyle. It is likely that Eva Bradshaw accompanied Dorothy Betts to New York as a chaperone, and perhaps at this time Miss Bradshaw participated in Henri's classes. Dorothy Betts and Eva Bradshaw, while coming from very different backgrounds, with an age difference of almost twenty years, shared a common passion for painting, enjoying sketching together and attending exhibitions. By 1911, however, the time had come for Miss Betts to go to Paris where she was to study with "Madame Lefarge, one of the world's best artists."³³ When in France she also took

^A She had a studio at 293 Princess Avenue and was a popular art teacher in London where she taught several club members. Having exhibited with the Royal Academy in England, as well as the annual Spring Paris Salon, she possessed the kind of artistic credentials to impress the ladies of London. She painted both in watercolour and oils, and the press in 1895 took special note of her portrait of a Sheikh who led the French Forces in African manoeuvres. Mile. van den Broeck finally returned to her home in Brussels late in the 1890's but she continued her interest in the Club and sent paintings to London for the Club exhibition. In 1903 she was engaged to chaperone and guide a group of young ladies from London on a tour of Europe. Mile. van den Broeck left London permanently in the late 1890's.

"daily lessons in miniature work."³⁴ By the spring of 1913, Dorothy Betts had become so accomplished that her work was accepted for exhibition in the annual spring Paris Salon. Before the outbreak of war in the summer of 1914, she returned to London where, ten years later, she married Colonel E. A. Seeley-Smith.

In 1925, Dorothy Seeley-Smith, as she was now known, exhibited at the Western Fair for the first time. In 1926, she was among the eight artists who contributed works to serve as a nucleus for a city art gallery. Later that year she exhibited twenty-one oil paintings at the London Public Library in a one-woman show held during the week of Centennial celebrations. The exhibition was primarily of landscapes, showing "the lovely pastoral country surrounding London."³⁵ The paintings were described as "clear and pure," and her drawings as "steady and reliable."³⁶ Dorothy Seeley-Smith continued to exhibit in London; in the Women's Canadian Club exhibition of 1932; at the Western Fair; and with the Western Art League, as well as the annual Western Ontario Exhibition. In 1947, however, she left the city with her husband and retired to Victoria where she continued to paint until her death in 1964.

Alie Mackenzie was another accomplished painter. Alice Sawtelle Mackenzie, born in Kansas in 1898, daughter of an artist mother, came to London early in the 1930's with her husband, Hugh Mackenzie, the general manager of John Labatt Ltd. She was a well trained artist who maintained a studio and exhibited paintings regularly with the Ontario Society of Artists and the Royal Canadian Academy, as well as in all the local art shows. Mrs. Mackenzie also contributed her talents to the London Little Theatre where she frequently designed and painted sets for the "Grand Theatre."^A In 1960, she and her husband moved to Toronto but for nearly thirty years Alie Mackenzie was regarded as an important artist in London.^B

An exceptional woman from the London area was Kathleen M. Hart. Born with neither legs nor arms, she became an accomplished painter, specializing in flower studies. When she exhibited at the Laing Galleries in 1947, G. Blair Laing observed that "her skill with the brush is truly

^A Theatre London.

^B Her son, Hugh Mackenzie and grand-daughter, Landon Mackenzie, are both important Canadian painters.

outstanding."³⁷ To this day, Kay Hart continues to paint in her studio near Springbank Park.

The last, but probably the most important of the women who gave so much to the artistic community in the first half of the twentieth century, was Vera McIntyre (Mackie) Cryderman. Vera McIntyre was born in 1896 in the town of Dutton in Southwestern Ontario. After graduating from the London Normal School, the Manitoba Art School,^A and the Ontario College of Art, as well as taking special crafts training in Detroit in 1926 Mackie Cryderman came as an art teacher to the Normal School in London. Within a year she was assigned the task of creating a new vocational art department at the H. B. Beal Technical School in 1927. Eva Bradshaw was teaching night school classes at Beal at that time and her influence may be seen in Mackie's flower paintings. A dynamic woman who played a vital role in art education in London for thirty-five years, Mackie was a fine craftsman, best known for her woodcarving and jewellery making.^B She also specialized in lino prints and watercolours, occasionally working in oil. Fellow artist, Herb Ariss (see p. 164) remembered that "she thought like an artist ... she cared more about the painting itself than the images within the composition." He recalled Mackie with affection. "She left me alone," said Ariss, "to teach the way I wanted."³⁸ The principal of H. B. Beal Technical School, Dr. W. A. McWilliams, wrote, "for more than three decades a considerable number of professional artists, craftsmen and people to whom art is an interesting and productive hobby have owed much of their pleasure and success to the inspiration and enthusiasm of Mackie Cryderman."³⁹

Mackie Cryderman retired from Beal in 1964.^C She served for twenty-four years on the now dissolved Art Museum Board of Trustees, but it is notable that she was not invited to join the new Art Advisory Committee (see p. 230). However, Fanshawe College valued her experience and she became a member of its Board of Governors where she served with distinction until her death in 1969. Mackie Cryderman was the last of a line of outstanding women who guided the art community through half a century.

^A Where she studied under Franz Johnson.

^B Tiffany's of New York sought her out to design jewellery for them.

^C She had listed her date of birth often as 1900

After the schism between the young and older artists in London in the 1880's, it was the women who dominated the art community, kept the Western Art League functioning and organized the Women's Art Club. It was the spirit and example of women like Eva Bradshaw who then inspired the young artists in London. A woman provided the University with the McIntosh Gallery and, ironically, it was also the bequest of a woman that provided London with its first municipal gallery. It should be remembered also that it was a woman who, in 1945, gave the new gallery its first important art collection.^A Although London had become known for its wealth, it certainly was not known for its philanthropy. Three more decades would pass before wealthy businessmen in the 1960's would follow the example set by these extraordinary women and become deeply involved in the art community.

^A Yvonne McKague Housser, a Toronto artist and teacher who gave the art collection of her late husband, F. B. Housser, to the London Gallery. Elsie Perrin Williams provided the municipal gallery, Wilhelmina McIntosh, The McIntosh Gallery.

Chapter 6

The Turn of the Century

Although women dominated the art scene in London during the first forty years of the 20th century, there were several men who must not be overlooked. Among these were David Wilkie, Edward Glen, and Albert Templar.

David Wilkie arrived in London sometime in the 1890's, a bachelor from England and a stone cutter by trade. After assisting in J. R. Peel's marble works for several years, Wilkie eventually bought the business. At this time Wilkie began teaching regular evening classes at the first technical and vocational school.^A He had been trained in the classical British tradition, and according to Herb Ariss, Wilkie apparently was highly respected by his students. His "methods were thoroughly academic," and he gave his students an "extensive grounding in draughtsmanship developed through the drawing of antique casts,"¹ rather than teaching them "life drawing." Both men and women studied together at these night classes, making it impossible, in those days, to use a nude model. Wilkie also taught clay modelling and landscape painting in oils.^B He joined the Western Art League in January 1899 and assisted Eva Bradshaw as treasurer until 1915 when he was elected president. He died in the early 1920's, remembered as a kind, yet demanding teacher who touched the lives of all his students, including Edward Glen and Albert Templar.

Edward Glen (1877-1964) was born into a home where art played an important role. As a child, Glen probably received his first art instruction from his father, Peter Glen, a sign painter and early member of the Western Art League. Later, Glen probably would have studied drawing with J. R. Peel and then with David Wilkie, but by 1907, in the tradition of Paul Peel, he had enrolled at the Pennsylvania Academy of Fine Art in

^A Then located at the southwest corner of King and Colborne Streets.

^B Two examples of David Wilkie's paintings, *The Home of the Pioneer* and *Morning on Loch Katrine*, were lent by Mrs. W. B. Gillespie to the Women's Canadian Club Exhibition in 1932.

Philadelphia, where he studied under William Merritt Chase.^A From there, Glen's exceptional talent earned him a scholarship in 1909 to the Academie Julian in Paris where he studied under Jean Paul Laurens in 1910 and 1911. This was the largest and most famous art school in Paris at the time, although there was no prescribed course of study and no official graduation. Each student judged his own progress from the remarks made during criticism periods. When he felt he had attained a certain level of proficiency, the student would submit his work to the official Spring Salon where acceptance would be tantamount to graduation. There is, unfortunately, no evidence that Glen ever had a painting accepted at the Salon.

In 1912 he returned to London and in the following year exhibited in the new gallery at the Western Fair a painting entitled *Pont Neuf* which was bought by the Fair Art Committee. In 1916, as a result of his painting *The Battle of St. Julian*,^B Glen won a Royal Canadian Academy scholarship for \$1,000 to study abroad but the First World War made it impossible for him then to travel to Europe. It was not until 1920 that he was finally able to use the money, at which time he returned to Paris for further study. By 1926, Glen had come back to London and, like other artists in the community, donated a painting^C to the city as part of the I.O.D.E. project to establish a basic art collection for London.

From 1928 to 1930 Glen travelled and painted in France, Italy, and North Africa. By this time, although he was well into middle age, his work was still not fulfilling the promise of the artist's early years. He had received a great deal of attention and praise before he was thirty, so it may have been the classic case of "too much too soon." According to a contemporary artist who knew Edward Glen in the early days, he had become over confident and satisfied with his work; at any rate, it did not appear to advance much beyond the stage it had reached by the 1920's. It was not until 1953 that the London Art Gallery organized a two-man show of paintings by Edward Glen and Albert Templar. Two years later, in 1955, Edward Glen died.

^A W. M. Chase (1849-1916), American painter and teacher in New York City.

^B Submitted to the Academy exhibition in Montreal that year.

^C *A Market Scene in Normandy*.

Albert Templar, however, continues to live and paint in London. Templar was born in London in 1897. By the time he was a Grade 3 student at Victoria Public School, he had caught the eye of Miss Mulveney, art teacher in the London primary schools. Templar recalled that later, as a teenager, "I was picking up Mother's paints^A and painting a bit so I took a couple of lessons from Ed Glen."²

After leaving Central Collegiate, Templar was apprenticed to the lithography firm of Lawson and Jones. He was not happy there, however, and after two years, broke his apprenticeship contract and finished his training with Knowles and Company. It was about this time that Templar began to attend David Wilkie's classes two nights a week, where he learned the importance of detailed, precise drawing.

After serving briefly with the 63rd London Battery during the final months of the First World War, Templar decided to join his friend Bill Hislop at the National Academy of Design in New York, a traditional art school founded in 1825.^B David Wilkie had aided Bill Hislop^C in making arrangements to go to this famous Academy, as well as assisting him financially. Albert Templar was able to accompany his friend, thanks in large part to the generosity of a London art collector, Dr. Norman Henderson. Templar demonstrated the excellent grounding he had acquired under David Wilkie by receiving an "honourable mention in the life class." He was enrolled in "a program based squarely on the classical attributes of drawing and composition."³ His three and a half years at the Academy were interrupted in 1921, however, when he returned to London for a year to work again in the lithography business and to earn enough money to finance some more of his New York studies. In 1922, he finally came back to London, ready to "seek out my own salvation."⁴

Templar began to draw and paint his friends and relatives in the academic style he had been taught, with one distinct variation: his use of colour was distinctly untraditional. In the first months after his return he

^A His mother enjoyed china painting.

^B Where approximately five hundred art students were enrolled in 1919.

^C Bill Hislop was born in Toronto, lived in London briefly and attended art classes at the H. B. Beal Technical School. He did not return to London but remained in the United States where he became a successful commercial artist.

often joined Mary Healey and Eva Bradshaw in a studio above the old Peel house at 491 Richmond Street. He recalled helping Miss Bradshaw with her draughtsmanship, but it was she who introduced him to the real glory of colour. He was there watching as she completed her famous composition *Plums* for the Wembley Exhibition in England in 1924.

Templar never used a camera to help fix a certain moment in time; he always relied on his drawing skill. His facility at drawing permitted him to fill his small sketch books with rapidly rendered picture-memos for use in future paintings. While it was his drawing which remained through the years "the foundation of Templar's work,"⁵ it was oil paint which became his favourite medium. His first noteworthy work in this medium was a portrait of his beautiful and beloved mother, which he completed in 1925 and exhibited that September at the Western Fair. Apparently, it was considered to be one of the best pictures in the exhibition.⁶ The following year, like six other artists, he donated one of his paintings^A toward a permanent collection for the city. This particular canvas showed a group of rooftops bathed in sunshine, a view he saw from his studio behind the armouries at Dundas and Waterloo Streets. Templar continued to exhibit regularly at the Western Fair and with the Western Art League. In 1942, he was invited to show his portrait of his mother from 1925 at the Royal Canadian Academy exhibition. The following year, 1943, he showed at the Art Gallery of Toronto and in 1944 at the Ontario Society of Artists Annual Exhibition.

He joined the Western Art League in 1923, was its president in 1934, and remained a member until its demise. He continues to support himself through his art by teaching, restoring, cleaning, copying, and undertaking commissions, as well as selling his work. In 1971, he was given a one-man exhibition in the Fred Landon Branch of the London Public Library. Today, Albert Templar still paints in his studio and is looking forward to a retrospective exhibition scheduled for 1985 in the London Regional Art Gallery.^B

^A *Winter Study of Old Houses*.

^B When the writer was interim director of the London Regional Art Gallery in 1981, a retrospective exhibition of the work of Albert Templar was scheduled for 1983. Although this exhibition was postponed, it is now tentatively scheduled for 1985.

Neither Edward Glen nor Albert Templar were elected to membership in either the Ontario Society of Artists or in the Royal Canadian Academy. Both were active members of the Western Art League and seemed content with their own coterie of supporters in London, remaining untouched and unconcerned by the multitude of new art movements exciting the world beyond Southwestern Ontario.

In addition to these well-known artists, one should not overlook John Munnoch and George F. Hargitt. Munnoch was born in Wallacestone, Scotland in 1855 and arrived in London about 1894.⁷ Immediately, he began to win prizes at the Western Fair for his landscapes and portraits. Munnoch was a member of the Western Art League for many years, as was George F. Hargitt who arrived in London late in his career. Hargitt was obviously well trained in watercolour technique, painting several delightful landscapes before his death in 1923. Fatherly Hargitt was probably George F. Hargitt's son. He, too, was a painter and a member of the Western Art League.

In 1926, he was one of the eight artists who donated a work to the city, although he had already taken up residence in California.

Thomas L. Hunt. was another artist's son who made his mark in art in the United States. Born in London on February 1, 1882, Hunt received his early art training from his father, J. P. Hunt, and later studied at the Pennsylvania Academy of Fine Art under Hugh H. Breckenridge. As a young man, Hunt went to Cleveland, Ohio, where he became involved in the real estate business, retiring at a young age to California, about 1925. Here he built a studio for himself in his home at Laguna Beach where he not only became a well-known artist, but was one of the founders of the Laguna Beach Art Museum. He died in California on April 17, 1937.

Still another London artist who left for the United States was John H. Gurd.^A It is reasonable to conclude that Gurd received his early training

^A There was yet another London artist who went to the United States. Although born in London, there is no record of Edward Middleton Manigault (1887 -1922) ever exhibiting work in this city. According to *Fielding's Dictionary of American Painters, Sculptors and Engravers*, he exhibited in the famous 1913 Armoury show in New York City and according to Benezit, some of his paintings are in the collection of the Metropolitan Museum of Art. He was a student of the well-known

from S. K. Davidson, but later he "earned a name for himself at the National School of Fine Art in Paris,"⁸ when he placed second among four hundred students in the examination for admittance and thus qualified for completely free tuition. In an exhibition of works by American students in Paris, it was John Gurd who won first prize in the watercolour section. According to the *London Free Press*, he also attended the Boston School of Technology and spent several years after that in Chicago. There is no indication, however, that John Gurd ever returned to London as a professional painter or exhibitor.

Along with T. W. Elliot, the foreman of the wood engraving department and W. H. Margetts, foreman of the artists' department at the *London Free Press*,⁹ another member of the Western Art League was Richard Robert Bland, a skilled wood carver and teacher of this craft who lived in London all his life until his death in March, 1932. In 1885, he had tried in vain to interest the city council in establishing a civic art gallery, but in his Will, according to the report in the *London Free Press*, he left \$1,000 to the city for acquiring works of art for a civic art gallery. He also left his

interest in the painting, *The Wreck* by Paul Peel^A ... to the City of London for an art gallery to be established here and in the meantime to be hung in the municipal offices or ... some other safe place. It is my wish that the interest, if any, of any other person in the painting be also acquired by the City of London.^{B10}

Richard Bland also left \$500 to Eva Bradshaw as well as many other bequests to several charities and worthy causes.

Richard Bland and W. H. Abbott were appointed as Western Art League representatives to the Western Fair Association in 1889, positions both gentlemen held for many years. W. H. Abbott was one of a lively group of

American painter Kenneth Hayes Miller (1876-1952). Manigault died in San Francisco in 1920 at the age of thirty-five.

^A According to Albert Templar, Miss Mulveney had originally had a financial interest in the painting in the same way that James Colerick originally had partial ownership with Henry Pocock in the Paul Peel *After the Bath*.

^B This interest was purchased by the City with the \$1,000 left by Bland.

collectors^A who enjoyed not only buying paintings, but also selling them. During these years, art salesmen from abroad would call regularly on wealthy citizens. Representatives from the Cooling Gallery in England, for example, would come to London annually and sell large, dark, turgid, oils in ornately carved, gold frames to eager unsophisticated businessmen who took themselves very seriously as "art collectors." In 1923, Grace Blackburn wrote a series of articles in the *London Free Press* under the headline "Private Art Collections in this City rank with the best to be found on the whole continent."¹¹ The reporter wrote that "thousands of valuable paintings in London are valued at over three quarters of a million," and pointed out that "one of the finest individual collections is that of C. R. Somerville,"^{B 12} which boasted the only known Landseer in the city. "A city's culture ... is usually judged ... by the size and ornateness of its municipal art gallery," noted the reporter, and she went on to observe that "London certainly has no art gallery. This is deplorable . . . and will eventually be overcome ... the stuff which makes an art gallery is already here."¹³

In a later article the reporter wrote that "Mr. Donald Cameron ... the ex Sheriff ... has been a lover of fine art for many years and his home is filled with his collections."¹⁴ But it was R. D. McDonald of 471 Waterloo Street who had "the most remarkable group of paintings in London."^{C15} Noting that many of the works "date back to the sixteenth century," the article continued to extoll the collection in the most glowing terms, observing that "some of them are in themselves practically priceless,"¹⁶ providing "they were genuine." The headline of the same article read "'Junk' pictures bought by Londoner appraised as invaluable works."¹⁷ Apparently, Mr. McDonald had purchased this collection at the auction of the estate of the late George Matheson of Sarnia. "Quite a few of the pictures, covered with the accumulated dust of centuries, were put to one side as 'junk'".¹⁸ Mr. McDonald bought this for a few hundred dollars.

^A R. R. Bland, the Colerick brothers, Henry Pocock, Thomson Smith, the Brown brothers, and Louis Graves.

^B Consisting of approximately one hundred and twenty works - most purchased directly from the artists Paul Peel, J. P. Hunt, C. Napier Henry, N. H. J. Baird, Jacobi, and Grison.

^C Works by Turner, Claude, Jordaens, Wouwerman, and Teniers were listed along with Byron Webb and J. Colin Forbes.

"Skilled hands were put to work and the paintings came into renewed life as masterpieces."¹⁹ The reporter commented that

it is not the romantic story of a great art find as expressed in cold monetary value that makes the collection of supreme interest. It is the fact that in this city are some of the world's great paintings that would be the boast of great European galleries.²⁰

Apparently, Mr. Matheson, a collector of customs at Sarnia had also been a collector of paintings. He "knew great art when he saw it," claimed the writer. Every two years he travelled to Europe and "always returned with some new treasure."²¹

The collections of Mrs. J. S. Cumming,^{A22} Miss Helen Gibbons,^{B23} the Brown brothers,²⁴ the late John Marr,²⁵ and W. O. Langridge,^{C 26} were also mentioned.

The collection of Ray Lawson, featuring work by Henry Henschall,^D as well as the Canadian painter Frederick Arthur Verner,^E was discussed in another article.²⁷ In the collection of Mrs. Isabel Durand the Free Press made reference to a work, *Cows in Pasture*, by a London artist, John Ions.²⁸ According to the reporter, he was one of those whom nature endows at birth with the divine gift of painting. Studies were unknown to him for many years but yet he painted with facile vigour, showing the possession of illustrious talents."²⁹ The newspaper went on to observe that "Ions died before the flower of his genius bore fruit."³⁰

But, of course, it was the famous *After the Bath* by Paul Peel, owned at that time by Henry Pocock that truly excited the community. After the

^A Works by F. M. Bell-Smith and Gagen.

^B Works by Paul Peel and Vivian. This collection had been purchased by Sir George Gibbons, father of the present owner.

^C Work by Charles Chapman, and "a painting by Loemans called *Alpine Cascade*" were considered the "gems" of the collection. *Alpine Cascade*, according to the article, hung for many years in the Imperial Art Museum in Vienna.

^D *News from Afar*.

^E *A Gray Day*; Mr. Lawson also owned several St. Thomas Smith's and N. H. J. Baird's.

First World War, the impoverished Hungarian government had found it necessary to sell several national treasures, one of which was *After the Bath*. Two London businessmen, James Colerick and Henry Pocock formed a partnership for the purpose of purchasing the prize-winning painting. When it arrived in the city, *After the Bath* first appeared for public viewing in Colerick's store and art lovers agreed that London desperately needed an art gallery where this superb painting by their native son could be exhibited.^A

The reporter observed in a later article that "municipalities are just beginning to realize the civic advertising value of a good art gallery," and re-emphasizing this point, Miss Blackburn wrote "there are enough fine paintings in London now to make this city a mecca for art lovers and students were they generally accessible to the public."³¹

This series of articles inspired a young London lawyer, Sam Weir, to become a serious collector. A few years earlier, in 1920, Sam Weir had bought his first painting from the president of the Royal Canadian Academy, Homer Watson. The work was *The Lothian Hills* and the price was \$1,000. He persuaded the artist to reduce the price by one-third and then arranged to pay the remaining \$666 in yearly instalments. According to Edward Phelps, a trustee of the Weir Foundation, Sam Weir was profoundly influenced by Grace Blackburn's articles on London collections and became determined to acquire works by Canadian artists from Berzy to the Group of Seven. It was his declared intention to buy three works from each artist and he would settle for only the artists' best works. This "poor boy"^B from London, who became a successful and wealthy lawyer, built the single most important art collection in the city's history.

Sam Weir retired to Queenston in the early 1960's where he designed the building that would contain his many treasures. Before he died in 1981, he established The Weir Foundation, leaving to the citizens of Ontario not only his collection of nearly one thousand works of art but the "gallery" known as the Weir Library of Art, as well as an endowment of more than two million dollars to ensure the collection's maintenance and eventual expansion.

^A The work was later sold to Col. R. S. McLaughlin of Oshawa.

^B According to Mr. Phelps, this was Mr. Weir's perception of himself.

"Romantic Career Ended by Death," ran the headline of the *London Free Press* on March 3, 1924 when W. Thomson Smith died at his residence at 433 Waterloo Street. Born in St. Andrews, Scotland in 1838, Smith came to Canada in 1859 to become an Hudson's Bay Company agent in the north. Eventually he married and settled with his wife and child in Strathroy, where he remained for many years as a banker. Finally, he retired to London. Over the years, W. Thomson Smith's love and tremendous enthusiasm for Canadian art eventually inspired others. One of these was the Toronto financier and philanthropist Alfred J. Mitchell. When Mitchell died in 1947, he paid public homage to his friend and mentor W. Thomson Smith by making an important gift to the London Gallery. The bequest was in the form of thirty oils and watercolours, as well as the sum of \$25,000, of which \$10,000 was to be used for the "provision of a suitable place in the Art Gallery for exhibiting these paintings."³² The balance of \$15,000 was to provide an endowment with which acquisitions of new pictures could be made. The Will specified precisely that

the trustees of the London Art Gallery will accept the paintings on the condition that it will undertake to maintain such exhibition of paintings as a permanent memorial of the late W. Thomson Smith, London, who was instrumental in starting many private art collections in Western Ontario.³³

The gallery quickly agreed to the terms but because it was slow in making arrangements for the "permanent memorial," it took three years before all the pictures were actually acquired. Today these specific funds continue each year to provide money for acquisitions and are always referred to as "the Mitchell bequest." There appears, however, to be no permanent memorial in remembrance of W. Thomson Smith. The terms of wills, it seems, were frequently disregarded in London, as will be seen in the following chapters.

Chapter 7

Two Art Galleries for London

The city of London took nearly one hundred years to establish an art gallery for its citizens. Finally, it occurred because a generous woman left sufficient funds to the community, and a clever library director needed that money to provide a new home for his books. Nevertheless, five years, nine law firms and an Act of Parliament were required before the goal was attained.

The history of the art gallery begins in 1842 with the Mechanics Institute and Museum which provided London artists with their first exhibition space. For more than fifty years, until it closed in 1895, the Institute served art and the community. The facilities were augmented when, in 1869, the Western Fair was incorporated and began to provide exhibition space for annual art shows. As the city grew and prospered, however, it was inevitable that there would develop a small but resolute segment of the community who were vitally interested in the cultural life of the city, and determined, therefore, to have a permanent art gallery.

As early as 1885, several citizens had suggested that the "Crystal Palace," located in the old fair grounds just north of Victoria Park, "should be retained by the city for the purpose of a museum and art gallery."¹ The press reported that Dr. Solon Woolverton^A and the Messrs. Saunders^B had been discussing the need for permanent exhibition space in London and considered "the palace very suitable."² They urged City Council to retain this interesting building, suggesting that the property might be enhanced by planting botanical gardens in the surrounding area. In outlining the merits of the project, Dr. Woolverton optimistically suggested that "Government aid could readily be secured to enlarge the scope of a public enterprise of this kind."³ But the Board of Aldermen was not convinced either of the project's merits or of the government's

^A Dr. Solon Woolverton, dentist and geologist, who arrived in London from Grimbsy, Ontario in 1882.

^B William Saunders, botanist and naturalist, and A. P. Saunders, geologist.

enthusiasm for assisting it. Thus, the first serious attempt by a private group to establish an art gallery in London ended in disappointment.

Within three years, however, the Western Art League took up the challenge and organized a meeting to explore the possibility of creating an art gallery for the city. Apparently, "a large gathering ... representing ... the fine arts, prominent citizens, including Mayor Cowan, Sheriff Glass, Professor Bell-Smith ... and others,"⁴ listened while W. L. Judson, the League's president, promised that each member had pledged to donate a picture. He predicted that gifts from private citizens would undoubtedly follow, and that the Western Art League would succeed in establishing a permanent collection for the city. Eventually, he predicted, this would lead to a broadly-based community movement towards the formation of a public art gallery. Obviously, no "edifice complex" blinded the League's good judgement so it did not try to rush prematurely into a building campaign. Its aim, sensibly, was first to gain a strong body of public support. Toronto, Ottawa, Montreal, St. John, and Halifax each had a public art gallery, and when the Royal Canadian Academy held annual exhibitions, London invariably was left out. In order to catch up, the Western Art League hoped at least "to secure a room in which art exhibitions might be held, the absence of which had been a continual embarrassment."⁵

Despite the unfortunate schism in the art community, the League went ahead and in 1889 rented rooms in the Albion Block.^A Even this modest beginning proved financially too difficult for the small group. Within a few months the League was forced to close its studio and exhibition facilities. While the immediate plans for a gallery were temporarily set aside, the dream remained.

As early as 1842, the tradition of having pictures and books housed congenially together was already underway in London at the Mechanics Institute and Museum. When the Institute closed in 1895 and the books moved to the new library,^B the Women's Art Club, following this now

^A Northwest corner of Carling Street at Richmond Street.

^B Located at the southwest corner of Queens Avenue and Wellington Street.

established tradition, promptly gained permission to use a room on the second floor of the new library for studio space and, more importantly, for the exhibiting of paintings. It was in this room in March 1896 that F. M. Bell-Smith showed his paintings and donated *The Breaking Wave* to the people of London. Over the years, the Library Board gradually became accustomed to dealing with problems pertaining to artists and to exhibitions. The Board always insisted that the public should not be charged admission to shows in the east room. The policy then was clear: access both to books and to art was to be free to the people of London.

The Board of Education in London did not appear to be very interested in student exhibitions until 1911 when permission was given for artwork from the schools to be hung in the reference room of the public library during the summer. Thus began an alliance between the Library Board and the Board of Education for the exhibiting and later the teaching of art to the children of London - an alliance which continued through the 1970's.

At last, in 1912, as a direct result of thirty years of public pressure led by the Western Art League^A a charming, small, one-roomed, neoclassical style art gallery was erected on the fair grounds in Queens Park. The new art building was opened at the Western Fair in September 1913. Although London's wealth gave the city a sophisticated veneer, it should be noted that it was the predominantly rural and agricultural fair that gave the community its first art gallery. Part of the new building was devoted to works by local artists and the other half to loan exhibitions. This, apparently, was to encourage collectors to lend their treasures which could then be properly cared for in a safe, fireproof building. Built with the annual fair in mind, the new facilities had severe limitations, but the Western Art League was delighted that there was now indeed a gallery - a gallery at least during the months of pleasant weather.

The tiny gallery at the fair inspired considerable comment in Southwestern Ontario - even a Detroit newspaper reported

^A Richard Bland, S. K. Davidson, and W. H. Abbott had each served at various times since 1889 as the Western Art League representatives on the Art Committee of the Western Fair Board.

this is the first instance where a permanent and architecturally beautiful building has been erected in connection with an annual fair devoted almost entirely to ... agriculture.⁸

While these kind words were music to the ears of Londoners, more knowledgeable readers must have been amused at the author's describing the building as "built ... in the style of a Greek temple ... on a little knoll." Artists were probably surprised, too, at the very least, to learn that "in the little City of London ... numbering less than fifty thousand inhabitants, there seems to be an art spirit far in advance of many larger cities."⁹

The Western Fair Art Committee celebrated the opening of its new building at Queens Park by resolving to set aside a sum of money each year for the purchase of at least one work of art from the annual exhibition for a permanent collection. Both the Western Fair and the Western Art League continued to operate during the First World War. While the Women's Art Club did not survive, the Western Art League managed to continue through these difficult times primarily because it had to meet annually to confirm the appointments of R. Bland and W. H. Abbott as its representatives on the Western Fair Art Committee. By 1921, Messrs. Bland and Abbott were joined by Fred Landon, chief librarian of the London Public Library and his friend, Arthur Ford, the editor of *The Free Press* - powerful new additions to the committee. The main function of the committee was to select a suitable out-of-town judge for the competitive portion of the exhibition and to assure a high quality in the art loan section. At the suggestion of Mr. Landon, the secretary was instructed to write to Mr. Eric Brown, Director of the National Gallery of Canada, asking for "some of the war pictures suitable for displaying in the Western Fair Art Building."¹⁰ Canadian and American public galleries responded generously to the annual request of the Art Committee and several private galleries in Toronto,^A as well as a number of notable London collectors, sent a few choice paintings each year.

^A Mellors Galleries, Jenkins Galleries, T. Eaton Company Limited, and Hayden Gallery.

Meanwhile, in the small city of Sarnia, sixty miles west of London, a group of women calling themselves the "Conservation Committee" had raised money for the Red Cross during the First World War by gathering old papers, rags, metal and fat, and selling all this to junk dealers. The ladies decided to continue collecting "garbage," but now the proceeds were to be used to finance an art collection for their city. Guided by Norman Gurd,^A chairman of the Sarnia Public Library Board, this "garbage committee," early in 1920, organized exhibitions and bought pictures from Canadian artists who were painting in a new and vigorous style. Several of these artists became part of the famous Group of Seven^B. Inspired by local success and a certain amount of patriotic fervor, Mr. Gurd, in a letter to Dr. James MacCallum^C in May 1923, wrote

The Free Press has had a series of articles ... advocating an art gallery for the city. From the sketches in the Free Press I imagine that most of the pictures in private collections in London are ones bought from old country travellers. I have not seen one of our modern painters mentioned, so it looks as if there was a wide open field for missionary work there.¹¹

Mr. Gurd wrote to Fred Landon telling him of the work of the "garbage committee," and proposing that the London Public Library should accept an exhibition of work by Canadian artists which Gurd was himself organizing. He explained that "we feel that the work we are doing here is distinctly a Patriotic Work and that we can never be a Nation unless we produce and appreciate art."¹² By this time, Landon was a professor of history and a librarian at the University of Western Ontario, and it was Richard Crouch, the city's new chief librarian, who enthusiastically accepted Gurd's proposal. Thus, London produced its first exhibition of

^A A third generation Sarnia lawyer who was a friend of Dr. J. MacCallum and many members of the Group of Seven.

^B Lawren Harris, J. E. H. MacDonald, Frank Carmichael, Arthur Lismer, A. Y. Jackson, Fred Varley, and Franz Johnston.

^C A Toronto ophthalmologist who was an early supporter of Tom Thomson and the Group of Seven.

"new" Canadian art. There were seventy-eight paintings in the show, including works by Tom Thomson, Lawren Harris, J. E. H. MacDonald, and A. Y. Jackson. The exhibition opened in April 1925. *The Free Press* reported that this was one of "the most interesting and educative expositions ever held in the city," and commented that

Northern Lake (by Tom Thomson) is possibly the most attractive piece of art ever coming from the brush of a Canadian. The exhibit makes its visitors ... understand why the Canadian Section ... at Wembley (Art Exhibit in England) last year was the most popular.¹³

However, the following spring Mr. Crouch wrote that the library was mounting a series of one-man shows of local artists in London and would not be participating in the travelling exhibition of Canadian paintings in 1926. Professor Landon, although at the University, still maintained his interest in the Sarnia project. Attempting to explain London's attitude, he wrote in a letter to Mr. Gurd that "many people held the opinion that no good thing could come out of Canada."¹⁴ Mr. Gurd replied

We went through all this when we first started our shows (in Sarnia) and still hear ... that these pictures are mere daubs of paint and that the artists do not know how to draw. However, ... these pictures do get people ... very strongly after they have seen two or three of our exhibitions."¹⁵

Norman Gurd corresponded with Grace Blackburn, the art critic of *The Free Press* and the author of the series of articles on "London Collections." Later, when Gurd wrote to F. B. Housser,^A he reported that

(Miss Blackburn) was going to do what she could to stir up interest in London. Mr. Crouch the librarian ... seems favourable to the movement, but from what I could make out, the local artists in London are jealous and seem to regard London as their preserve and the board had arranged one man shows for London artists only and were not prepared to go on with outside shows.¹⁶

^A Author of the first book on the Group of Seven.

Despite Miss Blackburn's efforts, the insular attitude of this small clique of London artists effectively blocked further community efforts to bring the work of the Group of Seven and other new Canadian artists to the city for another ten years.

By 1925, the London Public Library was from time to time presenting exhibitions of paintings in the traditional European style. But facilities were far from adequate and art lovers continued to press for something better. This stirred one Alderman to suggest that Headley, the former residence of Sir Adam Beck, might become a memorial art gallery.¹⁷ When City Council showed little enthusiasm for the idea, however, the matter was not pursued.

In 1926, members of the Nicholas Wilson Chapter of the I.O.D.E. arranged for eight London artists^A each to donate a work of art to form the nucleus of a city collection.^B Mayor J. M. Moore^C gratefully accepted these pictures on behalf of the city and had them hung in the London Public Library. The press reported that "the magnanimity of the gift struck deeply on the senses of some one hundred and fifty citizens" who attended the opening of the exhibition.¹⁸ The fact that Mrs. J. R. LeTouzel, a member of the I.O.D.E. committee which organized this project was the wife of one of the artists involved was perhaps only coincidental.

Also in 1926, London celebrated its centennial anniversary. For this occasion, the Western Art League assumed the responsibility for organizing an exhibition^D of the work of London artists from the past one hundred years. Since the celebrations took place during the summer, the

^A J. P. Hunt, Edward Glen, Fotherly Hargitt, Dr. J. Robert LeTouzel, Eva Bradshaw, Albert Templar, Mrs. A. E. Seeley-Smith, and Miss Caroline Farncombe.

^B Some reports of this event did not include the name of J. P. Hunt.

^C Grandfather of J. H. Moore.

^D Richard Bland, president of the Western Art League and Western Fair Committee representative, and Miss E. Gibson were in charge of this event. Miss Elizabeth Gibson, professional London painter, studied at the Western School of Art and Design, and later taught china painting as well as watercolour and oil in her studio on Dundas Street. She died in October 1926.

exhibition was held in the art gallery at the fair grounds. After the exhibition, some of these paintings were also donated to the public library.

The predominant concern of the London art community remained one of adequate exhibition space where the local artists could show their own work. At a meeting of the Western Art League on February 5, 1927, this desire was expressed, when it was moved "that we try to have a permanent art gallery in London."¹⁹ Enthusiastically endorsed by the membership, a committee^A was appointed to "communicate with any organization desirous of cooperating with the League in the matter of procuring a permanent art gallery."²⁰ But a year later, League members learned "that owing to unfavorable circumstances, nothing had been done about securing a permanent art gallery."²¹ The phrase "unfavorable circumstances" is vague and even ominous but perhaps it is reasonable to conclude that there were no other organizations interested in joining the Western Art League in this project. Indeed, part of the problem was the League itself, which at that time had very few members, the majority of whom were women. This did not inspire universal confidence in an art gallery campaign, especially in London in the 1920s.

In 1927, Richard Bland offered financial assistance towards the purchase of paintings by Paul Peel around which a gallery could be developed. Mr. Bland optimistically explained that many people were giving the gallery project serious consideration. "There has been some talk of establishing a gallery and a public library in the same building," he observed. "I believe this would be a good idea."²² Thus, in 1927 London was again reminded of her long tradition of presenting art and books together.^B This arrangement was regarded as a reasonable and satisfactory solution to the community's needs.

Another step toward having a gallery occurred early in 1928 when the collection of the late Dr. Harry Meek was left to the city on the death of his wife, Mary. Five years before, Mrs. Meek had tried in vain to persuade the city to provide a suitable location for her husband's collection. Now,

^A Edward Glen, Albert Templar, Caroline Farncombe, and Richard Bland.

^B In 1842, books and art had been together in the Mechanics Institute and Museum.

under the terms of her Will, the paintings were bequeathed to the city, but only on the condition that an art gallery be established in which to house them. Louis Graves and W. H. Abbott, local art patrons and dealers, were engaged as art experts by the city and they recommended that seven paintings^A which they considered of sufficient quality to hang in a public gallery be selected from the Meek collection. Slowly, London began to make arrangements to comply with the terms of the bequest. The press reported at the time that "the need for a public place of exhibition for pictures has been long felt in London."²³ By 1929, the municipality was forced by the executors of the estate to take the initiative. As a result, the City Council designated one room on the third floor of the City Hall^B as the first London Art Museum; this would house the Meek paintings. Dr. Woolverton, who had donated his collection of geological specimens to the city, was named the museum's first curator. He was charged with caring for seven paintings and hundreds of rocks in this rather curious "civic gallery." Needless to say, people in London, deeply concerned with art, were hardly satisfied with this token gallery.

In 1930, at the June meeting of the Library Board, a small item in the press reported that "the Women's Canadian Club intended to begin a movement to establish an art gallery and museum in London."²⁴ This was the opportunity that the Library Board had been waiting for. An *ad hoc* committee was promptly formed to approach the Women's Canadian Club with the intention of gaining support for the location of an art gallery in the library's proposed new building. Mr. Crouch reported that the Women's Canadian Club readily agreed that the library was the "proper place" for the art gallery and museum.²⁵ Since Mrs. Crouch was a member of the Women's Canadian Club executive, her husband probably stage-managed the entire situation. Whether or not it was the initiative of the

^A *Old Mill and Landscape* by R. A. Whale; *Harvest Scene* by Kirkpatrick; *Kettle Creek Scene*, a watercolour by St. Thomas Smith; *Old English Home*, a watercolour by Baird; *Portrait of Donald Meek* Paul Peel; *Lake Huron Scene*, a watercolour by Cresswell.

^B The new building at the north east corner of Wellington and Dundas Streets was built by Hyatt Brothers, general contractors.

Women's Canadian Club that can be credited with precipitating events, it is clear that it was from this time that the Library Board was determined to have an art gallery on the upper floor of the new library. This was stated in a letter to the City Council, in which the Library Board proposed that the major portion of the upper floor should be designated as a municipal art gallery.

Over the next two years, despite the difficulties of the depression, the London Public Library Board nevertheless optimistically and tenaciously continued to plan for the eventual replacement of the old library. The need for a new building was great and increasing daily, but still there were no funds available. The situation was desperate. Serious cracks could be observed^A in the foundations of the old library building, and obviously something had to be done.

Then, on the morning of June 5, 1934, Elsie Perrin Williams, the widow of a London doctor, died. With her death, the curtain rose on a civic spectacle of human intrigue and legal manipulation which kept the community in a state of high suspense during the next four years. The drama began in a London court room and ended in the Provincial Legislature. The Corporation of the City of London had the leading role with a supporting cast of nine eager law firms representing various interested parties. The plot revolved around the thorny problem of how to break the Elsie Perrin Williams Will. The prize would be the money required for a new library building. For those comfortable with the philosophy that "the end justifies the means," it was an exciting time in the city's history. For others, it was an infamous episode.

Elsie Perrin Williams had been a small, quiet, retiring woman with no direct heirs or relatives. She had enjoyed painting and had been a member of the Women's Art Club. She left her entire estate, valued at nearly two million dollars,^B to the City of London. Her Will directed her two trustees, Talbot Macbeth and Thomas Graves Meredith, to keep and

^A Orlo Miller, who had an office in the basement of the old library described, in an interview with the author, how he and Richard Crouch detected these cracks.

^B Except for a few legacies to friends and faithful servants.

maintain her country estate, Windermere, a property of some sixty-nine acres, her domestic animals and her house, and

to permit ... Harriet Kestle^A (her housekeeper) to reside in my dwelling house at "Windermere" ... or when she ceases to reside in the said dwellinghouse ... to permit the Corporation of the City of London ... to use and occupy Windermere ... as a Public Park and Museum only, upon the express condition that it shall be used only as a Public Park and Museum. In the event of the ... City of London ... ceasing ... to use ... "Windermere" as a Public Park and Museum, I give, devise and bequeath "Windermere" ... unto the Ursuline Religious (Order) of (the) Diocese of London in Ontario, for Brescia Hall. ²⁶

All her other assets were left in trust as an endowment to support the museum. While the terms of the Will might prove awkward, Mrs. Williams' wishes seemed eminently clear.

Windermere was located at the west end of the fourth concession in London Township, at that time about three miles north of the city limits. Surrounded by farmlands, it was hardly the most appropriate location for use as a museum and park for the citizens of London. In 1934, in the midst of the depression, the city was suffering from a serious shortage of funds. Now London was faced suddenly with the wealth of the Elsie Perrin Williams Estate. Obviously, after the initial shock, rival claimants undertook to challenge the Will and the distribution of the estate on a variety of grounds, and immediate action was required to ensure that the city did indeed receive the money. Dr. J. J. Talman^B recalled being at the Landon's summer home at Melrose where Richard Crouch and C. C. Carruthers^C had joined Fred Landon on the lawn. According to Dr. Talman these friends had gathered on this warm Sunday afternoon to determine how the Elsie Perrin Williams Will could be broken and how the city

^A Harriet Kestle, Mrs. Williams' housekeeper, preferred to be known by her maiden name, Corbett.

^B Dr. J. J. Talman, historian and Ontario archivist at that time.

^C Mr. C. C. Carruthers, a London lawyer.

would acquire a desperately needed new library building as a result. Over the following months the community witnessed the plot unfold.

The various interested parties - the city, the Ursuline Order, as well as several distant relatives of the deceased, each represented by eager London and Toronto law firms, began a series of meetings, manoeuvres, and challenges in the courts and out of them. The ultimate result of all this was that on April 8, 1938, the Provincial Legislature passed "An Act Respecting the Elsie P. Williams Estate." This Bill authorized the City of London to pay \$187,000 to those individuals who had made claims against the estate, and \$100,000 to the Ursuline Order, which would then surrender any claim to the Windermere Estate. The Act went on to improvise on Mrs. Williams' words and to declare that "the City of London shall use ... the assets ... for the purpose of creating a memorial to the said Elsie P. Williams by the erection and equipment of a public library, museum, art gallery or hospital."²⁷

The only part of the original Will that was honoured by the Act was the clause stating that a "trust fund of \$296,760.52 shall be set aside ... for the upkeep and maintenance of the premises known as Windermere." As a result of this astonishing distortion of the intentions of Elsie Perrin Williams, the city immediately received \$560,000 and would later fall heir to the sixty-nine acre Windermere Estate.^A The City Council, following the requirements of the Act, divided the money equally between the Victoria Hospital Trust and the London Public Library, each of which received \$280,000. This would, of course, guarantee that London would now have a legitimate art gallery, even though it would be space on the second floor of the library.

During the years between the wars, the artistic community, while frail, was remarkably united. The fact that there was no city art gallery had brought art lovers together in a common cause - striving for the day when they might enjoy adequate public exhibition space. The Western Fair building could only be used during the good weather, so for eight months of the year the artists still had no permanent gallery.^B

^A In 1979, when Miss Corbett (Mrs. Kestle) died, ownership of Windermere passed to the City of London.

^B Temporary space was found in a variety of places: the east room of the library; the ballroom in the Hotel London; the Y.W.C.A.; the fourth floor

By 1938, relief was in sight. At the March meeting of the London Public Library Board, a letter was presented from the city regarding the Elsie Perrin Williams Estate, asking the board for a brief with plans for their new library. Mr. Crouch was immediately directed to present plans for a library and art museum to the City Council.

In April, the board expressed concern about its position vis-a-vis the city and the Williams Will. Another committee was formed^A to enquire into the situation and to take such action as they may deem necessary to arrive at an understanding with the City Council" and report back to the board. After several meetings the special committee recommended to the Library Board that it should "seek to receive at least half of the total amount for the purpose of erecting and endowing a library and art museum." It was apparently made clear by the city to the committee that the library would be sharing equally with Victoria Hospital.

By August 22, 1938, the Chief Librarian and Secretary of the Board, Richard Crouch, presented a letter from City Council to the Board stating that

when the library board shall have submitted to the Council a proposed site and plans for a complete library building ... and such site and plans ... have been approved by Council, they will ... transfer to the Public Library one half the net proceeds from the Elsie Perrin Williams Estate for the purpose of meeting the cost of such site and the erection of such building.²⁸

of the Dundas Building; Willow Hall (a lamp and gift shop on Dundas Street, south side, between Wellington and Clarence Streets); the second floor above McPhillips furniture store; and, in fact, any building in the city that had available bare walls. Unsatisfactory from any standpoint, except that it provided what the artist craved most - wall space on which to hang pictures.

^A Mr. Arthur Beat, Mr. Sam Weir, Mr. Arthur Ford, and the Chairman of the Board.

The immediate problem was to secure a site for the proposed new library and art museum. The board discussed the possibility that a plot might be purchased from the London Life Insurance Company on the south side of Queens Avenue, halfway between Waterloo and Wellington Streets, called the Wintergarden Site.^A The price was \$32,500.

This would mean the whole project, including equipment, would cost \$280,000. However, board members Arthur Ford and Sam Weir preferred a site at the north east corner of Dufferin Avenue and Wellington Street^B which would require even \$20,000 more from the City Council. Then, on September 21, a third property at the south west corner of Clarence Street and Dufferin Avenue was added to the list of sites already being considered. The price of this new site would be \$53,500. By September 26, the City Council declared the Clarence Street corner to be the most suitable property, their second preference being the Dufferin and Wellington Street corner. Their third choice was the old Wintergarden location on Queens Avenue.

On October 17, however, a letter from the Bricklayers and Masons Union requested that no one but those resident in London be employed in building the new library and art museum, emphasizing that the Union was strongly in favour of the Wintergarden site. The board then decided to recommend that the City Council reconsider the Wintergarden property. Endorsement from the Council was quickly received and the board directed the secretary, Mr. Crouch to tender the city's cheque for \$32,500 to the London Life Insurance Company for the purchase of the Wintergarden property. At that point, London Life refused to sell. Two ensuing months of meetings and discussions failed to change the company's position. On February 4, 1939, the board again recommended the purchase of the Clarence Street corner site. This was amended by the Mayor to read that the board simply expropriate the Wintergarden site. This amendment was defeated but the force of the word "expropriate" brought immediate results. Two days later the Mayor received information that the London Life would now consider selling the

^A This was where the Wintergarden dance pavillion had been located and was now vacant land.

^B Where the City Hall is located today.

Wintergarden site. By February 13, London Life wrote that "this company ... has acceded to your request." On February 10, ownership of the Wintergarden property was transferred to the Corporation of the City of London. The final purchase price was \$33,514.29.^A Now that the board had both plans and property, only the final arrangements remained.

A special Art Museum Committee of the Library Board visited Chicago, Detroit, Rochester, and the Toronto Art Gallery to investigate gallery facilities in each centre. By June 10, 1940 the special Art Museum Committee submitted a report to the London Public Library establishing a ten member committee to be known as the "Art Museum Board of Trustees" which would manage the Art Museum

whose decisions and actions will be subject to the approval of the Public Library Board and which will report regularly to the Board at its monthly meetings; (and) the Art Museum Board of Trustees shall be composed of five members of the Library Board, four members chosen by the Board to represent the citizens generally and one member appointed by the Board of Education.²⁹

The report stated that the Secretary of the Board "who is the Chief Librarian shall be the Secretary of the Art Museum Board of Trustees;" he would be responsible to the Board of Trustees "for the direction of the programme and control of the staff of the Art Museum." The remainder of the report outlined how the officers and members were to be appointed, the number required for a quorum and voting regulations.

At the first meeting of the Art Museum Board of Trustees^B there was some discussion about arrangements for opening the new building. A committee was appointed to organize suitable exhibitions to mark the

^A Alternative properties and prices had appeared before the Site Committee and on February 1, 1939, there were six locations for the Board to consider and it was recommended to buy land on the north side of Queens Avenue at Picton. Although the price was \$47,500, involving four separate lots and owners, the Board motion to purchase the package stipulated that the amount to be paid must not exceed \$40,000.

^B A. R. Ford, Fred Landon, John S. Labatt, E. A. Miller, R. H. Hessel, Father F. J. Brennan, M. E. Bassett, A. McPherson, A. S. Armitage, and Richard Crouch, Secretary.

occasion. The Art Museum Board, in an effort to establish a separate and distinct identity in the eyes of the public, voted to recommend to the Library Board that the Art Museum might have its opening ceremony the day after the library celebrations. The library board, rejecting this advice, quickly frustrated any attempt to establish a separate identity for the gallery.

From the beginning of the life of the gallery, there was within the Library Board a division of opinion, not only about allowing the art museum to be seen as distinct and separate from the Library, but also about the appointment of its curator. There were at this time in London several well-known professional artists. For the appointment of curator, there were two final contenders: Clare Bice and Gordon Payne.^A Mr. Payne was born in Payne's Mills in 1890; he had studied art at the Albright Knox School in Buffalo and at the Ontario College of Art, as well as at the Pennsylvania Academy of Fine Art. It is not clear when Mr. Payne came to London from Ingersoll but in 1936 he became chairman of the exhibition committee of the Western Art League. By 1938, when he held a one-man show in his studio on Dundas Street, he was referred to as a London artist as well as a member of the Ontario Society of Artists.

The Board of Trustees appointed a joint committee of the Library Board and the Art Museum Board, a committee composed of E. G. Moorhouse, Dr. E. Loughlin, John Labatt, and Professor M. E. Bassett^B chaired by Arthur Ford. This committee was asked to bring in a recommendation to the Art Museum Board of Trustees for the position of curator, a recommendation which would then be presented to the Library Board.

At the July 8 meeting of the Art Museum Board of Trustees, the Search Committee reported that it was considering applications from both Mr. Gordon Payne and Mr. Clare Bice. It was moved by Mr. Miller and seconded by Mr. Ford that the trustees recommend to the Library Board

^A A nephew of St. Thomas Smith.

^B E. G. Moorhouse was a lawyer; Dr. E. Loughlin was a physician; John Labatt was president of the Labatt Brewery; Professor Bassett was a professor of French at the University of Western Ontario; Arthur Ford was editor-in-chief of the *London Free Press*.

the name of Clare Bice. This motion was adopted with Mr. Armitage^A dissenting.

In August, when at the Library Board it was moved and seconded that Mr. Clare Bice be appointed part-time curator, an amendment was made by Mr. Moorhouse, seconded by Mr. Armitage, naming "Mr. Gordon Payne" in place of "Mr. Clare Bice" for the position of part-time curator. The amendment was supported by Moorhouse, Armitage and Mayor Johnston. Those voting against were Ford, Hessel, Miller, and Loughlin, thus defeating the amendment by only one vote, but assuring Clare Bice the position of new curator of the art museum.

Clare Bice won the curatorship by a single vote. It would appear that once again there was a split in the art community. However, the general delight among the city's artists at having a new gallery helped to relegate their differences as to who should be its curator to the background. Both Gordon Payne and Arthur Armitage moved from the city soon after this. It is interesting to note how quickly the memory of Gordon Payne, O.S.A. and Arthur Armitage faded from the London art scene. Today few are familiar with either their names or their work.

By the time the cornerstone of the new Library and Art Museum was laid on November 17, 1939, Canada had already been at war with Germany for two months. While the mood of the country was apprehensive, there was throughout the art community that day in London a tremendous feeling of satisfaction and optimism. At last, after fifty-five years of struggle, London was to have its own art gallery, thanks largely to the generous Elsie Perrin Williams, and to an imaginative librarian, Richard Crouch.

While the Art Museum opened its doors in the autumn of 1940, the following June the cornerstone was laid for a second art gallery in the city, the McIntosh Memorial Gallery at the University of Western Ontario.

^A Arthur Armitage was born in London, received his art training at the school of the Boston Museum of Fine Art and had his first one-man show in his studio in 1935. He was active in the Western Art League and sat on the Art Committee at the Western Fair. Armitage was also a member of the London Public Library Board. As such, he was appointed to sit on the new Art Museum Board of Trustees.

Wilhelmina Morris McIntosh, when she died, left a bequest to the University in memory of her husband John Gordon McIntosh. This bequest not only included her personal art collection, but also provided funds to build the "English Renaissance-style" gallery at a cost not exceeding \$50,000, as well as an endowment to provide for the upkeep of the building and for additional acquisitions for the collection.

The same lawyer, J. A. E. Braden, K.C., who challenged and ultimately resolved the difficulties presented in the Elsie Perrin Williams Will, was the lawyer and executor for the estate of Wilhelmina McIntosh. The latter's Will stipulated that the University must "enter into a written agreement with the Executors to appoint a Committee of three from the General Body of the ... Board of Governors (of the University) to carry out and perform the conditions of the ... Will."³⁰ The main condition was that there be a suitable building with an auditorium, and with adequate space for the displaying of thirty-nine paintings and nineteen prints that were also given to the University by the terms of Mrs. McIntosh's Will. Among the paintings in the bequest were an alleged Gainsborough, *Winding Road*, George Morland's *Figures Crossing a Bridge*, six Russell Flints, two Bell-Smiths and two Florence Carlyles. But perhaps the most interesting stipulation of the Will was that "the Executors shall have the right to nominate and appoint the architect ... and the construction contractor."³¹

The official opening of the new McIntosh Memorial Gallery took place on June 26, 1942 when the distinguished Canadian artist, Charles Comfort, spoke to the gathering. The inaugural exhibition was a selection from the National Gallery's collection of famous war paintings, 1914 -1918.

The music room on the lower floor was taken over for the most part by Harvey Robb, the principal of the Western Ontario Conservatory of Music and director of music for the University. This area was designed for concerts as well as a repository for the Carnegie collection of records owned by the University. Essentially, the upstairs portion of the gallery was to be used for an art gallery, while the lower floor was to be used for music.^A Within a few months it was obvious that music predominated in

^A Mrs. Helen Dunning Roadhouse was the first person in charge of the McIntosh Gallery. She was the registrar of the Western Ontario Conservatory of Music and continued to do this as well as assuming new duties at the gallery."

the building. The music school had appropriated the McIntosh Gallery almost entirely although from time to time an exhibition of paintings was installed in the upper rooms. One of the benefits of having a gallery was that people then bequeathed paintings or donated them to the gallery. Also, the gallery stimulated interest in art on the campus so that by the summer of 1945, the *London Free Press* reported that Professor Edward Cleghorn of Waterloo College was "now conducting the new course in fine art at the University of Western Ontario Summer School."³²

However, the McIntosh Gallery remained without an art curator until Mr. B. M. Greene of Toronto was made an honorary curator in the early 1950's. Mr. Greene donated several pictures to the permanent collection and organized annual exhibitions over a three year period, ending with a special show of seventeenth and eighteenth century French art in 1953 as part of the seventy-fifth celebration of the anniversary of the University's founding. It was during these years that Philip Aziz, a London artist and recent graduate in fine art from Yale University, assisted Greene and also gave a few lectures on the history of art to the students enrolled in the extension department. It would not be until 1960 that the University would see this building used entirely for its original purpose.

Now London could boast of two galleries, and the art community would grow and develop around these two institutions for the next thirty years.

Photograph Collection Two



A portrait of Laura Secord with an X-ray view of another painting underneath of Sir George Ross, circa 1904, both paintings by Mildred Peel.



Dorothy Betts (Mrs. Seeley-Smith).



Self Portrait, circa 1891, by Florence Carlyle.



The Moth,
circa 1910,
by Florence Carlyle.



Portrait of a Woman,
circa 1920,
by Mary Healey.



Left, Eva Bradshaw.



Right, Mackie Cryderman.



The Budding oak.
Springtime,
circa 1920,
by Mary Healey.



Plums,
circa 1924,
by
Eva Bradshaw.



Grace Blackburn, Art Critic and Writer.



Portrait of Sam Weir,
circa 1966, by Kenneth Forbes.



Self Portrait,
circa 1920, by Edward Glen.



Albert Templar.



French Harbour Scene, 1920 by Edward Glen.



Country Scene, circa 1917, by George Hargitt.



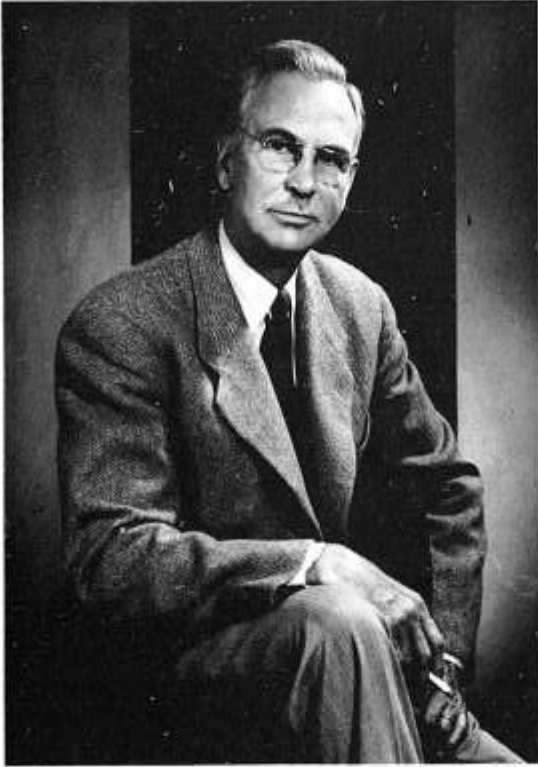
Old Buildings, London, circa 1926, by Albert Templar.



The Art Gallery at the Western Fair, 1913.



London Public Library, 1895.



Richard Crouch.



Elsie Perrin Williams.



Elsie Perrin Williams Memorial Library and Art Museum.



Windermere, the Perrin Williams' Estate.



The interior of the Art Museum
on the second floor of the
Elsie Perrin Williams Library.

Eva Bradshaw
Memorial
Exhibition
1941

Photograph Collection Two

From left to right,
Prof. Landon,
Arthur Ford,
Prof. Bassett
at the opening of
the McIntosh
Memorial Gallery.



Left,
Mrs. Mary E. B. Moorhouse
laying the cornerstone
for the McIntosh Gallery.



Exhibition of 17th and 18th century French Masters at the McIntosh Gallery.



The McIntosh Memorial Gallery, 1942.



Albert Templar with teenage art classes at the gallery -
a young Jack Chambers may be seen standing third from the left.



Clare Bice with children at Saturday art classes in the gallery.



From left to right, Dr. Fred Landon, Miss Maude Thompson, Miss Katharine McLaughlin, and Richard E. Crouch on the occasion of the ladies' retirement from the Art Gallery in 1946.



Byron Principal P. L. Pickles and two students selecting paintings for their school from the Art Rental Service.

Chapter 8

A New Era Begins

During the years while the community waited for the problems of the Elsie Perrin Williams' Will to be resolved, those interested in art began serious preparation for their long-awaited gallery.

As early as February 1935, Dr. S. F. Maine, director of the Extension Department at the University, arranged a series of five illustrated lectures^A on art and art appreciation. Allegedly, these were "in response to a number or requests for such a course."¹ While professor Maine nudged the University towards these new artistic territories, Eva Bradshaw invited members of the Western Art League to tea in her studio to discuss the revitalization of the League. This was followed by a public meeting at the Y.W.C.A. on March 16 attended by nearly fifty people. From this group, a committee, chaired by the relatively unknown Clare Bice, was formed to reorganize the Western Art League. The following week, the committee circulated a letter stating that the League had been restructured and that six art exhibitions would be brought to London during the next year. The immediate result was one hundred and fifty new memberships.^B In May 1935, the Western Art League presented the Ontario Society of Artists show at the Western Fair Gallery. In October, a fine exhibition of fifty-five French-Canadian landscapes opened with a lecture from Professor M. E. Bassett.^C

^A Professor Longman from the Department of Fine Arts at McMaster University delivered the first two lectures; the second two were given by Arthur Lismer, noted Canadian artist and critic; and the concluding lecture was given by Professor M. E. Bassett.

^B Membership in the League was to cost \$2.50, with students paying 50 cents, which "would provide free admission to the exhibitions as well as a series of five art lectures ... arranged in cooperation with the Extension Department of the University of Western Ontario."²

^C Professor Bassett was a professor of French at the University of Western Ontario, an artist, and the president of the Western Art League, a position he held for some six years. He was to be a future member of the Art Museum Board of Trustees. When he died in July 1946, there was an

It was Clare Bice, the recently elected secretary of the revitalized Western Art League, who provided the energy and enthusiasm needed to sustain the movement. For the next forty years, Bice's name would become synonymous with art in London. He became part-time curator of the new art museum in 1940, and, until his resignation in 1973, was considered by many as the senior professional art figure in this community.

It is perhaps interesting to recall that in the middle of the nineteenth century J. R. Peel, Charles Chapman, and the brothers Griffiths arrived in the city and were responsible for nearly fifty years of art development in London. Now, in the midst of the twentieth century, it is a curious coincidence, indeed, that once again four men would revive a similar spirit of excitement and stimulation - Clare Bice, Jim Kemp, Selwyn Dewdney, and Herb Ariss.

Born in Durham, Ontario in 1908, Clare Bice was only a year old when his father, Archdeacon A. A. Bice moved to London as Rector of All Saints Anglican Church. Bice, educated in public schools in London, graduated in general arts from the University of Western Ontario in 1928.^A It was only then, strongly encouraged by his mother, that he decided to study art.

Bice attended Eva Bradshaw's evening painting classes at the H. B. Beal Technical School, and took private lessons in her studio. He was one of a group of young artists who gathered at Miss Bradshaw's to talk about art, literature and to read poetry - their own and others. It was a kind of "salon" which she held regularly and it was there, with Miss Bradshaw's support, that Bice began to paint and write seriously. Although he spent part of two winters at the Art Students' League and at the Grand Central

editorial by Arthur Ford in the *London Free Press* which said "Professor Bassett's knowledge and advice have been invaluable in the establishment of the city's new art gallery." The article went on to say that Professor Melvin E. Bassett "took a deep interest in the new McIntosh Gallery and his death will be a loss in the development of art at Western."³

^A Both Clare Bice and his friend Robert Ford, the son of Arthur Ford and, future Canadian Ambassador to the U.S.S.R., had enjoyed sketching together during their undergraduate days at Western.

School of Art in New York City, he always claimed it was Eva Bradshaw who had the greatest influence on his work.^A

In the early 1930s, Bice found employment in London as an illustrator for an advertising agency, but soon discovered that this did not leave him sufficient time to pursue his art career or his new interest in writing.^B He turned to freelance commercial art, and in this way managed to earn enough money to pursue both fine art and his writing. By 1932, he joined the Western Art League and was invited to show work in an exhibition organized by the Women's Canadian Club in the ballroom of the Hotel London. In 1934, his painting won second prize at the Western Fair in the professional category and the following year he was asked by the art committee^C to be a judge at the Fair. In 1936, at Smallman and Ingram's department store,^D Bice enjoyed his first one-man show, described by the Free Press art critic, Beatrice Taylor, as "one of the most interesting exhibitions ever staged by a local artist."⁵ This show included several landscapes and a number of portraits, earning Bice some recognition in this genre as well.

The first annual exhibition of the Western Art League took place also in 1936. The exhibition, comprising some eighty-five paintings by thirty-five London artists was held in rooms rented in the Dundas Building.⁶ On this festive occasion, the Princess Patricia Chapter of the I.O.D.E. served tea at the opening. Interest continued in June when the Western Art League presented the Royal Canadian Academy Exhibition at the Western Fair Gallery. Professor Fred Landon delivered a lecture about the Academy at the show's opening. Shortly thereafter, and for the first time, the Board of Education sent hundreds of school children with their art teachers to the gallery. The Board of Education also demonstrated an increased interest in art by engaging Selwyn Dewdney to teach in London.

^A Miss Bradshaw's influence spread far beyond the art world. J. Edgar Jeffery, K.C., president of the London Life Insurance Company was one of her pupils as well as a kind benefactor.

^B Clare Bice's successful career as a writer of children's stories will not be dealt with in this book.

^C Both Arthur Ford and Fred Landon were members of this committee.

^D Smallman & Ingram's is now Simpsons.

Born in Prince Albert, Saskatchewan, Dewdney (1909-1980) was the son of the Anglican Bishop of Keewatin. Later, he graduated from the University of Toronto in general arts and from the Ontario College of Education where he specialized in art. But it was not until Dewdney attended the Ontario College of Art that he received his first concentrated art education. There, he compressed the usual three-year course into two, and on graduation came with his bride Irene (nee Donner) directly to Sir Adam Beck Collegiate in London to teach art.

Jim Kemp (1914-1982), another artist from Toronto, arrived the following year. Born in Toronto, he had attended the Arthur Lismer Saturday morning art classes for children at the Art Gallery of Toronto and later earned a general arts degree at the University of Toronto. He also studied life drawing with Herbert Palmer at Hart House and painting with J. W. Beatty at Danforth Technical School. Kemp enjoyed recalling that his mother enrolled him in a life drawing class when he was only thirteen. "A girl came in draped in a kimona," explained Kemp, "and I busied myself getting out pencils ... and then I looked up. There she stood, completely nude. I was absolutely stunned."⁷ Mrs. Kemp was equally stunned when she learned what "life drawing" meant, but she did not withdraw her young son from the class. He was graduated from University in 1936, and in 1937 "sold himself 'as a package' to the London Life Insurance Company,"⁸ and settled in London. He married Ann (nee Bowley) and eventually became publicity executive for the insurance company. Fine art, however, remained his passion.

Shortly after coming to London, Jim Kemp and Selwyn Dewdney shared studio space in an old garage on Central Avenue. Clare Bice rented a studio on Queens Avenue. By 1939, Bice was elected to the Ontario Society of Artists, becoming an associate of the Royal Canadian Academy in the following year. This recognition proved most timely when Bice was selected as the first curator of the new Art Gallery in 1940. He married Marion Reid of London a few years later.

During the Second World War, Clare Bice and Jim Kemp served overseas with the Canadian forces. Kemp claimed that he used his art as a means of relaxation during those years and it continued to be a release for his feelings for the rest of his life. Kemp was among the early abstract painters in London and his work so disturbed some people at the London

Life that his wife recalled with a chuckle, "not only did they throw buns at him in the cafeteria, but butter too."⁹

In Bice's absence during the war years, the Gallery was looked after by Misses Maude Thompson and Kathleen Taylor. The children's Saturday morning art classes continued to grow and, of course, Richard Crouch, the Library and Art Museum director, continued to oversee the growth of the young gallery and keep the Library Board advised of its progress. Throughout the war, there were regular exhibitions,^A and on alternate Saturdays, the Chamber Music Society provided concerts. The most significant activity, however, begun during the war, was the Picture Loan Collection. Richard Crouch believed that a citizen should be able to come to the Art Gallery and borrow a picture free of charge in the same way that he or she might borrow a book from the Library. In 1942, he gathered fifty-four original Canadian paintings, some donated by the artists, others purchased with funds from the Carnegie Corporation and from the Harriet Priddis Estate,^B and began lending these pictures to anyone who possessed a London library card.

During these early years, the Western Art League sponsored exhibitions and arranged programmes in the gallery, and the Western Ontario Exhibition, begun in 1941, became an annual event. In May 1944, Crouch reported to the Art Museum Board of Trustees that the Toronto artist, Yvonne McKague Housser, had offered to place her husband's valuable collection of Canadian art on permanent loan with the London gallery. It contained thirty canvases, including work by Tom Thomson, A. Y. Jackson, Lawren Harris, Arthur Lismer, J. E. H. MacDonald, and others. It

^A In the spring of 1945, paintings by the late F. M. Bell-Smith, W. L. Judson and John Innes were on exhibition. Arthur Ford ran columns about these artists before the exhibition and as a result found works for the show. "Paintings of these artists may probably be procured from Miss A. I. Macbeth, Mrs. W. McNiven, Dr. Fritz Miller, Mrs. J. Wilson, Mrs. Colin Scatchard, Mr. Waiter Gunn and Col. Innis Carling."¹⁰

^B Harriet Priddis was a well-known London amateur artist who did china painting and exceptionally fine wood carving. She studied wood carving with Richard Bland at the Western School of Art and Design. A chess table, carved and signed with her initials "HP" sits in the Board Room of the London Public Library. She died in 1930. (see p. 100)

was to be a memorial to the late F. B. Housser, renowned Canadian art critic. Although neither of the Houssers had any connection with London, Mrs. Housser felt it appropriate that the paintings should go to a young gallery without an established permanent collection. It was indeed a memorable occasion when the Housser Collection was first exhibited in the gallery, and people realized that these fine works would remain in London.

By this time, Selwyn Dewdney had demonstrated that he was no ordinary high school art teacher. He and his students had painted murals, for example, on the walls of the school cafeteria showing the daily life of Sir Adam Beck Collegiate. This kind of cooperation between a teacher and his students, focused community attention on activities at the school. In 1942, Dewdney accepted an invitation from Bice to act as director of the new art classes for secondary school students which were to be held on Saturday afternoons at the Gallery.¹¹ In the autumn of 1945, Dewdney abruptly resigned from his teaching position in protest over the unfair demotion of a fellow teacher at Beck Collegiate. It was at this time that he decided to live "outside the system." For the rest of his life he would support his family through his art and writing abilities. He wrote a novel,^A illustrated numerous text books, and taught art to half a dozen private pupils, thus managing to pay the rent and keep food on the table. "There certainly were no extras," recalled his widow, Irene, "those days were very lean."¹² But Dewdney and his family survived. Ultimately, it was his determined and independent spirit that served as a model for young men like Curnoe and Chambers.

The art museum had entered into a new agreement with the Western Art League; now the League would contribute a set sum to support the year's exhibition programme which would be one-third of its membership fees, with a minimum of \$150 agreed upon.¹³ Henceforth, the Art League would undertake "to provide one or more series of lectures and demonstrations throughout the year for its members."¹⁴ By 1946, membership in the Western Art League had grown to four hundred and fifty.

^A His novel *Wind Without Rain* was published by Copp Clark in 1946.

In January 1946, Clare Bice returned from the war to his duties as part time curator.^A That year, he began circulating exhibitions between Sarnia, St. Thomas, Chatham, Ingersoll, Woodstock, Brantford, Kitchener, Stratford, and Listowel. This was a very important contribution to the Southwestern Ontario region and brought original art to some of these communities for the first time.^B

The year 1947 brought Herbert J. Ariss, an artist and teacher, to London and the art community. He was born in Guelph on September 19, 1916, the son of millwright William Minno Ariss. The family moved to Toronto when Ariss was six years old, where he attended Howard Park Public School. Ariss recalls drawing in class and remembers that by grade seven he had been singled out by his teachers as an artistically gifted child. By 1930, he had a drawing accepted in the children's art exhibition at the Canadian National Exhibition. After graduating from Parkdale Collegiate in 1937, Ariss went on to attend the special art course at Western Technical School. There Ariss became the protégé of J. A. C. Panton, head of the art department. Later, it was Panton who recommended him for the commercial art course at the Ontario College of Art where he studied under many leading Canadian teachers, among whom were J. W. Beatty and Franklin Carmichael. During these years, Ariss continued to attend life drawing sessions each Sunday at S. G. Moyer's studio on King Street in Toronto. A year later, in 1939, the depression forced him to leave school and find employment stamping out buttons for \$5 a week. However, he managed to continue his studies in the evening sessions of the Ontario College of Art until 1940. Later, in 1942, he went overseas, serving with the army.

When Ariss returned to Toronto after the war, Panton hired him to teach evening classes in life drawing at Northern Vocational School. Following this, he attended the Ontario College of Education, and on graduating, he was hired by Mr. W. A. McWilliams, Principal of H. B. Beal Technical and Commercial High School to come to London, to teach in Beal's special art department. McWilliams painted a glowing picture of an unique art programme that Mackie Cryderman was developing, and he was

^A At a salary of \$1,300 per annum.

^B This would be continued until 1980 when the London Regional Art Gallery Board decided to forego the service.

convinced that Herb Ariss was just the right man to assist her. According to Ariss, however, while the philosophy was agreeable, the physical arrangements were almost impossible. The art department consisted of two rooms, one of which might properly be described as a large closet. When he arrived in September of 1947, he found several old classical plaster casts that had been left by "the guy who started the school."¹⁵ These were the casts from the Western School of Art and Design, which John R. Peel had taken with him when the school closed in 1899. When Peel sold his marble business to David Wilkie, these casts, along with a number of drawing charts, were included in the sale. Mackie Cryderman kept these mementos from the past in the art department at Beal where Wilkie had left them. Ariss did not use the casts in his drawing classes but he still has two of them in his home. He did not object to using casts for teaching drawing; there was just not enough storage room in the department to be able to keep them. "They're excellent," explained Ariss, "for understanding classical proportions."¹⁶ In place of the casts, he introduced the human model and brought "life drawing" to Beal. Ariss recalled those early classes as "exciting, vital, and filled with returning veterans."¹⁷ As soon as he arrived, he joined the Western Art League where he met Jim Kemp, Selwyn Dewdney, and Clare Bice. Ariss remembered that within his first few months of arriving in London, Bice asked him to teach a gallery painting class and Alice Mackenzie asked him to help her paint the sets for *St. Joan* at the London Little Theatre. Thus, he became absorbed immediately into the art community and came to be a vital part of it.

Kemp, Dewdney, Ariss, and Bice all had paintings exhibited at the Western Fair in 1947, and Ariss won a first prize. That year, Bice, Kemp, and Ariss together with several other artists who used to meet in Alice Mackenzie's studio, held an exhibition of their work at 82 Dundas Street.¹⁸ They called themselves the "London Studio Group."^B In the following year, the London Sculptor's Guild was formed. This group met at Beal under the instruction of the Rev. W. G. Colgrove.¹⁹

^A Approximately twenty-eight people per class.

^B Irene Taylor, Jonica Reid, Alice Mackenzie's mother, Mrs. Sawtelle, sometimes joined by Clare Bice, Jim Kemp, Herb Ariss, and Philip Aziz.

It was about this time that Selwyn Dewdney with his wife, Irene, struck out to explore a new field - art therapy - a technique developed in England at the end of the war. He began working with the veterans at Westminster Hospital, thus becoming Canada's pioneer in this area. Selwyn Dewdney established Canada's first art therapy department at the hospital and began training a small group, including his wife Irene, in his methods of diagnosis and assistance. He was also beginning to develop his study of Indian rock art, a field of anthropology which was then almost entirely unknown to most North Americans.

While Dewdney was breaking new scholarly ground, Bice continued the expansion of the circulating exhibitions begun two years previously. Now the London, Windsor, and Hamilton galleries, with Hart House in Toronto, formed a cooperative group for circulating shows, thereby supplementing exhibitions already coming to them from the National Gallery, the Art Gallery of Toronto, and the Canadian Art Societies. The regional circulating exhibition project, then in its third year, was flourishing, and the tremendous interest in art growing in the area at that time may be at least partly attributed to the presence of these exhibitions in the small communities. Perhaps it was the influence of these circulating shows that resulted in over one hundred artists submitting work to the 8th Annual Western Ontario Exhibition in 1948.

In 1950, eleven important Canadian paintings were donated to the gallery by Mrs. Mary Reid,^A artist and widow of the famous Canadian painter, George Reid. The gallery collection had by then grown to one hundred and seventy-three works altogether worth approximately \$17,000. In that year, \$850 was collected from London companies for art purchases. Slowly, the permanent collection of the London Art Gallery was gaining stature as each year more and more donations of good quality art were received. In 1950, Jim Kemp was elected president of the Western Art League, and in 1951, the League held its 11th Annual Exhibition. The press, in reviewing the show, noted that "a young London artist by the name of Jack Chambers should win plaudits for *Jose* an outstandingly good pencil work."²⁰ However, it was Herb Ariss who won the prize for the best watercolour and James Kemp for the best oil. Bice,

^A Three of the works were by her late husband, and five by his first wife, Mary Heister Reid.

Ariss, and Kemp continued to paint and exhibit. This was a stimulating time in the life of the Western Art League with Ariss, Kemp and Dewdney all playing important roles and lending support and cooperation to Bice at the gallery.

In 1951, with funds from the Mitchell, Priddis, and Williams Estates, plus \$25,000 from the City, the Library added the central gallery on the second floor. When the building was constructed in 1940, the ceiling of the main floor, central section, rose two storeys. Now this space was floored in, providing a new large inside room on the second floor. This gallery was opened March 7, 1952.

A few months earlier, Paddy Gunn O'Brien (see p. 253) who had been working on the circulation desk in the library joined the gallery. The staff now consisted of a part-time curator,^A his full-time assistant, O'Brien, and a secretary, Shirley Warrington.^B

In 1952, the art department at Beal was overflowing. It seemed that everyone wanted to study art. Even the night classes were bursting. At the gallery that year there were forty-three exhibitions, with a total attendance of 22,447.²¹

The single most important event, however, in the development of the arts in Canada occurred in 1957 with the founding of the Canada Council. Previously, it had been almost impossible for an artist to earn his living exclusively from his art. Teaching and commercial art seemed to be the paths most painters were forced to take. Soon it would be conceivable, with grants and awards, for an art student to look forward to a future as a full-time professional artist. The Canada Council would bring about a profound change in the attitude of the artist within his profession. It would also bring a new kind of "art politics" to bear on the art communities. The responsibilities and power of gallery curators expanded immediately. Wherever there was a curator, there was a person who could recommend an artist to the Canada Council for a grant. In addition, that same curator also had to learn to find his way successfully through the bureaucratic maze to secure the grants so vital for his gallery's survival. London first felt the effects of the new system when a Canada Council scholarship permitted Clare Bice to take a leave

^A Now at a salary of \$2,000 per annum (Deane Kent received \$3,800).

^B Shirley Warrington, later Shirley Gibson, a Canadian poet.

of absence from the library in January 1958 to spend almost a year travelling abroad painting and studying in Paris. After only a year's experience in the gallery, Paddy O'Brien, twenty-four years old, was left to act as the curator, with no increase in salary. However, Dewdney, Ariss, and Kemp all gave her support and assistance during Bice's absence.

By 1953, the Western Ontario Exhibition had grown in size and importance. In its May 9 review, the *London Free Press* noted that

unprecedented in Western Ontario Exhibition history, Herbert J. Ariss, H. B. Beal Technical School teacher, last night won an award for the fourth time. His painting of an Elora scene was put in top place in the landscape in oil, tempera or pastel.²²

There were one hundred and five works in the show. Twice winner Jim Kemp took the other prize. Bice was in France that spring, but in the fall when he returned he was represented, along with Ariss and Kemp in an exhibition of paintings presented by the Doon School of Fine Art.^A After more than fifty years. London artists were once again beginning to be recognized as an important force in the larger field of Canadian art.

Ariss, Bice, Dewdney, and Kemp, although closely associated in the Western Art League, pursued very different painting styles. Kemp frequently used the figure as a springboard for his abstract compositions. He painted for the most part in subtle, subdued tones. On the other hand, Ariss painted mostly landscapes at this time, landscapes which he filled with lyrical colour, freely applied. Bice, while best known for his portraiture, also painted landscapes, but in a style that might be described as an extension of the Canadian Painters by way of the Group of Seven. Unlike the other three, Dewdney no longer maintained a studio and seldom submitted work to exhibitions. Instead, he was busy fulfilling commissions painting murals,^B filled with "social realism." Perhaps the

^A A summer art school held annually at Doon, Ontario where Homer Watson had lived and worked.

^B Toronto: Bank of Nova Scotia, King & Bay Streets; Canadian Comstock, Leaside. Kitchener: Waterloo Trust & Savings Company, King Street; Kitchener-Waterloo Hospital. Brantford: Bell Telephone Building, Market Square. London: General Motors Diesel Office Building, Oxford Street; Odeon Theatre, Dundas Street; London Life Building, Wellington Street

divergence of personality and artistic style among these four men helped to bring about an acceptance for a broader spectrum of art in London. The community now seemed more receptive to new ideas.

About this time, according to Greg Curnoe (see p. 184), "Jim Kemp and Selwyn Dewdney approached the younger artists on behalf of the Western Art League, asking them how (the League) could be of assistance."²³ Curnoe claims that "the artists asked for studio space in the gallery and a nude model."²⁴ Clare Bice, fearing public opinion, as well as the disapproval of City Council, refused. According to Curnoe, "this marked the beginning of Bice's differences with some of the artistic community."²⁵ The group, however, did find studio space above "the Guild House" on Kent Street where they were joined by Kemp, Dewdney, O'Henly,^A O'Brien, Margot and Herb Ariss, and even the recalcitrant Bice. Eventually, they exhibited as a group "in the Blue Room of the Shute Institute."^{B26}

In the autumn of 1953, Bice organized the first "Young Contemporaries" show, exhibiting works by artists under thirty years of age in Ontario. This became an annual event for London, and a very important contribution by the gallery to art in Canada. Herb Ariss' mentor, L. A. C. Panton, now principal of the Ontario College of Art, opened the first "Young Contemporaries" exhibition, declaring that "the younger artist must look to the older artists for standards against which he may test his own."²⁷ From 1950 to 1959, Kemp, Dewdney, and Ariss successively

and Dufferin Avenue; Henry Birks & Sons, Jewellers, Dundas Street; Sir Adam Beck Collegiate Institute, Dundas Street.

^A A new art teacher who had recently joined Mackie Cryderman and Herb Ariss at Beal.

^B Another location for artists to exhibit in London by this time was the Shute Institute at 10 Grand Avenue, formerly Waverley, the old Smallman residence. The Blue Room was hung regularly with exhibitions. The Gallery Painting Group, an offshoot of the Western Art League courses, which was now an active independent group, exhibited forty-five works at Waverley in 1954. In March 1955, Jim Kemp also had a show at the Institute which was well received by the critics.

acted as chairmen of the Western Art League and cooperated with Bice in bringing to the gallery a rich programme of exhibitions, demonstrations, and lectures. Enthusiasm was high and membership in the Western Art League grew rapidly. From 1950 to 1953, Jim Kemp was president of the Western Art League; he was succeeded by Selwyn Dewdney. It was during Dewdney's tenure that the League president automatically became a member of the Art Museum Board of Trustees. Herb Ariss followed Selwyn Dewdney as president of the League and held office until June of 1959.^A So it was that Jim Kemp, Selwyn Dewdney, and Herb Ariss, in cooperation with Clare Bice and his assistant, Paddy O'Brien, determined the programmes and exhibitions of the London Art Museum during the 1950s. It was a period of lively enthusiasm among a great many people who were interested in art. In those years, amateur and professional artists rubbed shoulders with those who simply enjoyed being in such a stimulating environment in the gallery. Membership of the Western Art League had grown to six hundred and fifty. While president, Dewdney invited Jack Bush from Toronto, in 1954, to join Paddy O'Brien and Jim Kemp on a panel demonstrating how a jury functioned in selecting works for an exhibition. Jim Kemp recalled that Clare Bice enjoyed Jack Bush as a person, but regarded his work as "a hoax, a trick being put over on the public."²⁸

The previous year, Bice, Ariss, and Kemp^B, as well as Alice Mackenzie and John O'Henly, all London artists, had paintings accepted in the Ontario Society of Artists exhibition at the Toronto Art Gallery. The press reported that "the exhibition is rated the best in several years ... (which) says much for the progress among painters of the London area."²⁹ Bice received special praise. He had returned from Paris and delighted everyone with his French canvases. Business executive J. H. Moore^C observed that Bice's work "was so much better on his return from Europe," and added, "Clare became a more exciting person."³⁰ Immediately following his return, Bice began talking about the value of establishing a Women's Committee at the art gallery. While this idea may

^A With a brief period in July, 1956 to March, 1957 under Tom Orr.

^B Kemp was elected to membership of the Ontario Society of Artists in 1955.

^C An art collector and president of John Labatt Limited.

not originally have been Bice's, certainly he cultivated it enthusiastically. His annual report for 1954 announced that "a study is being made of the possibilities for a Women's Committee here."³¹ Kemp, however, had advised Bice against the idea. "While I felt that in getting this group together he was getting support for his own position," Kemp recalled, "a Women's Committee was ... a dangerous thing and would take over rather than support." Kemp observed, "usually they are very strong, they have money, they have position, and they can become a very single-minded force."³² Kemp believed that Bice thought this group could give him a stronger power base than the Western Art League. As things were, the League was not always easy to control, and often its objectives did not coincide with the curator's, especially while Dewdney was president.

Other differences of opinion surfaced when Clare Bice and Selwyn Dewdney disagreed about the annual Western Ontario Exhibition. Dewdney was convinced that it should be limited to painters in Southwestern Ontario exclusively, while Bice believed the show should be open to anyone in Canada. Dewdney admitted that the latter view would certainly raise the standard of the work in the exhibition, but he felt keenly that this would push many painters in the Southwestern Ontario area out of the exhibition. Dewdney took the position that the League was supposed to serve the people of the area and the Western Ontario Exhibition sponsored by the League should reflect that policy.

It soon became obvious to Clare Bice that he needed strong support to allow the gallery to attain an independent identity. This did not mean he was contemplating a separate gallery - only a separate identity. As long as Richard Crouch was the chief librarian and director of the art museum, Bice, who had great respect for Dr. Crouch, would do nothing to disturb the status quo. He was, however, looking ahead, making his plans, and gathering his forces. His first step was to organize and convince the League and the Art Museum Board of Trustees that creating a Women's Committee would benefit the gallery. After much discussion and some apprehension about the possible overlapping of activities, the Western Art League recommended in June 1955 that the Art Museum Board of Trustees "consider ... the formation of a Women's Committee as an autonomous organization which would undertake certain duties in co-operation with the League."³³ This recommendation passed in principle,

and a committee^A was appointed, made up of representatives of the Library Board, the Trustees and the Art League, its task being to consider the duties of the Women's Committee and its relationship to the Western Art League, the Art Museum Board and the Library Board. Eleanor Somerville, with the assistance of Josephine Wilcox, was entrusted with the task of planning and organizing the Women's Committee. Eventually, the Women's Committee was to be

an autonomous body which would encourage enterprise and action but work in close cooperation with the Art Gallery and its governing board, so that their activities will be in line with general policy and will complement other program arrangements.^{B34}

A "limited number of members ... would prevent too much overlapping with regular Art League members. Also ... there is a psychological value in being a member of a limited group."³⁵ Things moved quickly and by April 23, Eleanor Somerville reported that she wished to start with twenty people whom she had chosen.^{C36}

^A Mrs. R. J. Currie, chairman; Mr. L. R. Gray, Mrs. M. Cryderman (AMBT), Mr. Selwyn Dewdney (WAL), Mrs. L. D. Wilcox, Mr. C. Bice, and Mr. R. E. Crouch, to determine the terms of reference.

^B In 1966 the Junior Women's Committee was formed. Twenty women in their twenties were invited to join. Marnie McGarry was the first president. It was decided that thirty-five would be the determining age between the junior and senior group. The junior committee later undertook the organization of the Beaux Arts Ball, and in 1970 the Art Mart.

^C Unfortunately an exact record of the chosen twenty does not exist but Josephine Wilcox recalled the following names: Grace Kennedy, Kay Graydon, Barbara Ivey, Shirley Brickenden, Joan Stevens, Dougie Betts, Jean Harrison, Kay Nolan, Kay Fox, Emma Ralph, Mackie Cryderman, Nancy Poole, Lois Mitchell, Ilene Lucan, Beth Ness, Lenore Crawford, Helen Thompson, Betsy Heaman, Betty Taylor, Stirling Robertson, Ina Weldon, Woody Moore, Elaine Hagarty, Betty Judge, Mildred Todd, Marion Gibson, and Marg Ramsay.

While the Western Art League contributed enthusiastically to the arranging of lectures and demonstrations, it was not fundamentally a money-raising organization, nor did it see apparently that the Women's Committee would endanger its existence. The limitation on numbers for the Women's Committee perhaps reassured the League. After all, the Western Art League had over five hundred members at this time and the Women's Committee was proposing to have a maximum of only fifty or sixty members. Had League members studied the history of their own organization, they would have seen that the last time a women's art committee was formed in 1892, it inadvertently almost obliterated the Western Art League.

By the autumn of 1956, the work of the Women's Committee was well under way, and twelve of the members were giving occasional tours in the gallery.^A Then in November, the Library Board proposed that Clare Bice's position become full-time, and that the curator "shall be under the Director (Dr. Crouch) and Assistant Director (Deane Kent) and shall be subject to general staff regulations ... at a salary of \$5,500 for 1957."³⁷ This arrangement so upset Bice that he resigned immediately. There were rumours that he might accept a position at the National Gallery in Ottawa. These rumours, however, proved groundless.^B Library Board member, Arthur Ford, and Richard Crouch together attempted to convince Clare Bice of the merits of the proposed arrangements. As a result of their efforts, Bice withdrew his resignation. However, this unfortunate incident had ominous overtones for the future. Bice, apparently, had been upset by his subordination to Deane Kent. Bice had hoped that the Library Board would make him an assistant director in charge of art. Instead, he remained curator and would report to Richard Crouch through Deane Kent. To most of those involved, the terms of employment were eminently reasonable. Bice, however, saw himself differently; as an artist, a painter, and an author, he cherished his freedom to come and go at will. Under the proposed new terms it would be impossible to maintain this flexibility. For the time being, the affair was

^A This developed into a separate tour guide programme of forty members (see p. 194).

^B Clare Bice was never formally offered a position at the National Gallery of Canada.

smoothed over by Ford and Crouch but it was to become a problem in the future.

A happier venture was the first "Art Mart" held at the gallery in December 1956. The occasion provided local artists, and craftsmen an opportunity to show and sell their work in a bazaar atmosphere. Sixty paintings and sketches by thirty-five London artists were sold that night. It was recorded in the minutes of the Art Museum Board of Trustees that "many of those who came were people who do not ordinarily find the art museum in their familiar orbit."³⁸ Because of the bargain prices, people were encouraged to acquire pictures by such prominent professional artists as Bice, Ariss, and Kemp. The Art Mart also enabled other London artists, some of whom had no previous opportunity, to reach the public. It was all a tremendous success and the heat, noise, and excitement of the crowd of over one thousand people who jammed into the gallery that first evening will never be forgotten by those who were present. A less frantic atmosphere prevailed in 1957 at the 17th Annual Western Ontario Exhibition. Top notice was given to a young artist from Niagara Falls, Tony Urquhart. "His prize winning *Still Life with Lantern* shows imagination, well supported by skilful technique,"³⁹ reported Lenore Crawford (see p. 308), the art critic for the *London Free Press*. Within three years, Urquhart would move to London.

Also in 1957, the Art Museum Board of Trustees decided to seek additional funds and Alex Graydon, a London art collector and member of the Board of Trustees, was appointed chairman of a special committee^A established to receive donations for the purchase of art. This committee decided to canvass both corporations and individuals for money to augment the purchase fund already in existence.

In December 1957, Eleanor Somerville requested that the Women's Committee president be made a permanent member of the Art Museum Board of Trustees. According to the minutes of the Board of Trustees, there was a growing concern on the part of the Western Art League that its primary functions would be usurped by the Women's Committee. Crouch reported to the Art Museum Board on the functions of the two

^A A. Graydon, C. R. Rowntree, Mrs. R. J. Currie, C. Bice and R. E. Crouch. The committee met for the first time on May 15, 1957.

organizations as they related to the museum, showing how the educational activities of the League had been carried on since the 1880s.^A The League had given guidance, encouragement, and some financial support to the various painting and modelling groups active in the gallery, as well as assistance over the past seventeen years in organizing shows and sponsoring the annual Western Ontario Exhibition. In 1956, the League had started the successful Art Mart. It had administered the Eva Bradshaw Fund until this money was exhausted. It had continued to award small scholarships to London students. Before the Board could decide the issue, Dr. Crouch-reminded them that the activities of the Women's Committee were to have been "picture sales, membership, gallery lunches with exhibition tours, concerts, the exhibition of special collections, balls and similar functions."⁴⁰ The London Public Library Board dealt with the request and advised the Women's Committee on February 10, 1958 that when a vacancy occurred on the Art Museum Board of Trustees, it would consider appointing the president of the Women's Committee.^B

While the art gallery ostensibly operated under the direction of the Art Museum Board of Trustees, the real power over the gallery was vested in the London Public Library Board. The structure was confusing for many because the Art Museum Board of Trustees was misnamed. It was not, in fact, a board at all; it was merely a committee of the London Public Library and Art Museum Board. This "committee" met two or three times a year and Clare Bice reported to members on the gallery's activities. By the spring of 1958, the Art Museum Board had established an investment

^A The popular watercolours of the late R. P. D. Hicks are excellent examples of what the Western Art League instruction and sketching groups accomplished in London. Percy Hicks was forty-three when he first began to sketch, but it was really not until five years later, when he came to the London area in 1950, that he had his first formal art instruction. By 1964, Hicks was president of the Western Art League and became a beloved and accomplished painter in the community.

^B The Library Board appointed the president of the Women's Committee, Mrs. J. D. (Betsy) Heaman to the Art Museum Board of Trustees in February, 1959.

committee,^A a special gifts committee,^B and an acquisition committee.^C This enabled the gallery independently of the Library to collect, invest, and spend its own funds on its art collection.

In 1958, the Women's Committee held its first Festival of Painting. One hundred and two pictures were sent by Canadian artists from across the country and more than thirty of these works were sold over a two week period. Clare Bice showed his enthusiastic support for the project when he wrote in his annual report that "while the Festival of Paintings introduced paintings by the country's leading artists into London homes, the Art Mart of the Western Art League," he noted, only "presented the work of London artists."⁴¹

Personnel was changing at the gallery. A Canada Council grant for \$4,750 made it possible to hire Jack MacGillivray as education officer to strengthen the regional circuit begun in 1946 by Clare Bice, as well as assisting with the classes for children and teenagers. By this time, the gallery was preparing and circulating dozens of exhibitions throughout the Western Ontario region and was also attempting to provide speakers and teachers for special art programmes set up by art associations in the smaller communities.

In 1959, J. H. (Jake) Moore, a London art collector and president of John Labatt Limited,^D accepted an appointment by the Library Board to sit on the Art Acquisitions Committee. Perhaps as significant as any individual appointment was the first agreement signed between the Library Board and the Canadian Union of Public Employees. Henceforth, the Union

^A In 1950, a purchase fund was established, hence the need for an investment Committee. On June 20, 1955 the Investment Committee members were C. R. Rowntree, Ora Newton, and J. Allyn Taylor.

^B The Special Gifts Committee, established March 22, 1957, comprised A. Graydon, C. R. Rowntree, Mrs. R. J. Currie, C. Bice, and R. Crouch.

^C Formed on April 29, 1958, the Art Purchase Committee comprising A. Graydon, M. Cryderman, and F. Landon, subsequently became the Acquisitions Committee.

^D His name had first been suggested in March 22, 1957 as a possible addition to the Acquisitions Committee.

would be the bargaining agent for the employees of the London Public Library and Art Museum.

In 1959, Clare Bice suggested that the Women's Committee assume the responsibility for looking after the picture loan service which had proven so successful since its introduction by Richard Crouch many years earlier. The Board, however, decided that this should remain a library service. Instead, the Women's Committee organized the Industrial Loan Service under the direction of Helen Thompson. As the title implies, art in this case was lent to industry and business offices. Business began "with a budget of \$25 and 23 paintings."⁴² Since there was not adequate space for this new service in the gallery, rooms were found free of charge in a house overlooking Victoria Park on Wellington Street. Later they moved to another temporary location on Queens Avenue. It was not until the centennial addition expanded the gallery facilities at the library that the Industrial Loan was incorporated into the space at 305 Queens Avenue.

It was agreed in 1959 by both the Western Art League and the Women's Committee that there was an urgent need for the installation of an air-cooling system in the main gallery. When the gallery held functions which were well attended, the heat and lack of fresh air became almost intolerable. It was proposed by the Art Museum Board of Trustees that the Library Board be requested to include this in their budget estimates for the coming year. Unfortunately, because of budget cuts, the Library Board announced that there would be no air-cooling system in the foreseeable future. This was discouraging to both the Women's Committee and the Western Art League. Other such trivial disputes led to more whispers of "what we need is a separate gallery." However, despite these irritations, the good news that year was that the value of the collection had reached a total of \$49,064 - a sizeable increase. Shirley Andrae, an enthusiastic supporter of the arts, became the new president of the Western Art League in June 1959, thus bringing to an end a decade in which Kemp, Dewdney, and Ariss, in cooperation with Clare Bice controlled the activities of the League and, indirectly, the gallery.

By early 1959, the atmosphere at the gallery began to change. Dr. Crouch had been absent because of ill-health and Deane Kent had acted as director. As such, he was not only the secretary of the Library Board but also of the Art Museum Board. It became his responsibility to interpret the problems of the art gallery to the members of the Library Board.

Unfortunately, the members of the Art Museum Board were not convinced that Kent represented them or their needs accurately. They inevitably saw him as a "library man" first. A view which may have been encouraged by Clare Bice.

By the end of 1959, Bice had to face the fact that Kent would probably be appointed director of the Library and Art Museum following Dr. Crouch. He was very apprehensive about this prospect. According to art critic, Lenore Crawford, Clare Bice knew that the curator at the gallery had to be seen as a good artist. "I think Clare gave the impression ... that he was confident as an artist," explained Miss Crawford. "And he wasn't," she observed. "I always thought that ... he felt that he didn't come up to some of the others."⁴³ London artist Silvia Clarke, recalled Clare Bice describing himself as "pedestrian as a painter." According to the late Jim Kemp, Clare Bice was "stubborn." The more he felt pushed, the more he dug in his heels. "He also had very definite ideas as to what constituted painting and what did not; and his ideas were not contemporary," added Kemp, emphasizing, "he did not like contemporary painting."⁴⁴ Bice's major weakness appears to have been an insecurity about his talent as an artist. On the other hand, among his many strengths was his dedicated support from many Londoners as well as his friendships with prominent Canadian artists and curators throughout the country. Silvia Clarke said, "Clare knew every artist ... we had painters from coast to coast ... they would come (to London) and talk about their work ... people like Gordon Smith, York Wilson, the Bobaks, Alex Colville."⁴⁵ All those artists and many others showed great respect for Clare Bice.

Silvia Clarke recalled that in the fifties "there was much more physical involvement with the gallery. People like Margot Ariss, Mildred Eaton, Daisy Bailey, Shirley Andreae and many others would get out invitations, lick stamps ... do all sorts of jobs." She observed, "in a smaller gallery you get more involved and feel you're part of what's going on-everyone cares very much and you work very hard."⁴⁶ She added, alluding to the future schism, "at that time the big divide hadn't come. Everybody worked together." When asked how she would sum up the art community in London in the fifties, Silvia replied, "one big happy family."⁴⁷

Chapter 9

London Artists in the 1960s

"What London, Ontario, has that everywhere else needs," was the intriguing title of an article in *Art in America*,¹ describing what occurred during the sixties in the Forest City. For many years, London had been known primarily for beer, insurance companies, and plumbing fixtures, but because of the outstanding work of the young artists in the region, the community was gradually becoming a major art centre in Canada as well. The city's atmosphere was electric with artistic energy and the expectations of the new artists arriving each month became part of the creative phenomenon. As a result, London's artists attracted the attention of the best national and international art critics.

The decade began with the opening of the "Artists' Workshop" and the beginning of the "Artist-in-Residence" programme at the University of Western Ontario. Artists Clare Bice and James Kemp, and art collectors Jake Moore and Alex Graydon played important roles in the planning of these ventures.

At the request of Dr. G. Edward Hall, president of the University, Jim Kemp submitted a proposal for the Artist-in-Residence programme in which he argued that the purpose was to "provide students with an opportunity to watch an artist in the act of creating a work of art,"² and to enable students to discuss this process with the artist. Kemp also observed that to have someone capable of organizing a series of art exhibitions and demonstrations at the McIntosh Gallery would be a great addition to the University. The position, he added, should be filled "by a practising artist of considerable stature in the country." Kemp believed that the Artist-in-Residence should have "a broad, sympathetic outlook on art," but, more important, that he "lacks bias toward any one style or point of view."³ Dr. Hall then asked Clare Bice, Alex Graydon, Jake Moore, and Jim Kemp to "act as a committee to recommend the appointment of a suitable resident artist, knowing that a total sum of \$5,000 is available."⁴ During the winter, several well-known Canadian artists ^A were approached by the

^A Jack Nichols, Will Ogilvie, David Partridge, J. W. G. MacDonald, Gerald Findley and William Roberts.

committee but by May, Tony Urquhart had been selected. Delighted with the prospect of being the first resident artist at Western, Urquhart assumed his duties in September 1960. Tony Urquhart was born in 1934 in Niagara Falls, Ontario. He studied at the Albright Knox School of Art and was graduated from the University of Buffalo with a Bachelors Degree in Fine Arts. As resident artist and part-time curator for the McIntosh Gallery, Urquhart immediately began arranging small exhibitions. He soon decided on a policy for acquiring drawings and prints by contemporary Canadian artists,⁵ thereby laying the foundation for an excellent University collection of works on paper. Tony Urquhart recalls that he was very excited about the prospect of mounting shows at the McIntosh, and decided to begin with an exhibition of drawings.

We wrote to the artists and asked for the drawings to be sent, unframed and matted only. We received about seven hundred drawings and that big room in the McIntosh was full of pieces of paper. Carl Schaefer, one of Canada's most prominent artists, had sent instructions urging that great care be taken with his drawing. The jury threw out almost everything, including the drawing by Schaefer. The twenty seven chosen works were put in the small gallery and a "Salon des Refuses" was organized in the big gallery. Carl Schaefer's drawing, of course, was included in this group.⁶

"Well," recalled Tony, his eyes widening,

we were hanging the show and as I was putting the Schaefer up there was a nail sticking out of the wall which I didn't see and, of course, as I pressed the Schaefer work against the wall, the nail popped its head through the middle of the drawing.⁷

"My heart sank," he whispered,

the only drawing out of the seven hundred where the artist had expressly asked that "great care" be taken, and I had managed to put a hole through it. Immediately, I called Clare Bice who advised me to take the work to Albert Templar (see p. 114). What that man did was pure magic. As I recall, I wrote to Carl about it, but when he got the drawing back he couldn't

tell. That was my one and only contact with Albert Templar, and I'll never forget it.⁸

Despite this initial experience with the hazards of hanging a show, Urquhart went on to mount many successful exhibitions at the McIntosh Gallery.

At the same time that the committee of Bice, Graydon, Moore, and Kemp was in the process of selecting Tony Urquhart for the University, the Western Art League approached the same group of men to assist it in organizing an art centre for the city.^A It was intended that this would be a place where artists would work and teach. Originally, John Labatt Limited had been approached by the League for financial support, but Graydon and Moore of Labatt's were willing to commit the company financially only if the centre were to serve a wider community than the Western Art League membership. The location of the proposed art centre seemed to be a problem. While the spokesmen for Labatt's suggested that a house owned by the company in the Horton and Richmond Streets area might be appropriate, Clare Bice argued strenuously that the area was not suitable. "The site and building are of major importance," he declared, adding that, "it should be central, in a pleasant neighbourhood, and housed in an attractive building."⁹ Eventually, it was agreed that space on the second floor at 330 Dundas Street, across from the Armouries, would be leased for one year with future options, and that Labatt's would underwrite the venture for twelve months.

Jim Kemp, as well as Herb Ariss, and Don Carter, an art teacher at Beal, were among several people who submitted proposals for the art centre. On June 10, 1960, Bice and Kemp, acting on behalf of John Labatt Limited, which had guaranteed a \$5,000 budget for one year, offered the position of director of the new London Artists' Workshop to Selwyn Dewdney.^B

^A Shirley Andrae, president of the Western Art League 1959-1961, recalled that the idea for an art centre began with artist Margot Ariss, Daisy Bailey, and herself.

^B It was agreed that Dewdney would receive \$750 for the month of September when there would be a great deal of extra work organizing the centre and getting the fall term started. Thereafter, he would expect to receive a salary of \$275 per month from October 1 to June 31.

From his response it was obvious that Dewdney considered this to be a part-time position. In his letter of acceptance he insisted on having "complete freedom to assign whatever proportion of my time I feel necessary for the work involved."¹⁰ Perhaps it was a lack of singular dedication by the new director, or as Moore suggested "lack of drive," but whatever the reason, the venture never really got off the ground. By December, 1960 the first operating loss was reported.^A From then on, the centre had a constant struggle to survive. When Bice wrote to Moore the following spring, there appeared to be some recriminations about the project. Bice wrote

I was disturbed by our brief discussion last Friday ... particularly by the inference that Labatts had been badly advised on the project, and by the opinion you expressed that the art centre might have been practical if it had been housed in one of your own properties near the plant."

Obviously, the centre was in trouble. At the annual meeting of the Western Art League on May 25, 1961, Selwyn Dewdney reported that the "sponsors"^B of the Workshop wished to share the financial responsibility over a wider area, which really meant that Labatt's would not continue being the sole supporter. The Western Art League applied for a Canada Council grant and promised to give some financial aid itself, but ultimately this was to no avail. The art centre had not attracted enough people to justify its existence. Whether this was because of insufficient promotion or because there was simply not a need for such a facility in the community is difficult to determine. In any case, it struggled on for another year on a cooperative basis, and then quietly died. However, it had served a purpose. It had provided artists with a brief opportunity to supplement their incomes. Tony Urquhart, Greg Curnoe, Bernice Vincent,^C Jack Chambers, and several others all taught at the Workshop.

The Artist-in-Residence programme at the University proved to be a great success, as did the new Women's Committee at the gallery. Organized a few years earlier, the Women's Committee had become a powerful cultural and social force in the community. Determined women

^A \$1,016.85.

^B Labatt's preferred to remain anonymous.

^C Another graduate from the special art classes at Beal in the fifties.

in support of talented artists was a potent combination. As well as promoting an art education programme, the women had organized an annual exhibition and sale, the "Festival of Paintings." They also convened a "Beaux Arts Ball" in the new Wellington Square Mall, providing the most sumptuous party of the year. Suddenly, people who did not know the difference between a Town and a Tanabe wanted to be seen at the gallery.

1960 was an exciting year. In October the Bertha Weinstein Chapter of Hadassah, after exhibiting pictures in the Wellington Square Mall, held an art auction^A at which thirty-one paintings by some of Canada's foremost artists were offered for sale. Business executive Gerald Klein, and Canadian Broadcasting Corporation personality Paul Soles, acted as auctioneers, making the occasion entertaining and profitable for both the committee and the collectors. A few years later, the Women's Association of St. Paul's Cathedral began holding an annual art exhibit and sale in the parish hall, providing yet another location where London artists could show their work and where people could purchase art for modest prices. Also in 1960, Clare Bice conducted a survey of art in the schools of London for the Board of Education. Bice, dismayed by what he found, reported "there on the walls were exactly the same framed prints, now faded and soiled, which hung there in the old days ... gifts of the I.O.D.E. during the early twenties."¹² Bice proposed that the gallery gather approximately two hundred good reproductions of well-known works by historical and contemporary artists so that teachers could select a number of pictures for their respective schools.^B This project was funded by the Board of Education for several years until each London school had reproductions of good art hanging on its walls. In addition, the secondary schools were given funds to purchase original works of art under the guidance of their respective art teachers. As a result, there are some astonishingly valuable pictures now owned by the people of London through the fortuitous planning of the Board of Education. Bice was

^A Organized by Mrs. Milton Harris, Mrs. Edward Richmond, and Mrs. Gerald Klein and held in the B'nai Israel Synagogue on Saturday, October 15.

^B Using various London framing services, the gallery staff supervised the framing.

justifiably proud of his initiative. He indicated to one of his colleagues that he hoped to be remembered above all for bringing first class art to the schools of London.

The Board of Education was also responsible for the art department at H. B. Beal Technical and Commercial High School. Mackie Cryderman, as we have seen, played the leading role at Beal in the early years. Later, she was joined by Herb Ariss who, in 1960, received a Canada Council grant to study art education in England and subsequently to paint in Spain. Under his direction, the art department at Beal flourished. Perhaps the most promising of the postwar students at Beal were Greg Curnoe and Jack Chambers, both of whom had difficulty with the standard high school curriculum, but came alive at Beal. After graduating from Beal, both men left London to seek further training; both returned to the city to establish their own studios; and both succeeded as professional artists in London, to say nothing of the fame they earned nationally. As art critic Barry Lord observed, "the London scene was made by artists who decided to ... reject the blandishments of Europe and ... Toronto, and came back home to work."¹³ These men were determined to make a living as artists. They wanted to avoid the old tradition of having to support themselves by teaching or commercial art and working as fine artists only in their spare time. With the development of the Canada Council grants programme, it became possible for young men and women to be professional, full-time artists.

Chambers and Curnoe, both passionately concerned with their roots, began painting the people, events, and the landscape of London and Southwestern Ontario. Each developed an highly individual style; but each admired and respected what the other was doing. Thus began the richest period in twentieth century art in London. Dozens of artists would come to the city to share in the creative energy generated by Chambers and Curnoe. Nothing like this had happened since F. M. Bell-Smith (see p. 57) and his followers arrived in the city eighty years earlier.

This stimulating artistic activity was strongly supported by a coterie of academics at the University of Western Ontario. Professor, poet, and playwright, James Reaney commissioned Jack Chambers to illustrate his book of poems *The Dance of Death* with several pointalist ink drawings. Ross Woodman, professor of English, commissioned Chambers to paint a

portrait of Woodman and his wife, Marion. Other faculty members began to purchase the work of both Chambers and Curnoe.^A

In 1962, Londoners were treated to the "first happening in Canada." Tony Urquhart was programme chairman of the Western Art League when it occurred. He recalled that

Greg Curnoe had this great idea for London - to have a "happening"- and so a contingent came down from Toronto- Mike Snow, Joyce Weiland, Michel Lambert and Michel Sanouillet. Greg met them at the station and, carrying banners and playing kazoos, they marched through the early evening streets of downtown London to the Library.^{B14}

Urquhart explained

there was all kinds of wild activity ... the place was a shambles ... they'd been bringing in wood all day and there was an enormous pile of lumber shaped almost like a ramshackle building, in the middle of the floor of the Central Gallery. Near the end of the evening, people got together and with several heaves the whole thing just went crash!

While Silvia Clarke, another Western Art League member, recalled smelling smoke at one point in the evening, Tony Urquhart remembered that some people, carried away with enthusiasm, had nailed wood to the floor. The curator, Clare Bice, was not amused at these shenanigans. "Clare came up to me shaking with rage and said 'it's your responsibility, Tony. I'm going home.'" Silvia Clarke, a good friend of the Bice family, confirmed that she had "never seen Clare so furious." Tony Urquhart's most vivid recollection of the evening, however, was of Joyce Weiland saying, just before she left, "thank you very much Greg for inviting us down to wreck the London Art Gallery." In February 1962, considering what happened during the next decade, these words were prophetic and the "happening" metaphoric. Bice, profoundly upset by what had

^A Amongst whom were Geoffrey Rans and John Davis.

^B The Nihilist Spasm Band had not been "organized" at this time. This unique musical group would not appear on the London stage until the summer of 1964 when it provided the sound track for the film *No Movie* which was recorded in Curnoe's studio.

occurred, promptly applied for his second Canada Council grant and that summer took leave of absence abroad. Paddy O'Brien, the assistant curator, was again left in charge of the gallery.

Greg Curnoe, more than anyone, had been the driving force behind the happening. It was Curnoe who, in 1962, with several other young artists, found the Region Gallery.^A He also began publishing *Region Magazine*.^B Throughout it all, Curnoe continued to work as a serious painter. Lenore Crawford, the astute *London Free Press* art critic, was credited with having "immediately grasped the vitality and dynamism of Curnoe's work,"¹⁶ when he was first beginning his professional career. After seeing Curnoe's first exhibition,^C she wrote "*A Girl That I Liked Altered with Yellow* is a beautiful portrayal. It was only after I had been entranced by its loveliness that I realized it was created from a window-shutter."¹⁷ Miss Crawford recognized the intensely autobiographical nature of Curnoe's painting. She wrote, "Curnoe collages are very personal . . . like leaves from a diary of a writer or from the sketch-book of an artist."¹⁸ A Toronto critic, Gary Michael Dault, confirmed this observation when he wrote that Curnoe "paints the local, personal and absorbing objects and events that make up his life."¹⁹

Jack Chambers, too, was painting the immediate world around him; he explored memories and "his familiar environment, creating many layered images of precious moments."²⁰ In Chambers' own words

there were spaces here along the river and in the landscape that had been mine years ago ... the memory of such places multiplied the longer I remained so near them ... the images ... surfaced in me like the faces of long lost friends. I discovered my own past, that of my parents and of their parents, in the likenesses preserved by photographic magic. I was to use these photos soon in my paintings.²¹

^A 521 Richmond Street, involving Greg Curnoe, Jack Chambers, Larry Russell, Brian Dibb, Bernice Vincent, Don Vincent, and Tony Urquhart.

^B This magazine continued until 1966 when *20 Cents Magazine* took its place.

^C At the Richard Crouch Branch Library in 1961.

Chambers began to paint these Southwestern Ontario images using the classical techniques he had learned at the Real Academia de Bellas Artes in Madrid. He wrote, "from 1961 ... through 1963, my work emerged with a richness of colour, surface and specific content that seems impossible compared to the paintings done in (Spain)." ²² Chambers was emerging from the controls of his academic background and synthesizing what he had learned in Madrid with new techniques and colours required to portray the lush Southwestern Ontario landscape. One is reminded of *MacGillvery Township, Sunday Morning No. 1*, and *Summer Behind the House*, which were "uncomplicated spontaneities ... requiring almost no effort." ²³ Later, another critic, Michael Greenwood, would write

Jack Chambers is indeed the most articulate of visionaries, both as a painter and draughtsman and in writings that embody the reflections of an acutely intelligent and contemplative mind. ²⁴

While Tony Urquhart has not considered himself a London artist, nevertheless, except for one year, he spent the sixties in London; it was during this rich artistic time that he first began experimenting with his "jigsaw surfaced" boxes with their "intriguing internal convolutions." At the same time, he continued to paint beautifully lyrical watercolours and occasionally painted or drew "allegorical" landscapes inspired by universal themes.

After Urquhart, Curnoe, and Chambers had established their studios in London, other artists began to arrive in the city. Excited by the example of these three men, each artist was determined to follow his or her independent course. A marvellously diverse art community quickly emerged. There was no "London School," only a dynamic, creative atmosphere - a result of the energy which sprang from the artists themselves.

John Boyle, another Londoner, began applying thick paint in primary colours on wooden constructions in the Curnoe style, but unlike Chambers and Curnoe, Boyle was inspired by Canadian history generally rather than by local folklore. Ron Martin, when he graduated from Beal showed a distinct influence from Curnoe, with direct strong images and colour in his work. Admonished by Curnoe to find his own style, Martin took his exquisite colour sense in another direction and large, elegant, glowing, non-objective canvasses resulted.

Still another London artist was Beal graduate Margot Ariss (nee Phillips), wife of Herb Ariss. Margot, who had shown such promise in both her drawings and paintings now began experimenting with printing poetry on surfaces of clay pots and panels. Another former Ariss student, Larry Russell, who was now himself teaching at Beal, was creating sensitive "engagingly idiosyncratic"²⁵ collages and toylike constructions which reflected a whimsical turn of mind, as well as an unerring eye for detail. As the result of the influence of his teacher, Herb Ariss, Russell discovered art all around him. Like Chambers and Curnoe, he, too, concentrated on his immediate environment, but Russell saw it through a microscope.

Murray Favro, yet another Londoner, quietly began to build his remarkable constructions of highly individual shape and colouring giving yet another dimension to the extraordinary artistic activity in the city. In the mid-sixties, the dynamic Kim Ondaatje arrived in London with her poet, playwright, professor husband, Michael. She promptly produced a series of paintings and prize-winning prints eloquently depicting the stillness of her Piccadilly Street house. At the same time, in her studio, Guerite Steinbacher, a sixty-five year old grandmother, was creating exquisite hangings from "a wealth of unorthodox threads and other materials loosely knotted into skeins."²⁶ From Montreal came Paterson Ewen. He began teaching for Herb Ariss in the art department at Beal but soon was producing a "new series of lyrical hard-edge paintings,"²⁷ which he would later exhibit at the Carmen Lamanna Gallery in Toronto.

By this time, London could boast two sets of sculptors: Waiter Redinger and Ed Zelinak from West Lorne; and the Rabinowitch twins from Richmond Hill. Redinger and Zelinak had both benefited from Herb Ariss' teaching and were now producing extraordinary fibreglass, minimal sculpture which could be seen occasionally on the London landscape. Royden and David Rabinowitch were both beginning to attract attention from Canadian art critics for their fabricated "concise shapes of solid geometry."²⁸

At this time, the second disrupting incident at the London Art Gallery occurred. According to Tony Urquhart, it, too, was an orchestrated affair. This, however, was no amusing "happening." It began in January, 1966 when Clare Bice gave John Boyle, Greg Curnoe, and Jack Chambers a three-man exhibition. On this occasion, Bice refused to hang one of the

paintings by Boyle, *Seated Nude*, because he considered it "unsuitable for a public gallery." A few months later, Boyle entered the same work in the 27th Annual Western Ontario Exhibition, knowing that a jury, not the curator, would decide whether or not it would be in the show. "I did not participate in this incident," Urquhart reminisced,

this was a "set up" because when I asked John Boyle when he was sitting in my living room why he put that "chair"^A in the show, he replied, "to screw Clare Bice."

"I was not going to be part of that," Urquhart explained, "Clare was a very honourable person. He was honest ... old establishment ... and I didn't think that was cricket." Urquhart added, "the piece itself I didn't think was particularly nasty."²⁹ The "piece" was a painted construction depicting the imprint of male genitalia on the seat of a chair. Today the work would probably seem conventional, but in 1966 it was still shocking. It must be remembered that while the gallery had purchased a large work *Olga and Mary Drinking Tea* for \$1,705 from Jack Chambers, it had not as yet bought anything by either Boyle or Curnoe, which probably did not help the situation. Perhaps these two young artists saw Clare Bice as the cause of many of their frustrations and sought to embarrass him.

When the jury of Roly Fenwick, Gerald Trottier, and Jean-Paul Morriset met to consider which works should be in the show, Silvia Clarke, who was in the gallery that day watching the selection, recalled vividly that "Paddy O'Brien came out of her office, walked past the jury, pointed to the Boyle construction and said, 'if it's accepted it won't go in'" With that, Gerald Trottier looked at the work and said, "it's nothing much ... but I think it should go in."³⁰ It appeared to Silvia that the jury was determined to show its independence. When asked to comment on Silvia's recollection, Roly Fenwick could not recall that particular incident and Gerald Trottier declined to comment directly.

Deane Kent, director of the London Public Library, did not consider the work suitable for exhibiting in the London Art Museum but made it quite clear that since Bice was the curator, Bice would have to make the decision. It is possible that unwittingly the artists had given Kent the perfect opportunity of publicly appearing to support the curator while he, the director, could sit back and watch the spectacle. When the show was

^A This refers to the painted construction *Seated Nude*.

installed in the gallery, Bice refused to hang Boyle's *Seated Nude*. If he had allowed the construction in the gallery, then he would have been defying his superior; on the other hand, if he had refused to admit the work, he would have been seen by the artists as defying the authority of an art jury. This was surely a classic "no win" situation. Bice promptly announced that while the exhibition was in the London Art Gallery, the offending work would be removed from the show. It is important to note, however, that he did not say that the work would be removed from the Western Ontario Exhibition entirely, but only that it was not to be installed in the London gallery. When the show travelled to other galleries, the John Boyle *Seated Nude* was, in fact, included in the exhibition. In this way, Bice, while complying with the wishes of his director, was not interfering with the jury's decision to include the work in the exhibition. He was only exercising what he believed was his right - to decide whether or not any particular work could be exhibited in the London gallery.

Such a fine distinction was of little interest, either to London artists or to the press. For them it was clear that the curator had ignored the decision of the jury. When Curnoe called the London artists who had work hanging in the show to ask them to join him in removing their paintings as a protest, Urquhart recalled that "Greg did not call me because he knew I was not favourable, and he knew the reason why ... I refused to participate and I did not remove my work."³¹ Nevertheless, Greg Curnoe, Murray Favro, and Bernice Vincent, with press and cameras on their heels, marched into the gallery and removed their paintings from the walls. A fourth artist, Ron Martin, was to be included in the protest, but when he discovered he had won a \$300 purchase award, he decided that his work would remain in the show. Observing that it was "very rare for an artist twenty-three years old to receive such public recognition," the young Martin went on to note that "Dr. Bice should not have to answer to a public protest."³²

Hugh Mackenzie, president of the Western Art League, wrote a letter to the editor of the *London Free Press* admonishing Clare Bice and declaring that a jury's decision must be final. Selwyn Dewdney and Herb Ariss opposed the curator on this issue, and even the loyal Jim Kemp's support was shaken. On the other hand, Silvia Clarke believed that "the whole thing was a 'dirty deal,'" and added, "after that big blow up, things just deteriorated." Presumably these young artists did not realize that this

humiliation might destroy Clare Bice. They simply did not contemplate the possible consequences of their actions.

According to Tony Urquhart, "Curnoe and Boyle had baited the bull ... and the bull was skewered."³³ Urquhart observed, "when Clare Bice, the old 'Mr. Art London' was replaced by Greg Curnoe, the new 'Mr. Art London' it was like the immovable object meeting the irresistible force."³⁴ Urquhart explained that in the fifties and early sixties, when representatives from the National Gallery or the Canada Council came to London, they contacted Clare Bice, and it was Clare Bice who would suggest which artists in London they might like to visit. After the "jury incident" it was Greg Curnoe whom the outsiders sought. It was Greg Curnoe who selected the studios for them to visit. Artists knew that if they were dependent on these federal government institutions for purchases and grant money, then visits by officials from the National Gallery and the Canada Council were essential. The mantle of power had slipped from Clare Bice to Greg Curnoe, and this was quickly perceived by the other artists. According to Urquhart, the young artists flocked to the new "Mr. Art London," hoping to gain his favour.

Urquhart also recalled that a few years earlier, about 1964, "Greg was going to Ottawa to see this person whom nobody knew ... and he made several journeys up there."³⁵ The person was Pierre Theberge of the National Gallery of Canada, who began coming to London regularly in 1966. "The next thing we knew," chuckled Urquhart, "Pierre Theberge was organizing the first 'Heart of London' exhibition for the National Gallery." 1966 was another "vintage year" for the history of art in London. Curnoe received his first Canada Council grant and also that year, the Acquisitions Committee ^A of the London Art Gallery showed its independence of Bice by selecting for purchase Curnoe's painting *Feeding Percy* for which the gallery paid \$1,500. This manoeuvre on the part of the Acquisitions Committee did not go unnoticed by the artists and confirmed Curnoe's powerful position in the eyes of his rapidly growing group of admirers. Curnoe, the foe of the old art establishment, ironically now became the leader of the new art establishment.

^A Members were J. H. Moore, A. S. Graydon, R. A. Kinch, and Clare Bice.

In 1966, *Region* magazine was followed by *20 Cents magazine*^A which reviewed the many exhibitions and events in the city. The Region Gallery was succeeded by the Alpha Centre and the cooperative 20/20 Gallery (named for its perfect vision).

The Alpha Centre was the creation of Professor James Reaney from the English department at the University of Western Ontario. Professor Reaney recalled that in 1960, after he arrived in London

an art movement began led by Jack Chambers and Greg Curnoe. I became great friends with both of these geni and they frequently visited me in my printing shop down in the Cities Heating building where I was printing *Alphabet*, my little magazine, in whose pages they frequently appeared. Greg's studio was over on Richmond; Jack's was on Dundas. The edition of Greg's "Hockey Sticks" was printed on my press with me sliding in the paper and Greg working the foot pedal; as a way of getting Jack some income I commissioned *Dance of Death at London, Ontario* for which he did the drawings, I the poems.

Already in 1965, these collaborations began to move into the world of theatre; Jack did the set for *Sun and the Moon*; he designed theatre facade for my puppets at the Western Fair. Greg designed and executed marionettes for my version of *Red Riding Hood*, later filmed by Jack.

Then in early 1966, Jack said to me one night: "Jamie, what we should do is have a small gallery with the paintings downstairs and your theatre with kids and marionettes upstairs."

This was the first idea for Twenty/Twenty. Later, meetings to which I was not invited were held to get this idea going. I heard from Jack that there were people at these meetings who didn't want me. They seemed to have the idea that I would take over things, or so they said. Jack was fighting them. Two outsiders, one Brit, one Yank, were at the bottom of my being blocked entry to the new Art Centre. They had a

^A 25 cents in Canada!

lawyer in tow; they had come to hate my nationalist and regionalist theatre aims. And so Jack lost.³⁶

Professor Reaney went on to explain that

my students and young actors were looking for a space and found an old Legion Hall on Talbot Street. In the late fall of 1966, this became the Alpha Centre where we could see artists' work plus marionette shows, plays, original work of all kinds. My Listeners' Workshop met there every Saturday morning for two years, and out of its meetings came such internationally recognized shows as *Names & Nicknames*, *Colours in the Dark*, *The Donnellys*, *Listen to the Wind*. Jack and I got together a very popular film series of avant-garde work; Greg painted the outdoor sign for me, and his Spasm Band played engagements in our hall. There were poetry readings etc. I twice appeared at Twenty /Twenty but not with a very flowing heart. It really was a shame to see our artistic triumvirate split into two.³⁷

Professor Reaney observed that Alpha Centre "could have been a very powerful art centre,"³⁸ but as a result of this split it was closed by 1969. According to Jamie Reaney, "the moral of this is - leave burgeoning art movements alone. Particularly if you're an outsider."³⁹

By August, 1966 plans for the privately-run, non-profit 20/20 Gallery, featuring contemporary Canadian artists, were announced by the founding members, Dr. and Mrs. Geoffrey Rans, Dr. and Mrs. John Davis, Dr. Ross Woodman, George Cole, and artists Jack Chambers, Greg Curnoe, Murray Favro, and Gerald Trottier, resident artist at the University that year. The founders proposed to incorporate the gallery as a cooperative organization and appealed to Londoners for support. Volunteer committees would staff the gallery and select and install the exhibitions. "Besides showing art, the gallery is to present music, theatre, film, poetry, dance, photography and other branches of the arts."⁴⁰

Although some insist there was no relationship between the John Boyle affair and the opening of the 20/20 Gallery, it was surely not mere

coincidence that the new cooperative gallery opened only a few months later at 68 ½ King Street.^A

Since 1956, there had been twelve members of the Women's Committee who had served as tour guides for the gallery under the direction of Paddy O'Brien. Now, anticipating a heavy demand on the gallery in 1967 from schools and the general public for guided tours of the special travelling exhibitions of Canadian art being arranged by the National Gallery in Ottawa, the Women's Committee proposed that a docent (tour guide) programme be introduced. There were twenty-five successful applicants who, after a six-week training period by Paddy O'Brien, were declared "ready" to guide the public through the forthcoming exhibitions. The venture proved highly successful and at the conclusion of the centennial year, the Board of Education agreed to make an annual grant to the gallery, thereby guaranteeing that each year every sixth grade pupil in the London school system would receive a guided tour of the gallery.^B

In Centennial year, two art schools opened in London - the Visual Arts Department at the University of Western Ontario, and the Fine Art Programme at Fanshawe College. Dr. W. S. A. Dale, first chairman of the University department explained that "we wanted both art history and practice to be taught so that art historians should have first hand knowledge of studio practice. On the other hand, artists should know something about the traditions from which they came."⁴¹

^A The opening exhibition was a one-man show of the work of Michael Snow.

^B In 1970 the docents became an independent group quite separate from the Women's Committee. At this time it was agreed that members should receive an honorarium of five dollars for each tour. Over the years the task of training and supervising the docents has been assumed by Ray Robinson, Diana Dabinett, Bryan Maycock, Kate McCabe, Anthony Jeffery and, of course, both Paddy O'Brien and Clare Bice. It was not until the naming of the London Regional Art Gallery that the name "docent" was changed to "tour guide" and the "Women's Committee" to "Volunteer Committee."

According to Dr. Dale, it was mainly the Dean of Arts and his committee who were responsible for starting the new department, and it seemed they were most anxious to establish the studio programme. Apparently, the committee pushed Dr. Dale so hard to engage Jack Chambers to be his first instructor that the new chairman dug in his heels and hired Tony Urquhart instead. Although Dale had expected that there would be a close working alliance between the art department and the McIntosh Gallery, he was disappointed to discover that the McIntosh was quite a separate enterprise and was governed by a committee responsible only to the president and the Board of Governors. That year, the Artist-in Residence was Gerald Trottier"^A who had his studio in the McIntosh and organized exhibitions from time to time, but it was not until Dr. D. C. Williams became president of the University that a full-time curator^B was engaged for the McIntosh Gallery.

The art department at Fanshawe College also began in September, 1967, in response to a demand in the community for a post-secondary art school that did not demand as rigorous academic entrance qualifications as the University. Mackie Cryderman, after thirty-four years of dynamic dedication to her students, had retired from the art department at Beal in 1964. She later joined the Fanshawe College Board of Governors in 1966, and suggested that there was need in the community for the teaching of stained glass. So it was that the Fine Art department began at the College with Chris Wallis teaching the art of stained glass. The following year, Peter Williams joined the College administration, bringing with him experience and knowledge gained at a large polytechnic in England. Williams suggested that the College needed Eric Atkinson who had organized and directed the Fine Art department of the Leeds College of Art. Mackie Cryderman, who also "knew of Atkinson's reputation, was pleased to make this recommendation. Atkinson joined Wallis in the spring of 1969. Thus, another talented painter was added to London's artistic community. The art department grew in the direction of the "new English" tradition as more teachers from Leeds joined their old

^A He had been a member of the famous Boyle painting jury in 1966

^B Maurice Stubbs, who had originally been in London in the early sixties as a member of Clare Bice's staff, and who then had gone in 1964 to the National Gallery of Canada.

colleagues. The fine art department at Fanshawe evolved into a programme that was quite different in approach and content from either the visual art department at Western or the special art department at Beal. London now had three distinct art schools, each offering an unique curriculum. The need for art teachers in these expanding facilities attracted even more artists to the community.

In 1967, the whole country was caught up in a frenzy of centennial celebrations. In the process of "re-discovering traditional Canadian art," said Dr. Dale, "suddenly we became very conscious of our cultural heritage."⁴² In London, the art gallery, the McIntosh Gallery, and the new 20/20 Gallery, each exhibited works from a special centennial exhibition financed by the Province of Ontario. Eighty-one works in the show were selected by a prominent English curator, Bryan Robertson.^A The works were bought from the artists by the Province, and when the exhibition was disassembled, they were given as centennial celebration gifts to the various galleries throughout the Province.

About the same time, a new gallery, The Horse's Mouth, opened briefly for young artists,^B all recent graduates from Beal who were not likely to be included at the 20/20 Gallery. The Glen Gallery on Picton Street exhibited arts and crafts in a more traditional style. Later, in 1969, a few months before the 20/20 Gallery closed, Nancy Poole's Studio opened to exhibit works by London artists.^C Paintings had, of course, been sold for many years by several jewellery stores in the city.^D

In 1967, Ann Brodzky, who had been the education officer at the London Art Gallery since 1965, was appointed editor of *artscanada*. This was a great boon for several London artists who were all well known to her. Now they received a great deal of attention nationally. Almost every

^A Director of the Whitechapel Gallery in London, England.

^B At 76 ½ Dundas Street

^C Including Jack Chambers, Herb and Margot Ariss, Jim Kemp, Eric Atkinson, Larry Russell, Tony Urquhart, Kim Ondaatje, Daisy Bailey, and Paddy O'Brien. The gallery was located at 554 Waterloo Street.

^D John A. Nash & Son operated the Nash Galleries on the second floor of their premises.

edition had at least one article on either a London artist or what was going on in art circles in the area.

In 1968, London held the spotlight for a few days on the national scene when Greg Curnoe's mural, commissioned by the Department of Transport for the new airport in Montreal, was the subject of an international incident. When Curnoe began to install the work "some U.S. Customs Officers came to look over his shoulder."⁴³ Apparently, they did not like what they saw because before Curnoe could finish the installation, the panels were completely removed by officials from the Canadian Department of Transport. The American Government had protested to Ottawa because of the mural's alleged anti-Vietnam, anti-American content, and the twenty-two panels which were to have lined the walls of the international airways concourse at Dorval airport were relegated to the storage area of the National Gallery. Curnoe's suggestion that he could stencil the world "censored" over the offending sections was refused by officials who seriously explained that "everyone will see that the mural has been censored."⁴⁴ This absurd situation of course created wonderful publicity for the Heart of London exhibition arranged by the National Gallery to tour Canada.^A

Encouraged by their recent triumphs, the Heart of London artists decided that the time was right to ask the Art Gallery for a voice in determining future exhibitions. Jack Chambers, a member of both the Art Gallery Advisory Committee and the Heart of London group, spoke on behalf of the artists, outlining their plan which incorporated several suggestions for changing the existing policies. According to the minutes, "Dr. Woodman and others" on the Art Gallery Advisory Committee believed "that it would be unwise to commit the gallery to a regular showing by any group of artists, and that the gallery cannot relinquish decisions (to outside groups) on the exhibition programme."⁴⁵ Clare Bice observed that "every effort is made to give place and encouragement to London artists,"⁴⁶ and cited the thirty-five exhibitions of London and Western Ontario artists in 1965 and 1966, as well as the exhibitions of September and October 1968.^B Finally, it was moved by Professor Woodman, seconded by Jack Chambers, and carried, "that a show of works by

^A Shown in London from September 19 to October 13, 1968.

^B The Heart of London and the Survey of London Artists 1968.

selected London professional artists be presented at least every two years."⁴⁷

However, in an interview, Tony Urquhart revealed Clare Bice's antipathy to the "new artists." Apparently, Bice had only agreed to allow the Heart of London show in the gallery provided that he might organize a show to follow immediately, calling it A Survey of London Artists 1968. In this "Survey Show" Bice would then exhibit what he considered to be works of merit. Ultimately, he invited forty London artists to participate. While Bice's show was in the gallery, the Heart of London exhibition was touring Canada, and at the same time the Province of Ontario Council for the Arts financed another exhibition. This was *Swinging London*, advertised as "an exhibition of 24 London eccentrics" which was organized and toured by the 20/20 Gallery of London. Tony Urquhart was in charge of putting this show together and it toured Ontario for nearly two years. To have three major exhibitions of London artists in the same year, with two of them touring, was astonishing. By September 1969, there was even a fourth. The Rothman Gallery at Stratford asked Nancy Poole to organize "London S.W.17"^A which was a show of seventeen London artists^B exhibiting work they had completed in the spring and winter of 1969. It was in this exhibition that the public saw the still unfinished Jack Chambers' painting of his two little boys, *Sunday Morning No. 2*, for the first time. 1968 and 1969 were vintage years for art in London.

The 1960s had seen a tremendous leap in developing cultural institutions all over the country. The buoyant economy and optimistic nationalism that swept the nation in the centennial year had also encouraged granting agencies to give more money to the arts and artists. Corporations, "concerned with their public image were all organizing exhibitions, sponsoring tours, printing catalogues and distributing reproductions and slides in collaboration with these galleries and museums."⁴⁸ Editors, printers, insurance companies, galleries, and directors all flourished.

^A Seventeen artists showed their work from the previous spring and winter, hence "S.W. 17."

^B H. Ariss, M. Ariss, D. Bailey, J. Boyle, A. Brown, J. Chambers, T. Coulter, P. Ewen, R. Fones, C. Jefferess, W. Johnson, J. Kemp, R. Martin, W. Redinger, G. Steinbacher, T. Urquhart, and E. Zelenak.

It appeared to the artists that everyone was making money but the artists. The artist "produced the paintings that made the whole system work but everyone, except the artist, was getting paid."⁴⁹

The whole enterprise was operated on the ... assumption that artists should lend their work for exhibition, make their paintings available for photography and reproduction, and then go quietly back to their studios in hope that the "free" publicity would somehow, some day help sell a painting.⁵⁰

While Greg Curnoe had led a revolt against the local art establishment, Jack Chambers would now challenge the inequities of the gallery system from coast to coast. It began in the spring of 1967 when Chambers received a letter from Mr. J. W. Borcoman, Director of Education for the National Gallery of Canada, informing the artist that coloured slides of his work were to be included in a package organized by the National Gallery for schools and colleges and that his signature was required. Infuriated by the presumptuous tone of the letter, Chambers refused to sign. Instead, he challenged the National Gallery on the issue of copyright. Chambers sent a copy of his letter of refusal to one hundred and thirty other artists from coast to coast, inviting them to join him. There was an overwhelming response by Canadian artists in support of Chambers' stand in opposing the policy of the National Gallery. As a result the slide project was, for the time being, suspended. As Chambers explained

my purpose was not to abort the slide project, but to propose that the National Gallery and all institutions offer fair treatment to the artist ... We had to become conscious of the importance of our role in the art-system of artists, public galleries and government. It was time to challenge the institutions and demand a "fair exchange: payment for services."⁵¹

It was Chambers' reasoning that from the museum janitor to the museum director, the artist was the reason these people could earn a living, and yet, he explained, "the artist is the only one who receives nothing." Chambers gave the name "Canadian Artists Representation" to the "fledging group of artists who supported these views, and began a correspondence with them, art galleries and the Canada Council."⁵² Tony Urquhart and Kim Ondaatje both provided a great deal of assistance in Chambers' efforts to organize the Canadian artists. Urquhart acted as

secretary and Ondaatje as treasurer, each of them personally assuming the cost of the necessary telephone calls, mailings, and travelling expenses.^A

By June 1968, a meeting was arranged at the National Gallery to discuss the question of copyright. It was finally acknowledged by the National Gallery that the copyright of any work of art belonged to the living artist, unless, of course, he or she specifically signed it away. Artists from across Canada came together for the first time in mutual support of a cause, thus giving birth to "C.A.R." which became a powerful bargaining force. Anyone who considered himself or herself an artist was welcomed to membership. As far as Chambers was concerned

its basic concern is to help artists help themselves at a very realistic and practical level. By deciding to help themselves they become responsible artists and automatically help other artists as well.⁵³

The first C.A.R. national conference was held in Winnipeg in 1971 at which time, despite failing health, Chambers was elected president. The results of Chambers' persistence were that every artist was guaranteed a "fair exchange" in fees or purchases from public galleries and museums.

The vigorous art scene in London was suddenly and tragically marred when Jack Chambers, artist, husband, and father of two small sons, was diagnosed as being seriously ill with cancer. This young artist, who had already caught the eye of the national collectors, now captured the heart of the whole community. His brave and miraculous story is told in his own book *Jack Chambers*, and will not be repeated here. Canadian artists henceforth would be beholden to this man who, while gallantly fighting for his own life, was determined to fight for their future, a future in which he would share very little.

Chambers not only organized the artists into Canadian Artists Representation, he also led them to a new price structure for selling their work. His painting *Sunday Morning No. 2* set a new record for a single painting by a living Canadian artist - it sold for \$25,000.^B By the time

^A Trips to both Ottawa and British Columbia were made by Urquhart.

^B Chambers found it ironical that some of the artists who indirectly benefited from his record sales were the first to attack his price of

Chambers died in 1978, the golden period of art in London had already come to an end. The seventies were productive and busy, but that wondrous, inexplicable magic that had touched the community for a few years in the sixties was starting to fade.

\$25,000. He was quite aware of the tremendous jealousy that his artistic and commercial success aroused in his fellow artists. He also recognized that since he was a dying man, they dared not attack him, but chose instead to hold his dealer responsible for the "outrageous prices" that he was now asking. He was amused, of course, because it was always Jack Chambers who decided in each instance what price would be put on each work.

Photograph Collection Three



From left to right, Harb Ariss, Jim Kemp, and Western Art League guest Wm. Winter standing in front of a painting by Kemp, 1953.



The new central gallery, completed in 1952.

Photograph Collection Three



Returning from School, Peggy's Cove, circa 1963, by Clare Bice.



From left to right, Western Art League guest Carl Schaefer, Alice Mackenzie, and Irene Taylor.



From left to right, Paddy O'Brien, Jim Kemp, Western Art League guest Jack Bush, and Selwyn Dewdney, 1954.



Josephine Wilcox.



Lenore Crawford.



Watercolour, circa 1965, by R. P. D. Hicks.



Herb Ariss examining his work.

Photograph Collection Three



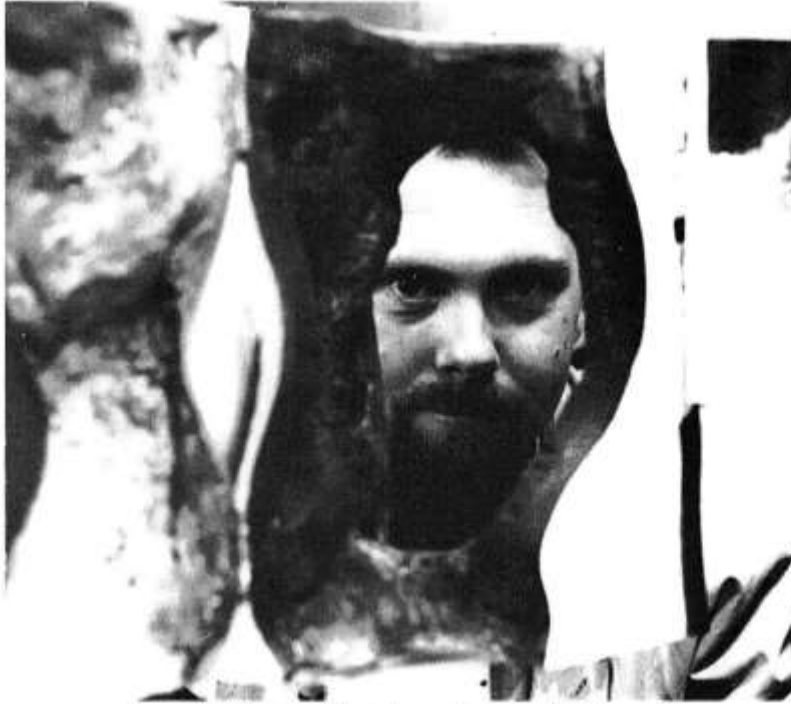
Part of Selwyn Dewdney's mural, circa 1941, at Beck Collegiate.



Herb Ariss' mural, circa 1958, for the Huron and Erie Building in Chatham.



From left to right, Arthur Seager, Donald Thayer, Helen Lansing, John O'Henly, Lillian Draycott, Doris Murray, and Ann McCready, members of the Gallery Painting Group receiving instructions from John O'Henly.



Tony Urquhart peeking through one of his "boxes".



From left to right, Mrs. K. B. Keefe, Mrs. J. A. McIntyre,
Mrs. W. S. Thompson, and Mrs. J. H. Hamilton.



Rae Davis, artist, author, and collector.



Jack Chambers sketching at the Art Mart.

Photograph Collection Three



Clare Bice at Curnoe Exhibition, 1966.



Greg Curnoe, 1966.



Geoffrey Rans, 1966.

Photograph Collection Three



Kim Ondaatje.



Ann Brodsky.

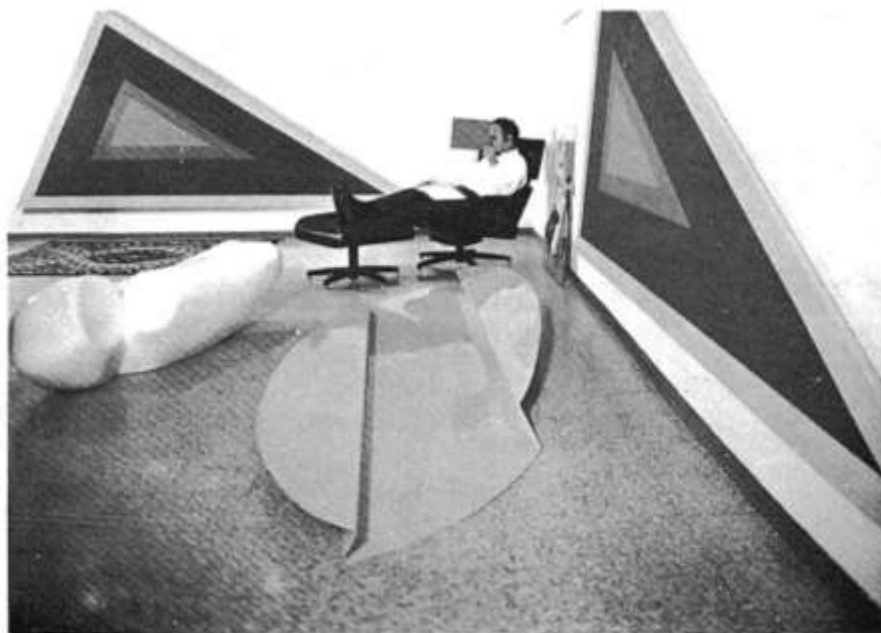


Roly Fenwick.

Photograph Collection Three



Ed Zelenak.



Ross Woodman surrounded by works from his collection. On the walls *Conclusion and Transfer No. 4*, on the floor left *Assuage #2* by Walter Redinger, on the right *The Slip* by David Rabinowitch.



Installing work at the 20/20 Gallery.



James Reaney at Alpha Centre.

Photograph Collection Three



Seated Nude, circa 1965, by John Boyle.



John Boyle.



Zen Song, 1969 by Margot Ariss.

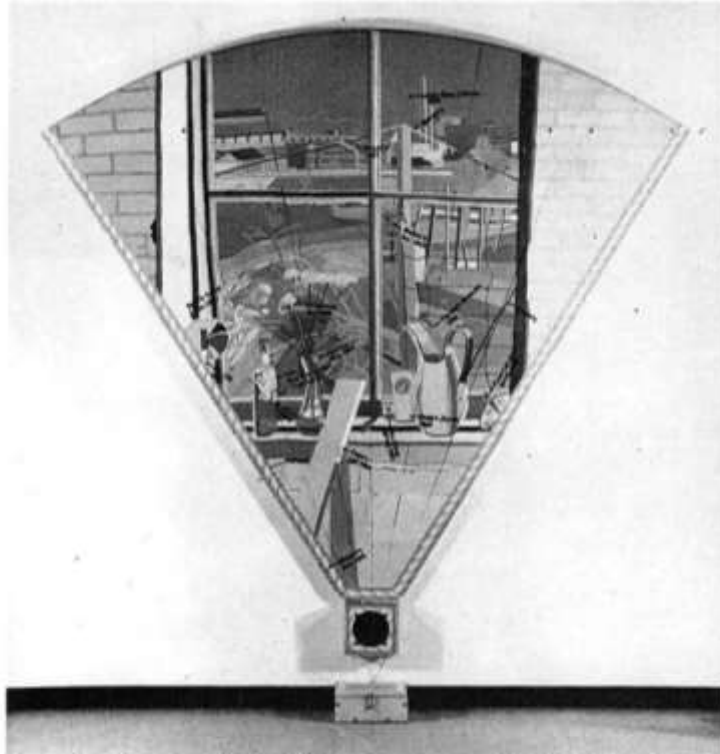


From left to right, Murray Favro, Bernice Vincent, Greg Curnoe.

Photograph Collection Three



Margot Ariss in her studio.



View from the Most Northerly Window in the East Wall, 1969 by Greg Curnoe.



Sunday Morning #2, 1970 by Jack Chambers.

Chapter 10

The First Steps Toward a New Gallery

In the early sixties, young people were demanding changes in all sectors of society; the arts were no exception. In London, a quiet revolution which would substantially change the artistic face of the city was led by two young artists, Jack Chambers and Greg Curnoe, and by a determined art collector, J. H. (Jake) Moore. While the young artists strove to eliminate the existing gallery system, the established art community, led by Moore, sought to build a new one. By the end of the 1960s, the young artists had established themselves as an organized force in the community; older artists were supporting the efforts to build a new art gallery and the London establishment had managed to divide on the issue of the location of that new gallery.

The movement for change seems to begin in 1960 when Jake Moore, president of John Labatt Limited, joined Alex Graydon, a vice president of the same company, on the Art Museum Board of Trustees. These men, then in their early forties, had been collecting art for many years and both had participated in the life of the Art Gallery in London since the early 1950s. Alex Graydon, as a member of the Art Museum Board of Trustees, had been an active member of the Acquisitions Committee, involved in raising money each year to make purchases and selecting the works to be purchased. Jake Moore, born and raised in London, had worked in Toronto after the war, but in 1952 when he returned to this community he and his wife became involved with the Art Gallery and the Western Art League, and in 1959 he became a member of the Acquisitions Committee. A few years later, in 1961, London more than doubled in size as the result of annexation - which, in turn, caused a tremendous increase in the demands on the existing gallery. Twice as many primary schools in the enlarged city now had to be served; gallery curator, Clare Bice, pleaded that accommodation was needed for approximately four hundred students who were then attending the gallery's Saturday morning art classes. When the overcrowding issue was again raised in May 1961, it was revealed to the Art Museum Board of Trustees that the Library Board was requesting a capital grant of \$600,000 to build an extension to the

library. On being assured that this would include additional space for the Art Museum, Alex Graydon, chairman of the Art Museum Board of Trustees, immediately appointed Jake Moore chairman of a special committee to study the needs of the gallery.

About this time, with the retirement of Dr. Richard Crouch, Deane Kent became the director of the London Public Library and Art Museum.

The three leading characters in the drama that was about to unfold were thus in place; Deane Kent, the efficient library and museum chief administrator; Clare Bice, artist, author, and museum curator; and Jake Moore, a powerful executive and enthusiastic art collector. Each of these men had a vision of how the art community should best be served in London, and each was tenacious in his belief that his vision was right.

By the fall of 1962, the Library Board had purchased the property immediately east of the existing Elsie Perrin Williams Library. Moore and his special committee had met to discuss the needs of the gallery and Bice had prepared plans showing how these needs could be met by adding a new east wing to the existing building, with a separate entrance on Queens Avenue.

At a meeting of the Moore committee on September 12, 1963, Dr. Arthur Ford expressed the opinion that what was needed was "an art museum and historical museum combined."¹ Dr. Ford observed that while a civic auditorium had been suggested for London's celebration of Canada's centennial, perhaps the appropriate project might be a combined art and historical museum overlooking Victoria Park. This was the first recorded mention of a separate art gallery. Moore immediately asked the library director, Deane Kent, to comment on Dr. Ford's suggestion. Kent cautioned the group to proceed with care down this particular path, saying, "the philosophy and ideas that the London Public Library and Art Museum has been using so successfully in the past twenty-three years has proven of immense value and benefit to the community."² He pointed out that

this institution now is one of the best and one of the most important, not only in library work but also in museum work in Canada. Earnest consideration would have to be given to

modifying the method of operation under these circumstances.³

Then it was the curator's turn. Dr. Bice observed that while he would like to see the art gallery have a more distinct identity and a separate entrance, he "did not want to see the art gallery break away entirely from the present arrangement." He added, however, that "as affairs mature and things develop, it was only normal that the art museum, in time, might become a full separate entity with its own building, but this was somewhat premature at the moment."⁴ This was a rather tentative statement to be sure, and hardly one to gladden the hearts of those who dreamt of a new gallery.

Plans continued for the library expansion. The hope was that the building would begin in 1964 and the director assured the committee that it would see, and have an opportunity to discuss, preliminary sketches before working drawings were prepared. Current thinking indicated that the art museum would occupy expanded space on the top floor (second storey). This was not happy news for the art group. Jake Moore, who had been appointed by the Library Board to its planning and development committee, at a meeting of that committee on October 1, indicated that "if the art museum was not to have a separate identity which would include a separate entrance, ... support of a number of people might disappear."⁵ A distinct lack of trust began to make itself felt between the art and library groups. It is evident from the minutes that the Library Board was beginning to feel threatened by talk of a separate gallery. The Library Board, after all, represented an established order and, as for the directors, their position was unassailable. The Library and Art Museum were one institution and it was inconceivable to suggest otherwise. On the other hand, the Art Museum Board was being guided by powerful corporate executives with many influential supporters. Already the dispute was causing a delay in planning. If the first stage of the expansion was to begin in a year's time, a decision about the Art Museum entrance had to be made promptly. However, Moore was tenacious, protesting that "the Art Museum didn't like being tucked away in an upstairs portion of the main building."⁶ He wanted more than reassuring words about the future. He believed that "a separate identity was required," and he was determined to get it.

Few knew, however, in the early 1960s when discussion began about having a new and separate art gallery, that Mrs. Allan M. Cleghorn, who had been an annual, generous supporter of the gallery, asked her cousin, Jake Moore, if he thought the gallery would be interested in having her family residence Beechwood as an art gallery. Moore recalled that he was quite excited by Edna Cleghorn's suggestion that she would give her estate for this purpose. Beechwood was a beautiful early-Victorian brick house on Ridout street, set in a magnificent grove of beech trees. Moore pointed out, "there were many acres of property on which to build and expand, ample space for parking, and, of course, easily accessible from all parts of the city."^{A7} However, according to Jake Moore, Clare Bice refused to even consider this fine old mansion as a possible gallery.

During this period, tension had increased between Bice and Kent. A request from Bice that he be included in a particular section of the pension scheme of the London Public Library Board was turned down by Deane Kent. Soon after this, Kent rejected a suggestion that Bice be made director of the gallery, rather than curator. Such an arrangement, Deane Kent explained, would be impossible since the art museum, with a budget of less than \$50,000 and a staff of only five, was smaller than many library departments. At some future time, Kent suggested, the Library Board would make a determined effort to assist the Art Museum Board of Trustees in obtaining full autonomy with a separate building outside the present organization. In other words, the director of the Library and Art Museum was prepared to accept the idea of a separate art gallery some time in the future, but for the present he insisted that the two remain together.⁸

^A Edna Cleghorn was the daughter of Colonel Wm. M. Gartshore, who in 1891 bought Beechwood which had been built in 1854 by John Birrell. Mrs. Cleghorn ultimately bequeathed the house and property to Victoria Hospital and after many protests from concerned groups and citizens, the beautiful old house was demolished and the property sold by the hospital. In its place today stand apartment buildings at 80 Ridout Street South. Beechwood is sketched and described in the book London Heritage.

On December 20, at a meeting of the planning and development committee of the Library Board, Dr. Arthur Ford once again raised the subject of a combined art museum and historical museum being built as the city's centennial project. Moore agreed that an historical museum and art gallery together could achieve a greater identity if they were located in a building separate from the library. Deane Kent, however, preferred the concept of the library, art gallery, and historical museum being all together under one roof. He used the analogy of department stores and how they were more successful, generally, than single commodity shops.

On December 30, 1963 Moore's committee, which had expanded into a citizen's committee, comprised of members of the Western Art League, the Women's Committee and other interested parties, met to discuss plans for the art museum and to prepare a submission to the centennial projects committee of the City of London. At a second meeting on January 9, 1964, the library architect, Stanley Nolan, was asked to describe in detail plans relating to the proposed extension: There was some criticism concerning the aesthetics of the project as well as the lack of a sense of identity for the art museum.

There were three distinct possibilities for an art gallery under Library Board control; the gallery could be housed in a separate building from the library; the gallery could remain in the same building with a separate entrance and a distinct identity; and, finally, the gallery could remain as it was but with expanded space within the library.

The Citizens' Committee appeared at a special meeting at London's City Council on January 21, 1964, and asked that the construction of a separate art gallery be made an official centennial project of the City of London. The essential thrust of its brief was that

the requirements of a library and an art gallery, in a city looking towards a population of 300,000 are quite different. A library must be functional for a specific purpose; an art gallery is essentially aesthetic. The cultural products of a library are enjoyed essentially in the home; art is enjoyed in the gallery. The prime requirement of library space is efficiency; the prime requirement of gallery space is aesthetic.⁹

Gallery

The brief proposed that the gallery should be between 15,000 and 25,000 square feet, on two floors, with room for possible future expansion. The location suggested would be in a cultural or civic centre, linked to the new city hall and proposed concert hall, civic auditorium and convention centre. As an alternative, the art gallery might be located adjacent to the library. The estimated cost of such a building, not including the land, would be approximately \$350,000 to be financed by government and private funding. The committee proposed that the existing Art Museum Board of Trustees should constitute itself a public trust for the purpose of administering the gallery, and that this new Art Museum Board of Trustees should be directly responsible to the City Council. Jake Moore as chairman and Arthur Ford as vice chairman, signed the submission on behalf of the Citizens' Committee.

Reaction to this proposal by the Library Board came quickly. On February 10, 1964 at the annual meeting of the London Public Library Board, Fred Landon was reported as saying

we are on the edge of a precipice because of the manoeuvres that have been going on at Labatt's in the past week. There are a number of ambitious people who are striving towards separativeness and who would like to have a separate Art Gallery.¹⁰

This "separatist movement" continued to seek support. By March 17, 1964 there were eight members on Moore's committee when Dr. Robert Kinch received a letter from Robert Todd^A inviting him to join the group. Todd wrote re-emphasizing that the committee's objective was to establish "a new gallery, separate administratively and physically from the present combined Library/Art Museum."¹¹ The committee prepared a second brief, this time for presentation to both the Library Board and the City Council. The committee declared that this brief was necessary because

concern for the future of the Art Museum was increased in December when we saw, for the first time, plans for the

^A Past President of the Western Art League.

addition to the present building which had been adopted in principle by the Library Board.^{A 12}

The new brief suggested the possibility of the city creating a cultural board under which the library, art gallery and historical museum board would operate independently. It was noted by Deane Kent that since this was contrary to the Public Libraries Act, it was impossible to consider. The last paragraph of the brief stated "at this point we are convinced that continued growth and development is dependent upon an administration separate from the Library Board, ground floor gallery space and a ground floor entrance."¹³ Kent said

many of these people were not interested in the problem and agonies of obtaining money and becoming involved in the administrative details of the Library but ... they would like these things provided for them but with themselves in charge.¹⁴

At an in camera session in May 1964, a member of the Library Board asked, "*what do these people want?*" The only answer given was that "the people who formulated this brief were really concerned in obtaining a separate art gallery with themselves in control."¹⁵ The chairman of the

^A This statement is not entirely accurate in that Jake Moore, Helen Thompson and Bob Todd had all been present at the special meeting in September when the plans were discussed. Again, on October 1, Moore attended a planning and development committee meeting when the architect was present and the third set of plans was discussed. At this time, the architect was asked to prepare a fourth set, to include an elevator - a solution to give a separate entrance and distinct identity to the art museum, and agreed to by Moore. At a meeting a few days later of the Art Museum Board of Trustees, Moore reported that the art museum development committee was interested in attaining adequate space and accommodation in the extension to the main building slated for 1965-66. It was reported that the plans presented directly to the planning and development committee were not satisfactory and that "one of the matters to be considered concerned a separate entrance for the art museum, either inside or outside the building, permitting a separate identity"¹⁷

Library Board, Milton Keam, emphasized that "only a few people were creating the fuss."¹⁶ Mrs. R. J. Currie, a member of both the Library Board and the Art Museum Board of Trustees, suggested that since the Citizens' committee, the Western Art League, and the Women's Committee had no formal attachment to the Library Board, the Board should proceed without them.¹⁸ In other words, if they wished to depart there was nothing to stop them. She noted that the art collection belonged to and would remain with the London Public Library Board. Dr. Landon felt that if this position was taken by the Board it would be seen as a "declaration of war,"¹⁹ but other members pointed out that the Citizens' Committee "had already started the war."²⁰ While this seems rather strong language, the tension had reached such a degree by the spring of 1964, that the gallery and the library were beginning to resemble two armed camps.

Dr. Ford, in a final attempt to save the situation, said that "it was still his belief ... that if the Art Museum had a separate entrance this would solve everything."²¹ Unfortunately, the Board took the position that this proposal was not feasible, primarily on economic grounds. This particular meeting might be considered the essential moment in the history of the art gallery in London. Had the Board's response been different, the whole course of the "separate gallery movement" might have been changed, even at that late date. Clare Bice still preferred that the gallery not be separated from the security of the library; all he wanted was to be free of his nemesis, Deane Kent. Some, who preferred a separate gallery, could have been persuaded to live merely with a separate entrance. Basically, three factions had now evolved: the Library Board espousing the *status quo*; the Citizens' Committee arguing for an entirely separate gallery; and a small group led by the gallery curator, Clare Bice, who wanted a separate gallery only insofar as the immediate administration was concerned, but who still wished the gallery to be under the general umbrella of the Library Board. Clare Bice would have been content had there been a separate entrance to the gallery section of the library and had he been made the director of the gallery, reporting directly to the Library Board. He was a man caught in the middle. He did not actively support the plotting of the Citizens' Committee, nor did he especially encourage the "separatist" position. He did not want a totally separate gallery at this time. As long as Richard Crouch was director, relations between the gallery and the library had been relatively smooth,

Dr. Crouch had, it must be remembered, shown great sensitivity in handling the insecurities of the young curator who had first come to the art museum in 1940. There was, however, a profound personality conflict between Bice and Kent. One was a precise administrator; the other was an artist and author. The two were clearly temperamentally and philosophically incompatible. These inherent differences were, of course, magnified by the existing tension. Bice realized the financial and personal advantages for the gallery in being part of the library complex and probably did not want to be bothered with the administrative responsibility of a totally separate institution. As director of a separate art gallery, he would have to be involved in the day to day operation of a building, union grievances, escalating costs of heat and light, and a hundred other matters, all of which would leave little time for art. If he were the director of an art gallery within the library complex, most of the dreary administrative problems would be looked after by someone else. Taking these factors into consideration, Clare Bice's reluctance to support the "separatist" movement was understandable. Nonetheless, Bice's lack of enthusiasm for their cause, just at this time, must have been irritating to Jake Moore and to the Citizens' Committee.

In late May 1964, the Citizens' Committee presented its brief to the City Council and a few days later to the Western Art League, where it gained wide press coverage. The controversy between the art gallery supporters and the Library Board then became public knowledge - with the result that the possibility of finding a workable solution became even more remote.

It is clear that the Library Board members sincerely believed that "only a few people were creating the fuss." But they agreed nevertheless that a reply to the Citizens' Committee brief was absolutely essential. It had to be made clear, especially to the Board of Control and the City Council, that the Library Board had provided an art gallery for the city in the past and would continue to do so in the future.

At this time, the Library Board became concerned with the Art Gallery Acquisitions Committee over the purchase of a Kriehoff painting.^A Since

^A The Kriehoff painting was of Niagara Falls. It had apparently been given by the artist to his doctor in 1856, and had remained ever since with the doctor's family.

this work had originally been a gift from Krieghoff to his doctor, the chairman of the Acquisitions Committee, Dr. Kinch, thought it appropriate to collect the necessary funds for the purchase of the work from the doctors of London. The cost of the painting was \$7,200 of which the doctors managed to collect only \$600 from their group, leaving a balance of \$6,600 to be found elsewhere. Dr. Bice,^A faced with this substantial shortage of money, arranged to pay for the work over a three-year period. He was puzzled when the plan was questioned by the administration and the Library Board. Purchase over time was a common gallery practice everywhere, but director Kent argued that it was illegal for a city institution, such as a library, to assume a future debt of this kind. Kent claimed this arrangement would contravene the Public Libraries Act. More significantly, however, the situation seemed once again to demonstrate the difficulty of operating an art gallery and library as a single institution. Bice and Kent reacted in perfectly predictable ways, considering their personalities and their backgrounds. As a result, a relatively trivial episode became an aggravating frustration for both of them and contributed substantially to the growing schism between them. On July 6, 1964, the Citizens' Committee, with Jake Moore acting as spokesman, presented its third brief,^B this time to a special meeting of the London Library Board. The purpose of this brief was to

request on behalf of the citizens of London ... the establishment of a civic art gallery, having a separate physical identity from the public library, to be owned by the City of London and to be completed by 1967.²²

The final paragraph of the five-page brief summarized the request in these words

^A Clare Bice received an L.L.D. degree from the University of Western Ontario in 1962

^B It was signed by J. H. Moore, member of the former Art Museum Board of Trustees; Gerald Klein, representing the Western Art League; Josephine Wilcox, representing the Women's Committee of the Art Gallery; W. R. Poole, a member of the Western Art League; and James Kemp, former president of the Western Art League.

we therefore submit, with conviction and respect that the Library Board should decide now to establish a Civic Art Gallery, physically separated from the Public-Library with an administration reporting directly to the Library Board, who should be advised on art matters by an Advisory Board.²³

In reply to a question from a board member, Moore explained that the new gallery would operate very much like a branch library. He said that the committee assumed that the City would make property available for the building on Centennial Square, although he admitted that the committee had not yet approached the city. The Board voted to accept the brief and to give it very serious consideration in the immediate future.

By July 24, a special meeting of the Library Board was held when the chairman, Mr. Milton Keam, presented a document that he and Jake Moore had drawn up previously at a private meeting. The two men had agreed on working points in order to arrive at a mutually satisfactory method of operation between the Library Board and the Citizens' Committee. The first point was that "the Board will proceed with its present plans to expand and will include in these plans the larger exhibition space for the art gallery."²⁴ But it was the second point that was most important for the future of the gallery. "The Board will support the Art Group^A in its application for the monies in the Williams Estate and in their plans to raise money for an art gallery to be located on the proposed Centennial Square."²⁵ The working points made it clear that the administration supported the concept of a separate art gallery building with staff matters being under the Board's chief executive officer, Deane Kent, and the curator, Clare Bice, continuing to report to the Board through the director. However, it was agreed that some means should be provided for the curator and the art group to report from time to time directly to the Board.

The Library Board passed a motion that "the points ... be accepted and used as the basis of a working agreement."²⁶ At last it had been decided that, while the library would continue to include art gallery space in its building plans, the agreed intent of everyone now was that in the future there would be a new separate gallery. The "separatists" had won the first of many battles to be fought over the next fifteen years of the art gallery

^A The Citizens' Committee.

wars. By November, 1964, the Citizens' Committee decided that it would now become the London Art Gallery Association and would make recommendations to the Library Board for appointments to the Art Museum Advisory Committee. However, it was the Library Board which was responsible for these appointments and it agreed to treat the recommendations as suggestions only.

Before sending their first recommendations to the Library Board, there was an exchange of letters between Jake Moore, Robert Todd,^A and Dr. Robert Kinch in which potential nominees were discussed. One mentioned that "the only artist represented is Jim Kemp ... "and in the same memo it was noted that "significant omissions are ... Ariss ... and Cryderman."²⁷ Mackie Cryderman had, of course, been part of the old Art Museum Board of Trustees since the gallery began twenty-five years earlier. It was rather puzzling that she was not included on the new committee.

Dr. Arthur Ford and Dr. Fred Landon also had served on the Art Museum Board of Trustees since it began. After nearly twenty-five years of service, they had both decided to leave future planning to younger men and women. Ford and Landon resigned from the Library Board in 1965. Dr. Ford died in 1968, and Dr. Landon in 1969. These men were great friends. Beginning with their association on the Art Committee at the Western Fair more than forty years earlier, they had dedicated most of their lives to improving the cultural life of London. Now, their influence over the art community passed into the hands of new, powerful, and equally dedicated citizens.

On January 29, 1965 at the first meeting of the Art Gallery Advisory Committee,^B everyone agreed that sometime in the future a new and separate art gallery, under the authority and control of the Library Board would be located on the proposed Centennial Square overlooking Victoria Park. A healthy spirit of optimism seemed to prevail for a while, but the harmonious atmosphere was short-lived. In February, new

^A The Citizens' Committee.

^B Mrs. L. D. Wilcox, Gerald Klein, Norman Chapman, W. R. Poole, A. S. Graydon, M. C. Keam, C. D. Kent, Clare Bice; J. H. Moore, Mrs. P. V. V. Bells and R. A. Kinch were absent.

members had been appointed to the Art Gallery Advisory Committee,^A and by spring the art gallery was again plagued by problems.

The new Advisory Committee insisted that its Acquisitions Committee^B must have "final responsibility, within its budget, for the selection and purchase of works of art, without having to refer these decisions to the Library Board for approval."²⁸ Jake Moore threatened that "if the Library Board will not admit discussion of the policies implied in the suggested changes, then they may need a new committee."²⁹ Milton Keam, chairman of the Library Board, hastened to reassure Moore that the board would be willing to discuss these principles. The problem once again was whether the Libraries Act permitted the Library Board to delegate its responsibilities to a committee. Eventually, a compromise was reached that

the final responsibility for selecting the paintings, drawings and sculpture, shall be left to the collective judgement of the members of the Committee in consultation with the Curator, who shall forthwith obtain the Director's approval.³⁰

This seemed to satisfy the Library Board as well as the art gallery representatives.

However, at the same time as the Advisory Committee was gaining greater power, the curator was losing his. On the one hand, the curator had won the right to act as the secretary of the new Advisory Committee. On the other hand, he still had to report to the director. While still not master in his own house, now at least Clare Bice was his own secretary. The members of the Advisory Committee were urging Bice to feature exhibitions of local artists, particularly the younger ones. They also insisted that the curator's report should include regular budget statements. The new committee intended to play a much more active role in the operation of the gallery than did the old Art Museum Board of

^A G. Klein, Mrs. Wilcox, N. Chapman, W. R. Poole, J. H. Moore, Mrs. Betts, R. A. Kinch, A. S. Graydon; representing the Library Board, M. C. Keam and with Clare Bice as Secretary.

^B R. A. Kinch, W. R. Poole, Mrs. Wilcox, Mrs. Bells. J. H. Moore (ex-officio) and A. S. Graydon.

Trustees, and Bice would, predictably, continue to resent what he perceived to be interference with his authority.

In March 1966, Mayor Gordon Stronach, in answer to a request from the London Public Library and Art Museum Board to designate a definite site for the art gallery, said, "provision was made long ago for an art gallery site on the Civic Square, opposite Victoria Park. The site is recognized, but we certainly won't delineate it until there's money to build it."³¹

By November, the first fund raising for the proposed separate gallery began when the Western Art League sent out one thousand, one hundred letters soliciting donations.^A This special fund drive, convened by Mrs. Pat Kinch and her committee, "Friends of the New Gallery" (or "F.O.N.G."), reported responses from one hundred and eighty three people whose contributions totalled \$2,449. More good news came from Marion Currie who, as chairman of the Library Board, received a reassuring letter from Philip Carter Johnson, architect of the Civic Square, in which he said, "as you will see, we have shown the proposed Art Gallery on the site plan ... (and) we have specified . . . openings . . . between the Parking Buildings and the Gallery ... on each level."³² This, in conjunction with the Stronach letter, confirmed the fact that the art gallery would be built overlooking Victoria Park.

A year later, in November 1967, the press reported that as a result of a recommendation from Jake Moore and the Advisory Committee, the London Public Library and Art Museum Board was seeking a Canada Council grant of \$10,000 to sponsor an architectural competition as the first step towards a separate gallery to be built on Centennial Square. The hope was that this competition would result in an imaginative design for the gallery and would stimulate interest among the public, thereby helping to generate donations for the building fund campaign. The Canada Council, however, refused the application.

On November 21, 1967, the *London Free Press* reported that the City Council was seeking to defer a Civic Square art gallery. The motion "to

^A All proceeds from the Art Mart that year were also designated for the proposed gallery.

defer any action with respect to the construction of an art gallery," was tabled for two weeks. Controller Margaret Fullerton said that the Civic Square was designed with space available for a new gallery. "It was part of his (the architect's) conception in designing it," argued Fullerton, "and we have already somewhat committed ourselves - people are collecting money for it now."³³ Mayor Gordon Stronach, who felt a genuine moral commitment had been made, declared, "if we are going to say no to these people, we should do so now, so that they can start looking for another site."³⁴ Finally, according to the press, "although several aldermen felt city council is 'morally committed,' the question of a new art gallery in Centennial Square won't be decided until some specific plan is placed before council."³⁵ So, in 1967, the first hint was raised that perhaps the future gallery would not be located on Centennial Square at all. While this news was rather disconcerting for those seeking a new art gallery, it nevertheless strengthened their resolve to promptly form the London Art Gallery Association so that plans could be drawn up immediately for submission to City Council.

This urgent problem was, however, soon set aside because of the Advisory Committee's renewed wrangling with the curator. After prolonged pressure from the Committee,^B Clare Bice at last produced the exhibition policy of the gallery, explaining and attempting to justify his long-standing opposition to one-man shows. The Advisory Committee immediately suggested a change in policy, precisely encouraging one-man shows. It appeared in the minutes that the Committee recommended a series of exhibitions of "Great London Artists" including Herbert J. Ariss, Philip Aziz, Greg Curnoe, Jack Chambers, Liz Bieziot, R. P. D. Hicks, Ron Martin and James Kemp. These minutes were written by Bice who placed sarcastic quotation marks around the words "Great London Artists" thereby directly revealing his resentment at the Committee's interference with his administration.³⁷ Another blow to the curator came in November when the Library Board determined that Bice's service as a

^A On September 15, 1964, Council approved the inclusion of a gallery in the Centennial Square.³⁶

^B J. H. Moore, B H. Lowry, Mrs. L D. Wilcox, Mrs. P. V. V. Betts, Dr. R. A. Kinch, Mrs. R. A. Currie, C. D. Kent, Clare Bice, N. C. Chapman, Gerald Klein, A. S. Graydon.

part-time employee was not sufficient to permit him to receive a full pension before he became a full-time employee.³⁸ This action, probably more than any other, served to complete the alienation between Bice and his Board. He was bitterly disappointed about the decision.

Once again, the Libraries Act proved to be a possible stumbling block to the progress of the gallery when Jake Moore suggested that the new art gallery membership group, to be called the London Art Gallery Association, would elect its own board of directors. The Act clearly stated that the Library Board must appoint all the committees under its jurisdiction. However, it was suggested that the London Art Gallery Association could elect its own directors and then recommend the names of those directors to the Library Board which, in turn, would appoint those names as board members of the Association. Jake Moore suggested that the Association "should be charged with direct control of the operations of the art gallery."³⁹ The Library Board, of course, promptly pointed out that the Board "cannot delegate authority and ... cannot, as a public body, give up works of art to a private gallery."⁴⁰ In the future, explained the chairman, "when the Art Group has a separate gallery with funds of their own, (these requests) may be possible."⁴¹ The Board made it clear that as long as the gallery was funded by the Library Board then it must operate under the jurisdiction of the Library Board.

W. R. Poole, vice chairman of the Library Board, pointed out that "the Library Board and its officials were co-operating but somehow this was not being communicated."⁴² Since the Advisory Committee did not meet regularly, it could be very frustrating for individuals and groups interested in the gallery, who were attempting to obtain information or to get action. The impression was being created in the art community that it was the library director's negative attitude towards the gallery that was keeping anything from happening. The real reason may have been that the secretary of the Advisory Committee, Dr. Bice, had not called a meeting of the Committee for several months. London businessman Gino Francolini, a member of the Library Board, wondered "if the Art Museum Advisory Committee had no meetings, there was no guarantee for the future that the London Art Gallery Association would have any meetings either."⁴³

Since the spring of 1966, when the Boyle/Curnoe affair and the jury of the Western Ontario Show had caused him such grief, Clare Bice's problems had multiplied. The young artists were continually snapping at his heels and now, moreover, they were represented on the Advisory Committee. Increasingly, he feared they might literally gain control of the gallery. He perceived Deane Kent as frustrating him at every turn within the library/gallery bureaucracy. He also saw Jake Moore and the Advisory Committee as interfering directly with programming and exhibitions. He resented the instruction to report in an organized fashion about his budget. Perhaps most humiliating was his feeling that his authority concerning gallery acquisitions had been eroded. The *London Free Press* reported that the curator was upset by what he perceived as interference with his authority on the part of the new Advisory Committee.⁴⁴ The curator was now being pushed and pressured from all sides. His response was passive resistance. It was his responsibility to arrange the meetings of the Advisory Committee. However, when Moore was away, which occurred frequently, Bice did not call meetings. For the previous three years, Bice had felt strongly that the Advisory Committee had been trying to "take over the gallery." In Moore's view, Bice "dragged his heels" as part of his response to feeling pushed. Once again, Bice and Moore saw things from a different perspective. On this occasion, however, primarily because of pressure of business,^A Jake Moore chose to withdraw from the fray. He resigned from the Advisory Committee in April, 1968. In his letter of resignation, Moore said he believed that another thoroughly developed reorganization was essential if the art museum were to fulfill its function successfully and that "the status quo is inadequate." Moore confirmed in an interview that he found Bice's "lack of drive" extremely frustrating. In June, 1968 when B. H. Lowry, insurance executive, resigned after only two months as chairman of the Advisory Committee, the Library Board could reasonably surmise that something was seriously amiss in the gallery.

^A John Labatt Limited was in the process of being sold to Schlitz Brewery.

The Committee of Five^A which had been appointed several months earlier⁴⁵ to consider steps necessary in the reorganization of the Advisory Committee, held a meeting in October at the gallery - including members of the executives of the Western Art League, the Women's Committee, the Junior Women's Committee, as well as the executive of the Advisory Committee. The meeting had been called to discuss the problems of reorganization. The press reported that "although efforts have been made to hush it up, the 'secret' is well distributed that the art gallery professional staff disagreed strongly with certain proposals made by the Committee of Five in division of powers."⁴⁶ The chairman of the Western Art League, seeking reassurance from the Advisory Committee said it was understood that "the London Art Gallery Association executive would be made up of members of various group executives who would have more say in the running of the Art Gallery."⁴⁷ The Committee of Five was in agreement with this, but explained that there was an immediate problem. How could the London Art Gallery Association (L.A.G.A.) executive be appointed by the Library Board and at the same time be drawn from the various representative organizations? Dr. Summerby, the new chairman of the Advisory Committee, reported at the meeting on October 28 that while the Library Board agreed in principle, it had never officially approved the formation of L.A.G.A. as outlined. Indeed, the Board had never seen the proposal of how the new Association would work within the existing library framework. There seemed to be a lack of leadership at this time in the activities of the Advisory Committee, resulting in a general state of confusion. Faced with this newest revelation "committee members agreed the Library Board should be brought into the picture immediately."⁴⁸ At this same meeting, Deane Kent announced to the Advisory Committee that the Library Board had been informed by its legal advisers that the permanent collection might not be transferred to a privately operated gallery, but could be transferred to a separate public

^A This committee membership had many changes. In May 1968 its members were G. Klein, Mrs. E. Hagarty, Dr. J. Summer by, W. R. Poole and the chairman of the Advisory Committee.

art gallery operating under the Library Board or other properly constituted board.^A

Eventually, in January 1969, the London Art Gallery Association presented its proposed method of operation and committee structure at a special in camera meeting of the Library Board. The first statement in its document affirmed the belief that "the Art Gallery Advisory Committee should be superseded by an organization which would permit ... involvement of individuals and groups within the community."⁵⁰ This would be called the London Art Gallery Association, or L.A.G.A. The document also stated that

^A Two other contentious issues arose at the December 1968 meeting of the Library Board. After much heated discussion on the advisability of having an artist as a member of the Acquisitions Committee, the names of Jack Chambers, artist, Professor W. S. Hart, art historian, together with Mrs. J. H. Moore had been proposed by the Advisory Committee for appointment to the Committee. There was also considerable discussion at this meeting about the legal interpretation of the Porteous Estate and the bequest by Mrs. Porteous of several pictures, together with \$1,000 "for building fund purposes." Mrs. Betts believed that Mrs. Porteous had intended the money to be preserved for a building fund, anticipating the construction of a separate art gallery. However, Deane Kent reported that money left to the Art Gallery for building fund purposes from the Porteous Estate could be used legally by the library for renovations to the Art Museum." This rankled many members of the art community, especially Clare Bice. Bice retaliated when Kent asked that works of art from the permanent collection be hung in various parts of the library by objecting to "putting paintings above book shelves without proper siting." It was proposed that the Acquisitions Committee convene immediately to consider this problem, but on January 13 when it did meet no mention whatsoever appeared in Bice's minutes of any discussion on this subject. Kent, however, was not a member of the Acquisitions Committee and was not present, so we must assume that the curator simply did not put the matter on his agenda. This was an example of the petty war that was constantly being fought between these two men.

the objective approved by the Library Board some while ago to work towards a physically separate art gallery for London should be kept in sight, and the necessary organizational apparatus developed, even if a separate art gallery is not foreseeable in the immediate future.⁵¹

During the following month, further discussion ensued and the new Library Board chairman, Dr. J. A. F. Stevenson (elected in February) said he was anxious that "no loop-holes be left whereby a small number of persons would be in a position to operate the gallery." He explained that he felt "the running of the institution should be left to the professionals,"⁵² and on this, at least, both Dr. Bice and Deane Kent agreed. However, Dr. Ross Woodman, a member of the Advisory Committee, suggested that the London Art Gallery Association Board take the initiative concerning plans, budget and policies for the art gallery; it was understood that the final decision, naturally, would have to come from the Library Board which was, after all, the controlling body of the art museum. However, it was now quite clear that the Advisory Committee was determined that the new London Art Gallery Association executive should be a powerful one and directly involved in operating the gallery.

On February 25, 1969, the *London Free Press* was finally able to report that "unofficial approval was given by the London Library and Art Museum for formation of a London Art Gallery Association."^A At the Advisory Committee meeting of March 3, Deane Kent revealed that approval had been given by the Library Board for the proposed method of operation and committee structure for the London Art Gallery Association. At this meeting, Drs. Dale, Summerby, and Woodman were named a committee "with power to add" to select a board of directors and an initial executive and committee chairman. So it was that the London Art Gallery Association would begin functioning as soon as possible. By June, the names of the proposed directors for the Association were presented to the Art Gallery Advisory Committee for consideration.^B The

^A This new Art Gallery Advisory Committee being composed of the same people as the executive of the London Art Gallery Association.

^B Mrs. E. G. Hagarty, president; Mr. Gerald Klein, vice-president and membership chairman; Miss Silvia Clarke, secretary-treasurer; H. J.

press reported on September 16 that the Library Board had taken the final step in establishing a new Art Gallery Advisory Committee which was to be the London Art Gallery Association executive^A and that this London Art Gallery Association was, moreover, to assume its duties immediately. The Library Board agreed that the Association should be as free as possible to act in the interests of the Art Gallery.

The first meeting of the new Art Gallery Advisory Committee, which was composed of the members of the executive of the London Art Gallery Association, was held on October 21, 1969 in the board room at the London Public Library and Art Museum, and Mrs. E. H. Hagarty was elected president, with Gerald Klein as vice-president.

And so the decade closed with another major development in the artistic life of London. Although Jake Moore had resigned in 1968, it was largely through his leadership and efforts that the London Art Gallery Association became the controlling group of the London art community, and that this group intended to build a separate art gallery in the near future. The question of where that new gallery would be located had not yet been answered. It would give rise to a new struggle within the community in the next decade.

Ariss, Jack Chambers, Norman Chapman, Dr. D. Cram, Mrs. W. A. Dinniwell, W. R. Gregory, T. N. Hayman, Mrs. Richard Ivey, G. E. Jackson, Jim Kemp, Mrs. B. H. Lowry, Mrs. E. Richmond, J. Allyn Taylor, James Taggart, David Weldon, and Dr. R. G. Woodman.

^A Mrs. E. H. Hagarty, president; Gerald Klein, vice-president; Miss Silvia Clarke, treasurer; Mrs. B. H. Lowry, secretary; H. J. Ariss, Dr. D. M. Cram, and G. E. Jackson; with Norman Brown and Mrs. A. G. McColl appointed from the Library Board.

Chapter 11

The Gallery Versus the Library Board

The special vitality of the sixties and the magic of Centennial year faded, permitting the seventies to expose a darker side of our country. Abruptly, the mood of the nation changed to one of apprehension with the kidnapping of a British diplomat and the introduction of the War Measures Act in October 1970.

In London, too, the excitement of the sixties had diminished. The seventies saw the retirements of Deane Kent, Clare Bice, Herb Ariss, and Lenore Crawford, and, sadly, the deaths of Clare Bice, Jack Chambers, R. P. D. Hicks, Selwyn Dewdney, and Daisy Bailey. The cast of players was changing and so, inevitably, was London itself.^A

Of the many changes which took place in the art community in 1970, it was probably the demise of the Western Art League that affected the greatest number of people. For nearly ninety years, the League had been the organization to which people who were interested in art belonged. There was no such thing as "being a member" of the Art Museum; rather, one was a member of the Western Art League and in that way participated in the activities and programmes at the gallery. The gallery and the League had a symbiotic relationship, each depending on the other for survival. Now all that was to end: the time had arrived for the Western Art League to go.

The members of the League, caught up in the excitement and anticipation of a new gallery, were eager to be absorbed into the new London Art Gallery Association, and as such, become members of the art gallery. The London Art Gallery Association was perceived as a group of powerful men and women who would finally be able to achieve the dream of a separate gallery. It was thought that under the umbrella of the London Art Gallery Association, all the people interested in art in the community

^A Gradually, the city became aware that Londoners no longer controlled the wealth of their community. Some of the city's largest businesses, such as Labatts, the London Life, the Northern Life and Emco Limited, were now controlled by outsiders. Many believed this shift in ownership would have a subtle, but profound effect on the future of our community.

would come together as members of the gallery. This, however, was not exactly what happened.

When powerful people contribute money, time, and professional expertise toward the building of an art gallery, it is not unreasonable to expect that they would want to make the decisions about its design, location, and administration. It was the drive and determination of a handful of prominent men and women who, for nearly a decade, had spent hundreds of hours sitting in committee meetings, who eventually managed to give this city its art gallery. There was a price, however, to be paid and the dozens of Western Art League members who had enjoyed the cosy *camaraderie* of the "old days" now felt left out. Phrases such as "it used to be fun," or "it's all too impersonal now" were heard frequently from former members of the League. As Margot Ariss put it, "we thought that the London Art Gallery Association would get us a new gallery and then everything would be great - but that didn't happen."¹ During the seventies, the executive of the London Art Gallery Association was so busy and concerned with a multitude of problems that it was not aware that it might be leaving the rank and file of its membership behind, making them feeling uninvolved and even rejected.

In the past, the Art Mart had provided a project on which artists, both amateur and professionals, could work together with volunteers and administrative staff to present some truly gala evenings for everyone. In 1970, the Art Mart was revived by the Junior Women's Committee of the Art Gallery and, while still a great success, the old Western Art League group nevertheless felt alienated. Many members of the London Art Gallery Association were reduced to being mere spectators. They faithfully attended gallery openings and programmes but they felt there was no real way for them to participate. The warmth and grace of the past had gone.

As the London Art Gallery Association grew, so also did the Canadian Artists Representation. The artists regarded C.A.R. as their own organization while they saw the London Art Gallery Association as representing the London establishment. However, C.A.R. became a force with which to be reckoned, demanding and getting representation on the London Art Gallery Association. It insisted on participating in the administration of the gallery, particularly in the work of the Acquisitions Committee. In London, as in other cities across the country, C.A.R. won

the struggle for representation on art gallery boards.^A C.A.R. also insisted on its artists being paid whenever a C.A.R. member exhibited work in a public institution. A standard national fee schedule or alternative purchase plan was eventually accepted by public galleries across the country. During the seventies in London, the voice of C.A.R. was heard in all public quarters where decisions were made about art.

Ironically, the rise of C.A.R. London was accompanied by the fall of the 20/20 Gallery. After four years of activity, the executive decided to close the gallery at the end of 1970. Describing the struggle to survive, Geoffrey Rans said

I'm not going to name names ... but we sent out 50 hand typed letters to London businesses - followed up with phone calls - and got nothing. If this city had lived up to its reputation, there would have been more than 2,000 supporters.²

The 20/20 Gallery had supported itself in two ways: by donations from the public and by grants from the Canada Council and the Ontario Council for the Arts. During its first two years, an anonymous donor had paid the Gallery's annual rent. According to Professor Rans, the Gallery's total budget was \$11,000. "Our general support in the community was at first very broadly based and attendance was very good at all shows," recalled one of the members, adding, "attendance had thinned noticeably in the last year."³ As Robert C. McKenzie, editor and publisher of *20 Cents* magazine explained

the major reason for the gallery's closing is simple: the energy and ambition that initiated the gallery is no longer available. But after four years, these private energies are no longer available ... many artists themselves say that they are not primarily interested in galleries.⁴

It may have been that the artists had shifted the focus of their energies to the development of C.A.R. McKenzie also wrote that the 20/20 Gallery had organized several exhibitions that had "shown London and other cities where it is and where it is going in the visual arts."⁵ He went on to

^A Ron Martin was appointed C.A.R. London's first representative to the London Art Gallery Board. Vivian Sturdee was the C.A.R. appointee in 1976, and Greg Curnoe in 1978.

observe that "only the National Gallery and 20/20 Gallery have mounted a travelling show covering the London scene."⁶ The result of 20/20 Gallery's "practice of engaging artists in setting the artistic policy" has been "speedy recognition for many local young artists."⁷ There is no doubt that the 20/20 Gallery played a most important role in the development of art in London, not only because it supplied exhibition space for serious and innovative artists from London, but also provided a place for poetry reading, showing films, and where young artists could meet. In addition, it focused the attention of the community on what was happening in the London art world and forced the public gallery to recognize that changes had occurred. Thus, the gallery mounted exhibitions of work by young local artists.

There were other artists, of course, who were not involved either in C.A.R. or in the 20/20 Gallery, who were also interested in exhibiting. In the summer of 1970, the Warehouse Show, a cooperative venture conceived by artists Bob Bozak, Don Bonham, and Dave Gordon, delighted viewers. The show was apparently promoted by what they perceived as "the inequity in the Canada Council," and "jury visits and the general rigged nature of the whole art scene."⁸ Obviously, these artists were not then members of the charmed circle and they resented it. Another exhibition, the 7/70 Show, was held at the same time at Fanshawe College and appeared to be in conjunction with the College's "International" summer school. The 7/70 Show had opened a few days after the Warehouse Exhibition and naturally the two events were reported at the same time in the press. Dave Gordon, an art teacher from Beal, was perturbed by the review because he felt that the critic had become so fascinated with "the whole art scene" in London that the individual work became secondary.

The public gallery had responded to the challenge of the 20/20 Gallery and both the Fred Landon and Richard Crouch branch libraries every month presented one-man or two-man exhibitions in their galleries, while the three commercial galleries - the Glen Gallery, Thielsen's^A and Nancy Poole's Studio all mounted exhibitions of local artists regularly.

^A Svend Thielsen had opened his gallery in 1958 on Dundas Street providing exhibition space as well as a studio for life drawing. Later, in the 1960's, he moved his gallery to North Adelaide Street.

One of the most exciting art events for Londoners in 1970 took place paradoxically in Toronto where, for the first time a London artist was given a retrospective exhibition at the Art Gallery of Ontario. The exhibition was organized by the Art Gallery of Vancouver and the Art Gallery of Ontario, and had opened in Vancouver early in October to rave reviews from the critics and considerable attention on the radio and on television. Londoners, who knew nothing about art, and who had never set foot in an art gallery, became familiar with the name of Jack Chambers. They were impressed by the fact that he had sold a painting for \$25,000, and they also knew that he was dying of cancer.

At this time, Chambers invented the label "perceptual realism," in defence, he claimed, against the label "magic realism." He explained in his book that perceptual realism "is an example of how one's vision has been expressed in paint ... where the object appears in the splendour of its essential namelessness."⁹ It was the object that inspired him - not the idea.

In the late sixties, there was a radical change in Chambers' style, signalled by a single work, *401 Towards London No. 1*. This painting was finished and sold to a Toronto corporate collection just a few weeks before Chambers was told he had leukemia.^A The unique clarity and pitch in this painting can be explained, perhaps, by the fact that it was the only work in this new style which Chambers completed before the diagnosis of his fatal disease. The other paintings, described as works of "perceptual realism", such as *Sunday Morning No. 2* and *Victoria Hospital*,^B while started before his illness, were completed several months after the diagnosis, and the focus is softer - not as crisp as in the *401 Towards London No. 1*. Over the next eight years, Chambers had sufficient energy from time to time to produce a significant body of work. In 1976, after Chambers created his only silkscreen print *Figs*, another subtle change can be seen in his work. There was reduction in both subject and tone. Now the viewer saw the image as though seeing it through the finest silk gauze, an effect perhaps reflecting Chambers' gradual withdrawal from the sharp edge of reality as he prepared for death.

^A The work was sold in June 1969.

^B It has been previously and incorrectly written that this work was begun after his diagnosis.

In November 1970, there were two films shown in the auditorium at the library. One was "The Hart of London" by Jack Chambers, the other was "Connexions" by Greg Curnoe. London had now become known also as an art film centre^A and a few years later Chambers, who founded the London Film Cooperative in 1968, was duly invited to a festival of work by independent film makers from Canada, the United States and Europe. The festival had been organized jointly by the National Film Theatre of Britain and the British Film Institute. Although Chambers flew to England intending to attend, he wrote, "I was not feeling too well at that time and really didn't participate in the festival except through my film."^{B10} He later won the Queen Elizabeth medal for his film-making and received an excellent review for "The Hart of London" from the *Village Voice* when it was shown in New York City.

London's artists were now being applauded across the country, and it was reasonable that people should begin to ask "Why?" An article headed "How Beal Tech. has made London a visual arts centre," by art writer Barry Lord, attempted to answer that question

Beal ... has a lot to do with the origins and sustenance of the intense activity that has made London the centre of the visual arts of Canada in the past decade. The best art school in Canada is not a college of art, or the fine arts department of a university. It's not even a specialized art institution. The H. B. Beal Technical Institute in London, Ontario, ... is the most exciting and most successful centre of art education in Canada today. Jack Chambers and Greg Curnoe, the two artists who started all the activity about 10 years ago, are both Beal alumni.¹¹

The Beal art department consisted by 1970 of nine full-time and four part-time teachers. Herb Ariss acknowledged that the department was well equipped, with ample room for painting and drawing (with no restriction about nude models), "foundry equipment for sculpture, four print-making presses, three large ceramic kilns, four other kilns for

^A The history of film and photography as art forms in London will not be dealt with in this narrative.

^B "Hart of London."

enamelling, silk-screen and weaving equipment."¹² In addition, there was a darkroom with enlarging and editing equipment. However, it was the mentality and talent of the men and women who taught in the art department that had brought about the exceptional results. They were almost all practising artists, with styles ranging from the brilliant copper enamels of Daily Bailey to the elegant colour abstractions of Paterson Ewen. Bert Kloezeman brought his skill as a printmaker, and Constance Jefferess her talent with fabrics. Department head, Herb Ariss, claimed to have in John O'Henly, "one of the finest design teachers in Canada."¹³ Former students, like Larry Russell and Dave Gordon, though hardly older than the students themselves, had also joined the staff.

Larry Russell perhaps had been a typical student. In 1951, when he visited the Western Fair, he met Herb Ariss in front of the art display from Beal. The encounter was brief but it was to determine the course of young Russell's life. Looking at the art work, and listening to this dynamic teacher was a genuine epiphany for Russell. He suddenly realized that more than anything else, he wanted to be an artist and make art the centre of his life. Within a week he enrolled in art at Beal where, under the guidance of Mackie Cryderman, Herb Ariss, and later John O'Henly, Russell would spend the next three years, graduating in 1954.^A While working in commercial art in the city, he became involved in the young art community, often joining Paddy O'Brien, Bernice and Don Vincent, and others when they gathered in a room above the Guild House on Maple Street to practise life drawing.

In 1960, Larry Russell attended the Ontario College of Education in Toronto and in 1961 taught art at the Glenview Park Secondary School. His old friend, Greg Curnoe, in the meantime, had returned to London from the Ontario College of Art in Toronto and they corresponded regularly. As a result, Russell was anxious to return to London to join Curnoe, Chambers, Urquhart, and the other young artists who had started the Region Gallery. This he did, and by 1963 he was engaged full-time on the art department staff at Beal where he would remain for the next eight years. Russell recalled that as an art student at Beal "you felt special. You

^A He also had a work accepted in the Western Ontario Exhibition that year.

carried your sketch box as a badge of honour."¹⁴ He chuckled, remembering

in my day, before casein and ... acrylics, we carried jars of tempera show card colour in the boxes along with the brushes, pencils, pens, inks, etc. necessary for our work. When I first came to Beal, the art room was on the second floor over the front door on Dundas Street - one large room with a walk-in cupboard for storage. Mackie and Herb were the whole staff and because we were so overcrowded in the room we attended in two separate shifts. By the second year, however, we moved to new art rooms - three rooms on the top floor, and we attended on a normal schedule. Now, with this new space, John O'Henly was added to the staff: three rooms, three teachers.¹⁵

"The art department had a particular atmosphere," mused Russell, "art was art and it was important, and we were getting an education with an intrinsic value." Pausing for a moment, he asserted

the art department was an awakening for me to a whole new world. The first time I ever saw inside an art gallery was with Mackie Cryderman. She required us to see all the exhibitions and to write reports of them. She showed us that art permeated our daily lives. Life was to be enriched with art, even simply by having an artistic outlook.¹⁶

Beal's students came from various backgrounds and from different parts of the city, but they formed a closely knit group in the art department at Beal.

Mackie was a dynamic presence. We all knew she possessed great skills in metal working and wood carving and that she had a fierce loyalty to her students ... for me she was a celebrity. Herb, on the other hand, coached the football and hockey teams and at the same time encouraged us all to listen to classical music . . . to the C.B.C. Wednesday night radio dramas. Herb was looked on as a "connoisseur of the finer things of life" and this, of course, included his wife Margot whom we all admired.¹⁷

Since 1971, Larry Russell has been a member of the art department at Fanshawe College. Like many artists who had studios in London in the sixties, Russell felt he was merely on the fringe of the 20/20 Gallery. While not included in the "Heart of London" show, his work was in the "Swinging London" exhibition. This meant that while he was not one of London's art stars, he was at least an important member of the supporting cast. He was a member of the Western Art League, and later the London Art Gallery Association, as well as the Canadian Artists Representation (C.A.R.). As one of Ariss's graduates, art for Larry Russell had become a way of life.^A

Both Herb Ariss and Mackie Cryderman always allowed students "freedom to work out their own design, using whatever media they wish ... a staff member never interferes without being asked."¹⁸ From the earliest days, Mackie Cryderman had established this philosophy of respect for the individual in her department. "Seniors sit on committees in equal or greater numbers to faculty," explained Ariss. "The students are free to do what they want to do," and quickly added, "but they work hard."¹⁹ The students planned their own timetables and in the senior years there were no exams. Ariss firmly believes that "discipline and adjudicating have no part in education."²⁰

Not all students were so fortunate. When it was discovered that four out of fifteen secondary schools in London had no art department whatsoever, Mrs. D. Organ of the Junior Women's Committee, organized "Gallery Art Students," an art discovery group of high school students interested in art, which met twice a month to visit studios of London artists, as well as galleries in London and other centres. It was also suggested to the London Art Gallery Association that "controversial paintings" be put in schools to promote interest in art. This suggestion was not adopted; however, the "Artists in the Schools" programme was started as a special project in the area. Practising artists were engaged to visit schools and talk to students not only about their work but about "what it is like to be an artist."

In the spring of 1970, the London Board of Education mounted in the Wellington Square Mall an exhibition of art drawn from its sixty-nine

^A Bernice and Don Vincent, fellow students with Russell at Beal in the 1950s, also made art a way of life.

elementary schools. The Middlesex County Catholic School Board presented art from its thirty-two schools. For the first time, work by secondary school students was exhibited at the University when the McIntosh Gallery presented a show of more than one hundred works by Beal students. After seeing the exhibition, officers from Hart House at the University of Toronto arranged for the work to hang in the Hart House Gallery during the month of July. London was reminded once again of what an extraordinary art school it had when Lenore Crawford in her review of the McIntosh Exhibition, drew attention to the fact that "the major reason for the show's success is the Beal staff - instructors who know how to instill techniques while they keep their prejudices and ideas out of the way."²¹

By 1970, the two new art schools which began in 1967 were also graduating their first students. At Fanshawe, the chairman of the applied arts division was Eric Atkinson, assisted by Stephen Joy and a staff of twelve. Stephen Joy quickly organized the Trajectory Gallery on Talbot Street to exhibit the art work of Fanshawe students. While this had begun in 1971 as a student project, the running of the gallery soon fell exclusively on Joy's shoulders and he continued to operate the gallery at his own expense for the next twelve years. At the University of Western Ontario, sculptor Arthur Handy and painter Roly Fenwick had been added to the fine art faculty.

A few years earlier, Maurice Stubbs had been appointed curator of the McIntosh Gallery^A at the University and promptly presented to the administration a comprehensive report and proposal concerning the role of the University's art gallery. The report dealt specifically with how exhibitions could be used "to stimulate creative thought and encourage student participation."²² It also underlined the need for expanded facilities to carry out these artistic objectives. After receiving acceptance in principle for his recommendations, and the blessing of Dr. Roger Rossiter, the University's vice president academic, Maurice Stubbs approached Toronto architect and consultant, Jack Diamond, who confirmed that an expansion programme was indeed necessary. The well-known Toronto architect, Raymond Moriyama, was commissioned to draw up plans for the enlargement of the McIntosh Gallery. The final

^A September, 1969.

plan showed a new building located immediately behind the existing gallery, attached to the old building by two enclosed walkways. When both the University Board of Governors and the Senate of the University agreed in the spring of 1970 to build this structure of approximately 5,000 square feet, at an estimated cost of \$450,000, they expected that they would be able to use the new facilities by the autumn of 1971.^A However, as Maurice Stubbs recalled, "planning and physical plant dragged their feet,"²³ and the plan was not put out to tender in 1970 as anticipated. Instead, the blueprints and specifications for the extension to the Gallery were shelved when the Provincial government later put a moratorium on funding for new university buildings.

In June 1971, Dr. D. C. Williams, president of the University, still hoped to proceed with the gallery project when, that summer, the Hon. John White, Minister of University Affairs called a meeting to "consider ways in which our various present and projected recreational facilities may be coordinated to best advantage."²⁴ The vice president of administration from the University, Alan Adlington, reported that J. D. McCullough,^B the deputy minister in charge of cultural affairs at that time, "wants universities to show that their facilities are open and accessible to

^A The initial stage was to plan a new gallery "to be used primarily for the display of contemporary paintings, sculpture and prints from the collection, together with temporary exhibitions from other sources." The proposal called for a new building supplying approximately 6,000 square feet of space at an estimated cost of \$350,000. At that time, the visual arts department was in Talbot College and there was a proposed exhibition annex to be built which this report foresaw as becoming a student central gallery of 3,000 square feet at a cost of \$100,000. Althouse College would also have an exhibition annex emphasizing "the educational impact of the exhibition as a teaching aid." This would be 4,000 square feet at an approximate cost of \$130,000. With this physical expansion, of course, would go the need for more personnel - an installations officer, an assistant curator for education, an information officer, and an assistant curator of exhibitions, supported by two secretaries at \$47,000 increase in operating budget.

^B He met with representatives from the City, the London Art Gallery Association, the London Public Library Board, and the London Board of Education.

members of the general public and are not unreasonably restricted by university priority."²⁵ Apparently, the London Art Gallery Association representatives made it clear that they, too, were contemplating a new gallery in the city and that they felt that one good gallery in the city of London would be more advantageous to students of the fine arts course at the University than two mediocre galleries. The Hon. John White then advised the city and the University to consider the possibility of collaborating to build one new art gallery. In an address to the Women's Committee of the art gallery, he made it clear that he believed that if the University and the city could cooperate in building one new gallery, then there would be a good chance of obtaining provincial financial support.²⁶ Adlington wrote a memo to the president on October 27 stating, "we are supposed to ... submit the project to some ... vetting group, and their endorsement or opinions would then go along to the government for approval."²⁷ The University, however, resented what it perceived as interference in its affairs. There continued to be many meetings, all of which took a great deal of time and energy during the summer and fall of 1971. After that, the whole issue quietly died.

In the midst of all these activities involving the University and the gallery, Clare Bice underwent major surgery. He spent the summer recuperating and Paddy O'Brien was appointed acting curator. New terms of reference for the curator and the Acquisitions Committee had been adopted at the art museum. It was now proposed that while all purchases would be investigated and recommended by the curator, the curator could vote only in the case of a tie. The curator did, however, continue to have a discretionary fund of up to \$1,500 per annum for personal selection. When the new wording was introduced, three members of the committee immediately resigned^A over the phrase "all proposed purchases will be investigated by and recommended by the curator."²⁸ They wrote to the chairman of the Library

Board declaring that

to remove from the individual member the right, indeed the responsibility, to select and recommend is ... to call into question his knowledgeability, competency, and, indeed, his special artistic interests.²⁹

^A Polly Robinson, Jack Chambers and Ross Woodman.

Despite these eloquent protests, the three resignations were accepted. The issue of the Acquisitions Committee terms of reference, hence, continued to plague the Art Gallery Advisory Committee. The struggle between the curator and the volunteer experts for the final power to decide which works of art the gallery would purchase continued to exist through the entire decade.

About this time, the Art Gallery Advisory Committee received a letter from the City Clerk's office asking that the committee "recommend to the Council ... a reasonable sum of money for works of art which could be purchased for the new City Hall in 1971."³⁰ The city intended to set aside in its budget an appropriate sum of money for acquiring art. This provided the committee with an opportunity to recommend to the city that it adopt a ten year plan for the acquisition of work by London and area artists "setting aside \$5,000 each year." This would permit the purchase of two or three major works annually as well as a number of smaller pieces. The committee was delighted when it realized that there were twelve floors of public and office space at stake and that the city would need a collection of between two hundred and two hundred and fifty works. The committee then suggested that "City Council begin an acquisitions programme by offering a Purchase Award of \$500 to acquire work from the Western Ontario Exhibition in May, 1971."³¹ It recommended also, that as its first major item, the city should purchase *Wall* by Margot Ariss, a large ceramic work^A which was not only beautiful but appropriate to the new building. The City of London accepted the advice and adopted in principle the ten year acquisitions programme as well as the assignment of a \$500 purchase award for the 30th Annual Western Ontario Exhibition.^B The Council, it seems, were intent upon reflecting the civic pride everyone felt in London's burgeoning reputation as an art centre.

It was at this time that the strength of C.A.R. was brought home to the gallery because of the demands of Walter Redinger and Ed Zelenak

^A The price paid was \$3 .500.

^B The City paid \$500 for a painting by Herb Ariss from the Western Ontario Show.

concerning exhibitions they were having in the London Gallery.^A Zelenak demanded that the curator guarantee to purchase a piece of his work but the curator could not give that assurance since only the Acquisitions Committee could decide what was to be purchased and, according to the terms of reference, even then only after inspecting the work in question. The curator had the power to buy art without reference to the committee only when he used his discretionary fund, and in this instance the prices of the sculpture in question far exceeded that fund. No solution was possible under the existing terms of reference. Zelenak was adamant that there would be no exhibition without a purchase guarantee. By February 1971 the special committee^B which had been struck to investigate the Redinger/Zelenak affair recommended "agreement in principle with a policy of fee payments to artists participating in public gallery exhibitions."³² This fee would be an alternative to a guaranteed purchase. Obviously, this was what the artists had wanted; a guarantee of an exhibition fee. As a result of this new policy, when an exhibition of twenty London artists was planned for October 1971, a materials grant of \$100 each was proposed. However, a year later, when the curator announced plans for a "London Collects" exhibition in 1972, protests were heard from the members of C.A.R. since the gallery intended to borrow works from private collections, leaving the artists without any exhibition fees. The situation became so unpleasant that Paddy O'Brien felt compelled to write a letter to Greg Curnoe objecting to such remarks as "the show was a cheap way of showing local artists' work in the gallery."³³ Paddy O'Brien claimed these accusations were causing the participating collectors embarrassment. C.A.R. at that time was also upset by the recent appointment of an American curator at the Art Gallery of Ontario, and the London branch of C.A.R. made it very clear that it would insist on a Canadian being appointed at the London gallery in Clare Bice's place; furthermore, whoever was appointed must be familiar with the works of local, contemporary artists. C.A.R. London was particularly opposed to

^A The gallery was forced to cancel the show because it was not prepared at short notice to meet the terms of the artists.

^B Maurice Stubbs, Bill Dale, Ann Lowry and Paddy O'Brien.

the possible appointment of Paddy O'Brien to replace Clare Bice, who was retiring in September, 1972.

Born in England in 1929, Paddy Gunn had graduated in fine arts from the University of Reading in 1951, had married Richard O'Brien,^A and had come to London where she immediately joined the staff of the Public Library and Art Museum. She joined the gallery staff and also began exhibiting annually at the Western Ontario show in 1952. In 1955 she was granted leave to study at the Academie de la Section d'Or in Paris. She was regarded by many in the fifties as an important young artist in London and won the "Young Artist" award at the Western Ontario show in 1957. The following year, she earned an honourable mention at the Winnipeg Biennial exhibition. O'Brien also exhibited regularly with the Ontario Society of Artists and was elected to membership in 1976. She has had several solo shows in London and has exhibited throughout Canada in various group shows. She has written, of course, introductions to innumerable art catalogues as well as an article on "Surrealism in Canadian Painting" published in *Canadian Art Magazine* in 1963. In 1967, Paddy O'Brien became a Canadian citizen. Despite the protests of C.A.R, the London Public Library Board confirmed O'Brien's appointment as the new curator, effective January 1, 1973. This marked her twenty-second anniversary as an employee of the London Public Library Board, and twenty-one years of working in the gallery itself.

Things continued to be lively on the art scene. During a Women's Committee luncheon, seven London artists stomped through the gallery removing their work because they felt critical of the awards made by the jurors of the exhibition. An editorial in the London Free Press observed that "once people enter any kind of contest ... they accept by implication the rules of the game."³⁴ Five years earlier, artists had removed their work from an exhibition because they believed that the sanctity of the jury of that exhibition had been tampered with; now, ironically, these artists were removing their work because they did not like the jury's decision.

While artists continued to press for their rights, the rest of the art community was busy raising money for the new gallery. In the spring of 1972, the Women's Committee, with the cooperation of the *London Free*

^A They were later divorced.

Press, compiled a twenty-five page supplement featuring selections from the permanent collection. This supplement raised \$14,775 through advertising. Money continued to be generated for the artists by the federal government, this time through the Canada Council's new Art Bank programme. The federal government budgeted \$1 million dollars a year for five years for the purpose of purchasing contemporary Canadian art and storing the works in Ottawa where all the federal ministries and agencies could borrow selections from this Art Bank to hang in their offices both in Canada and abroad. In the sixties, the Canada Council grants and funding mechanism was itself a great boon to artists. Now in the seventies, the Art Bank was all that and heaven too. A prominent figure in the art world observed that Canada was the only country he knew that paid the artist to create a work and then turned around and bought it back. The granting programme of the Canada Council and now the buying policy of the Art Bank did appear to do exactly that. For the next five years, the art market in Canada experienced a rapid and dramatic rise, perhaps as a result of this government programme. Some might argue that the policy caused as much harm as it did good. It created a major financial disruption in the market, but more important was the political power that it engendered. The competition for Art Bank dollars was deadly, and perhaps even destructive to the development of art in Canada. However, it was a tremendous boon to some artists as well as to art dealers, and to commercial galleries, and, as a result, dozens of new ones appeared.

In London the new Forest City Gallery opened late in December, 1973. After the 20/20 Gallery had closed in 1970, the young artists really had no place to exhibit so, according to Greg Curnoe, artists Dave Gordon and Jamelie Hassan started the Polyglot Gallery in the front of Ray Hassan's bookstore. Curnoe recalled that he himself became involved with the venture. This nucleus of three artists quickly grew to ten^A and soon they had outgrown the space in the bookstore. There were also philosophical differences between Ray Hassan and the young artists. They were determined to establish a cooperative gallery. They incorporated as a non-profit organization and qualified for Canada Council funding, thus

^A Ray Sedge, Ron Martin, Bob Bozak, Bob Fones, Richard Bonderenko, Murray Favro, Kerry Ferris, Dave Gordon, Jamelie Hassan, and Greg Curnoe.

providing an alternative public gallery in the city.^A The new gallery was opened at 432 Richmond Street under the direction of Goldie Rans. In 1978, after four successful years, the cooperative venture moved to 213 King Street.^B

By 1973, many believed they were sufficiently acquainted with the works of local artists and that it was time to see some work from outside the community. In April, the Women's Committee assembled an exceptionally fine exhibition and sale of international prints, for which James Rosenquist, the noted American artist, designed a special print for use as a poster. With the announcement of the death of Pablo Picasso on April 8, only a few days before the opening of the International Print Exhibition and Sale, an interesting coincidence occurred. The *London Free Press* reported that Mrs. Edward Richmond, convener of the exhibition, told of people lined up waiting for the doors to open so that they could buy the four etchings and four lithographs by Picasso in the show. "It looked," observed Mrs. Richmond, "like the opening of a bazaar." One hundred works were purchased during the exhibition. The Women's Committee also initiated art bus tours from the McCormick Home, the Marian Villa, and from the branch libraries, with the Committee planning to continue regular art bus tours the following year. It was reported that attendance during the three week exhibition was nine thousand two hundred. It attracted a great deal of attention and stimulated an hour-long television production by the Ontario Education Communications Authority.

In May 1973, curator Paddy O'Brien met with the Board of Education to request \$2,000 to enable the gallery to complete its programme of art classes and tours for the school children for 1973, and future financial arrangements for continued support of the programme were also discussed. It was at this time that the London Art Gallery Association art

^A The Polyglot Gallery continued under a new owner, Ian Fitzgerald, according to a *London Free Press* report of October 5, 1974.

^B In 1982 the Forest City Gallery moved to 231 Dundas Street where the Mechanics Institute had stood from 1876 to 1895, and where the Western School of Art and Design had been located from 1878 to 1895.

classes began for children of members. Unlike the regular Saturday morning art classes run in conjunction with the Board of Education, there was a fee charged to attend the new classes which were held on Saturday afternoons. Art education elsewhere in the city continued relatively undisturbed. At the University of Western Ontario, the department of visual arts was growing and as the student body increased, new faculty members were added. The Artist-in-Residence programme continued into the seventies,^A and at the McIntosh Gallery the staff was busy cataloguing the collection and mounting exhibitions within the limitation of the existing facilities, as well as supplying all the buildings in the University with works of art. Once the decision was taken to build a large regional gallery in London, no further efforts were made to increase the scope of the McIntosh. Instead, in 1976, the Senate and the Board of Governors decided that "responsibility for the operation of the McIntosh Gallery should be vested in the Faculty of Arts and (that) the Dean of Arts should chair a policy and programming advisory committee,"^{B 35} to replace the former joint McIntosh committee which had previously overseen activities. The control of the gallery and the artist-in-residence programme was now in the hands of academics. The resident artist programme ended in 1978.^C

While there was always a certain tension between the McIntosh Gallery administration and the department of visual arts, this developed, in the winter of 1980, into open warfare over the proposed sale of a painting, *Backwoods of America* by Jasper Cropsey, a nineteenth century American artist. W. H. Abbott, the art collector who had been a representative of the

^A T. Urquhart, W. Roberts, G. Lorcini, C. Breeze, G. Trottier, W. Redinger, G. Curnoe, and C. Whiten have all been artists-in-residence at the University of Western Ontario

^B The Dean of Arts, the chairman of the Department of Visual Arts, one member of the Board of Governors, the Vice President Academic, two faculty members elected by the Senate, two students - one elected by the University Students' Council, one by the School of Graduate Studies - one member at large, and the curator as a non-voting members.

^C According to Maurice Stubbs, this was because the visual arts department preferred an artist who would then be part of that department.

Western Art League to the Western Fair Association for many years early in the century, had given the Cropsey painting to the university in 1931. The fuss began when it was suggested that since the university was not building a collection of nineteenth century American paintings, perhaps the work should be sold. About this time, however, a professor in the visual arts department was writing an important paper on the Cropsey painting in question. He and his colleagues were adamant in their opposition to any thought of selling the work. Their position was that until the paper was published, it was vital that the work remain on the campus. The university administration was faced with a rapidly escalating art market and was advised by the auction house of Sotheby Parke Bernet in New York that the painting was a valuable work, and that now was the time to sell it. Opposition to the sale was so strong throughout the university community, however, that the administration delayed any action. The following year, when the art market moved even higher, the Board of Governors decided that *Backwoods of America* must be sold. In the spring of 1981, the painting went up for auction in New York,^A and, as a result, the university received \$665,000- probably the largest amount of money ever paid for a work of art from a London collection. While the faculty of visual arts still believed the sale to be ill-advised, the McIntosh Gallery now received the annual interest from the capital realized by the sale, and because those funds came ultimately from a gift to the university, the government agencies for the arts were willing to give the McIntosh matching grants each year. The sale thus guaranteed comfortable budgets for all future acquisitions committees.

The cast of players continued to change on London's artistic stage. In the summer of 1972, Tony Urquhart accepted a position at the University of Waterloo; Daisy Bailey, the eclectic and versatile artist, designer,^B and teacher, died unexpectedly, and in 1973 E. Stanley Beacock replaced Deane Kent as the director of the London Public Library and Art Museum. When Lenore Crawford retired as art critic for the *London Free Press* the following year, the art community, realizing what an important role she

^A April 23, 1981.

^B Three pieces of her jewellery were exhibited along with works by such artist as Picasso, Pomodoro, and Calder in the Art Gallery of Ontario art jewellery exhibition in the winter of 1973.

had played in promoting art and London artists, honoured her at a special dinner. Janice Andreae and Judy Malone then became the newspaper's art writers. Clare Bice died in 1976 with the knowledge that there would be a new, separate gallery for the city. Later, a grove of trees on the gallery lawn was dedicated to this man who had cared so much about the gallery and about art in London.

London artists had been chosen on four separate occasions to exhibit at the Venice Bienale over the past dozen years. In the seventies, Greg Curnoe, Ron Martin, and Waiter Redinger represented Canada. Later, in the eighties, Paterson Ewen would be chosen to show his famous "weather boards." This was an honour not accorded Jack Chambers who died in 1978, but that special ingredient that some would call genius remains for all of us to enjoy today in his beautiful paintings. In the future, after the opening of the London Regional Art Gallery, the first retrospective to be shown would be, appropriately, an exhibition of Jack Chambers' work. The continuing story of how the new London Regional Art Gallery became a reality begins its final stage in 1970.

Chapter 12

The Struggle for the New Gallery Continues

"Convert the old 'jail and court house into an art centre." This innocent suggestion made by London businessman Peter Ivey was to develop into a provocative issue which split families, divided friends, and perhaps delayed the building of an art gallery for another eight years. For the new decade, however, this was a stimulating beginning, and the eyes of the art community turned towards the heart of the old city where London had begun nearly one hundred and fifty years earlier. In March 1970, when Peter Ivey presented an illustrated talk to representatives from the various groups of the art community,^A including members of the 20/20 Gallery, the city began to stir with the excitement of anticipation and controversy. The proposal, which was conceived by Philip Aziz, was essentially to renovate the old court house and jail providing both a gallery and studio space, thus creating an art centre at the Forks of the Thames. At the conclusion of the programme, members of the audience were asked for their reactions to the Ivey/Aziz plan. While the presentation was comprehensive and professional, the plan evoked distinctly mixed reactions.

Herb Ariss questioned the lack of consideration for "multi-media facilities." Clare Bice was concerned about the cost of the project. He felt that a new gallery could be built for "about one-third the cost of all the reconstruction necessary for the jail."¹ Dr. Bice suggested that the early nineteenth century jail^B had to be torn down, and the court house retained as an historical museum, but admitted that he was "in favour of the concept as a whole," adding, "I quarrel with the details."²

^A The London Art Gallery Association, the Library Board, the Art Gallery Advisory Committee and the Women's and Junior Women's Committees.

^B Built in 1834.

The "court house project" continued to gain momentum and to stimulate lively discussion. Eleven members of the London art community^A wrote a letter to the editor of the *London Free Press* in which they suggested that

since the site is such an admirable one, and the future needs of a centre for the arts in London are so important, we suggest that the most informed opinions on art galleries and art centres in the late 20th century be marshalled.³

Their concluding words cautioned the community to take great care in its planning because "an opportunity to utilize a beautiful site such as that provided on the courthouse hill is rarely offered for redevelopment purposes."⁴

Since the early sixties, the art community had assumed that the new gallery would be located somewhere on the new Civic Square overlooking Victoria Park. However, at a July 9, 1970 meeting, the Library Board learned that "City Council had made a resolution that the planned Art Gallery not be included in the Civic Square."^{B5} This news did not come as a surprise as it was obvious there was insufficient space to locate a gallery on the square between Centennial Hall and City Hall. However, there was property to the north of Centennial Hall that would perhaps be suitable.

By July 15, the London Art Gallery Association executive began the whole procedure again by resurrecting a building committee, originally formed in the mid-sixties "to identify ... the needs of the community ... for a separate Art Gallery."^{C6} The London Art Gallery Association board of

^A W. Dale, J. Davis, M. Stubbs, H. Ariss, L. Russell, R. Davis, A. Young, T. Urquhart, G. Rans, Mrs. G. Rans, R. Woodman.

^B In March 1966, the Library Board had requested that land be marked on the official plan for an art gallery but this was declined by Council, awaiting the specific plans for the new gallery. In December 1966, they had received a letter from the architect, P. C. Johnson, concerning provision for openings in the wall between the parking building and the proposed art gallery on the Civic Square.

^C Chaired by the President of Emco Ltd., Norman Chapman.

directors began exploring the possibility of engaging a consultant to advise on all aspects of a new and separate gallery. A letter from Duncan Cameron of Janus Museum Consultants in March 1971 suggested that he would like to visit London to discuss the new art gallery project with the Association. After making an impressive presentation to the executive, he was invited to address the annual meeting of the membership on May 26, 1971 to explain his proposal for the land at the forks of the Thames.

While Duncan Cameron agreed with Peter Ivey about the advantages of the riverside location, on the other hand he believed that a new gallery should be "built into the hill" on the Dennisteel-Richardson property.^A Duncan Cameron and Paddy O'Brien prepared a drawing of the Cameron proposal which was favourably received by the Association and created an alternative to the Ivey-Aziz plan.

At the October 18 meeting of the London Art Gallery Association, the chairman, Ann Lowry, announced that during the summer, J. Allyn Taylor had agreed to act as head of a fund-raising campaign^B for a new gallery. Ann Lowry also announced that "it seemed that the best way to get a design for a new Gallery would be by province wide architectural contest."⁷

About this time, the London Art Gallery Association also discovered through conversations with officials at City Hall that while there was no officially-designated space for the proposed new art gallery on the Civic Square, the property immediately north of the new Centennial Hall, owned by the London Life, was the site on which the City expected that the gallery would be built. The Association also discovered that the property at the forks had been designated on the plan as park land. By October, therefore, the London Art Gallery Association had a building committee, a fund-raising committee, and a fairly accurate idea of where the new gallery would be located. Now the group was discussing the problem of selecting an architect. It would appear in the autumn of 1971 that a new art gallery was only a few years away from becoming a reality.

^A The block of land north of the court house between Dundas Street and the Queens Avenue extension, and Ridout Street and the Thames River.

^B Since the mid-sixties funds were being raised quietly for a new gallery, but now Mr. Taylor and his committee would launch a major campaign for \$5 million.

By January 1972, Mrs. Lowry reported to the Association that a steering committee^A for the new gallery had been appointed.^B The committee's first action was to seek public opinion about the new building. It sent letters to specific individuals and to organizations who had a special interest in the new gallery, and advertised in the *London Free Press*, inviting ideas from the public at large. To assist in its investigation, the steering committee decided to visit the National Gallery in Ottawa, and to seek advice in the capital on a sound plan of future action. As a result, by March, the steering committee presented an interim report which observed that

the curatorial staff at the National Gallery was unanimous in recommending that a gallery comparable in space and facilities to the new art gallery in Winnipeg was entirely realistic and altogether desirable.⁸

Considering that the Winnipeg gallery contained approximately 100,000 square feet, and considering the difference in population between the two cities, the steering committee questioned the validity of this thinking recalling that the gallery in the Duncan Cameron proposal contained only 46,000 square feet. John MacGillivray, an installation officer at the National Gallery, and a former staff member of the London gallery, pointed out that "the size of the gallery should be determined less by the size of the city than by the amount of art activity that goes on within it."⁹ This was an interesting philosophy, no doubt, but perhaps impractical when one considered potential membership and operating costs.

The steering committee reported that the first major submission it received was an enlarged version of the earlier Ivey-Aziz plan. This new multi-million dollar scheme foresaw a huge cultural complex at the forks of the Thames, involving all the arts. As a result, the committee made a tour of the court house and the jail, accompanied by Peter Ivey, who also

^A Dr. Ross Woodman, Dr. Martin Robinson, and Mr. Edward Escaf.

^B Terms of Reference: (i) to receive all submissions regarding a new art gallery from any interested individual or group; (ii) to study in depth all proposals and existing facilities relevant to a new art gallery; (iii) to make recommendations to the London Art Gallery Association as soon as possible regarding a proposed gallery.

turned over to the committee a complete feasibility report that had been done on the plan.^A

When the final report of the steering committee was submitted in May 1972, the committee reported that it had considered no less than seventeen separate proposals received from interested groups and individuals. However, there were three essential sentences that appeared on the final page of the report

The Steering Committee is convinced that a new Art Gallery for London, Ontario is practicable, desirable and necessary. If it is to materialize, it is essential that all interested individuals and groups subordinate private and particular interests to the larger interests of the gallery itself. One thing is certain: the time is NOW.¹⁰

The committee reported that after carefully examining the possible sites, namely the Centennial Square, the Dundas Street armouries, the Dennisteel-Richardson plot, and the old court house area, it had selected the property immediately north of Centennial Hall as its first choice. The report declared that the steering committee, when it was founded, "had no intention whatsoever of examining the administrative structure operating within and upon the London Art Gallery." However, when it considered the second item in its terms of reference, "to study in depth all proposals and existing facilities relevant to a new Art Gallery," it became obvious that it would have to deal with the question of administration. Finally, the committee recommended that the new gallery be granted "administrative autonomy" from the library.¹¹

While few were surprised by the site recommendation, many were taken aback by the idea of leaving the protective umbrella of the London Library Board. As a result of the final report of the steering committee, and after much discussion, the London Art Gallery Association, at its

^A Prepared by M. M. Dillon Limited. In addition, some of the relevant correspondence with persons who had worked on the proposal was released.

meeting on May 29, 1972 with twenty-eight members present,^A passed the following five motions

1. That a physically separate art gallery be built in London, Ontario.
2. That this gallery be built in the core area in conformance with the concept and site criteria delineated in this report.
3. That a committee on administration be set up to review all aspects of administration and report back to the board.
4. That the new gallery be approximately 45,000 square feet in size with provision for future expansion.
5. That a building committee and a finance committee be appointed immediately to study all facets of a new gallery, particularly with reference to federal, provincial and local financial support.¹²

It is important to note that while the five recommendations of the steering committee were immediately accepted by the London Art Gallery Association, no motion was recorded regarding the issue of autonomy. As for the Ivey-Aziz proposal, after a thorough investigation the committee was of the opinion that it was inappropriate. It seemed clear now that the gallery would finally be located next to the Centennial Square. The report went on to advise that "a gallery for the people" should be built at a total estimated cost of \$2,536,000.^B In fact, eight years later, when the gallery was built, the cost of the building alone was over \$6 million dollars.

Before the steering committee report was presented to its membership as a whole, the London Art Gallery Association executive invited members of the Library Board to a meeting on May 30 to discuss the contents of the report. None of the Library Board members appeared at the meeting. The president of the London Art Gallery Association and

^A Among whom were Ann Lowry, John Burke-Gaffney, Colin Brown, Dr. Jack Waiters, Ron Martin, Louise Gould (C.A.R.), Bill Heine, Bruce Hastings, James Kemp, Maurice Stubbs, Stephen Joy, Gino Lorcini, Bill Gregory, Herb Ariss, Eric Atkinson, Silvia Clarke, Beryl Ivey, Bill Jenkins, and Ann Jenkins

^B This price included both land and building.

chairman of the Advisory Committee, Ann Lowry, expressed her disappointment, observing to a *London Free Press* reporter that "the London Art Gallery Association's meeting should have been considered as important as the opening of a branch library, an event usually well attended by the board."¹³ She explained that "because no board member was present, it was difficult to convince the executive (of the London Art Gallery Association) that the board cares about its plans for a new gallery."¹⁴ According to one member of the Library Board at the time, they had "better things to do" than attend meetings of the London Art Gallery Association. The steering committee "recommended administrative autonomy for the gallery, something the board opposes," declared Mrs. Lowry, pointing out to the reporter that while she had not been able to convince the London Art Gallery Association executive to withdraw its "administrative autonomy" motion, she had at least managed to persuade them to table it.¹⁵

The London Art Gallery Association accepted the steering committee's first choice^A for a site. This, however, was kept secret until it was inadvertently made public on Monday, June 12 when Peter Ivey presented a brief in support of his proposal for the London Centre for the Arts to a committee^B of the London City Council. This was, of course, an open meeting and when Peter Ivey referred specifically to the Centennial Square site choice of the London Art Gallery Association steering committee, the news was out.

The London Art Gallery Association executive met immediately and decided to appoint a site committee. Within two days the *London Free Press* reported that Don Smith, president of Ellis-Don Limited, had accepted the position of site chairman for the new art gallery. "He will study the four sites already proposed by organizations or individuals for the building and also consider other sites in the core area."¹⁶ "The London Art Gallery Association now needs ... definite facts about availability of

^A The first choice of the steering committee was the property owned by the London Life Insurance Company immediately north of Centennial Hall on Wellington Street (where the parking lot is today); the second choice was the site of the former Dennisteel factory, north of the court house and where the London Regional Art Gallery stands today.

^B The Social and Community Services Committee.

land, cost of the land ... The time for hard facts has come," Ann Lowry explained, "there is no point in further recommendations and suggestions that might be merely dreaming. We have set a deadline of September 1 for Mr. Smith's report."¹⁷ It was also reported at the June meeting that J. Allyn Taylor^A and Richard Ivey^B had joined the London Art Gallery Association board of directors. The committee was obviously preparing for action.

In July, at a special meeting of the London Public Library Board, which had been called to discuss the steering committee report with members of the Art Gallery Advisory Committee,^C the focus of the discussion was on the proposal to establish a physically separate art gallery in London.¹⁸ The Library Board was asked to consider making formal recommendation to the City Council that the proposals from the steering committee's report be adopted as official policy by the City. In this way, it would be made clear to the community, not only that the Library Board supported the London Art Gallery Association in its efforts to build a new gallery, but that it agreed to the Centennial Square location. The Advisory Committee representative stressed, however, that "it did not expect the Board to concur with the recommendation that the new gallery be granted administrative autonomy, nor indeed did the Art Gallery Advisory Committee support this recommendation."^{D19}

^A J. Allyn Taylor had agreed to head the fund-raising campaign in October 1971.

^B First cousin of Mr. Peter Ivey.

^C For the Library Board: Mr. N. C. Brown, chairman; Mr. S. Lerner, Mr. J. McNee, Mr. S. Neill, Mr. M. C. Keam, and Mrs. E. H. Hagarty, who was by then a City of London alderman and a council representative on the Library Board; and representing the Advisory Committee: Mrs. Lowry, Mr. G. Klein, and Mrs. R. M. Ivey.

^D Mrs. Lowry must have found speaking these reassuring words a little awkward in the light of the report of the London Art Gallery Association meeting a month earlier when it was agreed that "the City Council should appoint a committee to investigate how autonomous administration of an art gallery can be established to separate it from direct control by the London Public Library Board."²³

The Library Board, however, was not going to be rushed into a hasty decision. A motion passed "that the appropriate information be gathered by the Director and circulated for a special Board meeting to be held ... on September 14"²⁰ On that afternoon, immediately prior to the Library Board meeting, the London Art Gallery Association executive met. Ann Lowry reported that "it seems apparent that we cannot get money or support for a new gallery as long as we are under the library board."²¹ The minutes recorded that "there was some discussion on the London Art Gallery Association's two alternatives: whether to build a separate gallery which the city would own and support or build a London Art Gallery Association-owned gallery and then look around for grants to operate it."²² However, the only motion that came out of the discussion was to invite Ken Saltmarsh, the director of the new Windsor Art Gallery, to speak to the London Art Gallery Association as to how that city managed to establish a separate gallery.

The Library Board members, in preparation for their meeting had received two reports: one from Dr. Bice; and one from Deane Kent. As a result of examining and discussing both reports, the Library Board agreed that "within the present system of operations, the Art Gallery facilities now available are inadequate."²⁴ The Board, following Kent's recommendations decided to follow an entirely new philosophical path which essentially advocated the full integration of the library, art gallery, and historical museums; a proposal completely contrary to the aspirations of the art gallery group. The Board unanimously passed a resolution which indicated that in view of their acceptance of Kent's report, a new and separate art gallery was not essential at this time. This complete reversal of the Library Board's former position struck the art community like a bomb-shell. Enraged, the London Art Gallery Association executive recovered sufficiently to meet four days later. The chairman, Ann Lowry, drew the attention of the meeting to the fact that this completely reversed the position of the Library Board of July, 1964^A when it had declared its support for a new and separate gallery. The London Art Gallery Association executive unanimously agreed

^A This decision was made by quite a different Board. Only two members remained from the Board of eight years earlier.

that the London Art Gallery should be administered separately from the London Public Library and the London Historical Museums, London City Council should take immediate steps to grant administrative autonomy to the London Art Gallery and appoint a Board that is representative of the community at large and which reports directly to Council.^{A25}

Then the committee turned its attention to the problem of finding a location for the new gallery. Don Smith, site chairman, reported that the property north of Centennial Hall, owned by London Life, was his first choice, adding that he also found the armouries quite suitable, but that it would not be available for five years. On the other hand, he found the court house location quite unsuitable and the potential cost of the Dennisteel-Richardson property overly expensive. Smith said he had already presented a proposal to the London Life executive committee whereby the London Art Gallery Association would purchase the front portion of the property, which comprised a parcel of land of 42,300 sq. ft., for \$380,000. In his opinion, "this would be the best site we could get."²⁶ Smith also considered the price reasonable.

When a *London Free Press* reporter asked Deane Kent about the Library Board's new position concerning the art gallery, the director replied that "it would appear in the best interests of the board to continue ... to strengthen branch service and thereby enlarge and decentralize the scope of art activities."²⁷ Kent illustrated his point by indicating that

the suggested amount for a separate gallery - \$1,500,000 - will buy five branches and the proposed \$250,000 annual operating expenditures (for the new gallery) will go a long way towards operating expenses (of the branches).²⁸

Kent was espousing a philosophy of decentralization of services which had become popular with governments during the sixties and seventies. It was perceived as taking services more directly to the people. Accordingly, it was better to have a number of neighbourhood art galleries than one large central building. He explained that such an

^A Moved by John Burke-Gaffney of Labatt's and seconded by Mrs. R. M. Ivey.

expansion programme would serve more people than could one large, separate art gallery and, furthermore, that five more branch libraries "would mean five more outlets for art activities."²⁹ While the idea of sprinkling small art galleries and libraries throughout the city doubtlessly had merit, it completely ignored the possibility of bringing large exhibitions by major artists to the city. The small galleries could serve as satellites but there would always have to be a central gallery to carry important shows.

With a view to circumventing the Library Board, the London Art Gallery Association, in direct opposition to this thinking, presented a brief a few weeks later to the Social and Community Services Committee of the London City Council, proposing a physically separate civic art gallery. The Association's presentation, however, failed at this time to gain the necessary support of the committee, and the City Council chose not to make any decision. Instead, the Council tabled the resolution until it could have a report from the City Clerk on the status of the art gallery as an autonomous body. In an interview with the *London Free Press*, Norman Brown, chairman of the London Public Library Board, claimed that the Board had actually been quite consistent in its position concerning the gallery. While it was true that the Board had decided that a new, separate gallery was "not needed at this time ... this does not mean that the board opposes the concept of a new gallery."³⁰ He argued, "everybody would love a big, new gallery."³¹ Hardly the right words to placate an already infuriated art community.

In the face of continuing differences between the Library Board and the Art Gallery Advisory Committee, the Board suddenly announced its intention to "examine the composition and value of its art gallery advisory committee."³² Library Board member, Sam Lerner, observed that "there is no point in the Board appointing a committee that is holding a dagger at its back."³³ This language reflected the growing tension and animosity between the Library Board and its Advisory Committee, which, it must be remembered, was composed of the executive of the London Art Gallery Association. The Library Board no longer wanted the Art Gallery Advisory Committee within its orbit, and, certainly, the Advisory Committee no longer wished to be part of the library; it wanted autonomy. Clearly, the time had arrived at last for a parting of the ways. By early November, it was time to go to the community at large. The

London Art Gallery Association thus held a public meeting for the purpose of answering questions, and hearing suggestions from people all over the city who "do not have contact with the London Art Gallery Association and perhaps do not know what it is trying to do."³⁴ It was announced that the discussion would focus on the proposed autonomy of the new art gallery. Obviously, the London Art Gallery Association did not wish to get into another discussion about the chosen site. Attendance at the meeting was rather disappointing, but it could be claimed at least that the people had been given an opportunity to be heard. A *London Free Press* editorial on November 18 pronounced that

London is at a cultural cross roads. There are three major issues before city council which require enthusiastic support if London's world of music, theatre and art is to adequately serve the city in the next few decades.³⁵

The editorial pointed out "the need of, the London Symphony Orchestra ... and Theatre London for a city grant ... as well as the need for a separate art gallery board." The paper declared that "all three organizations deserve council's careful study and strongest possible support."³⁶

On November 27, 1972, City Council's Social and Community Services Committee approved in principle a recommendation "that administrative autonomy be granted to a London Art Gallery Board to operate and administer a separate art gallery."³⁷ The community had come this far in

^A (a) that it be recommended to City Council that administrative autonomy be granted to a London Art Gallery Board to operate and administer a separate art gallery; (b) that the London Art Gallery Association be requested to recommend to the Social and Community Services Committee on the composition of a Board to carry out such administration; (c) that the London Art Gallery Association be invited to secure a site for an art gallery and to acquire a building or to construct a building to house an art gallery, and to raise the necessary funds from the Provincial and Federal Governments and the private sector to cover the cost of property acquisition and the acquisition or construction of a suitable building; it to be clearly understood that the Council of the City of London will make no contribution of funds; (d) that all proposals pertaining to an art gallery shall be made to the London Art Gallery Association, and any decision for the aforementioned purposes shall be

its slow march toward a new art gallery. Furthermore, a committee was to be formed to draw up terms of reference for the new gallery board. It was apparent to everyone that the two boards would operate only with great difficulty in one building. The London Art Gallery Association was so confident that the City Council would pass the recommendation that before the committee proposal even came before the City for approval, W. A. Jenkins, a London lawyer, was already appointed as the Association's representative to the new special committee.^A This confidence was indeed well founded for, in fact, the City Council did pass the recommendations.

The year 1973 began not only with the formation of the new special committee for the separate gallery, but also with the appointment of Paddy O'Brien as the new curator by the London Public Library and Art Museum Board. Clearly a new cast of players was gathering in the wings and the names of Bill Jenkins and Paddy O'Brien were added to those already performing in the drama of the new art gallery.

At the February meeting of the Art Gallery Advisory Committee, the new curator, Paddy O'Brien, outlined the Library Board's revised terms of reference for the Advisory Committee. She explained that the Library

subject to the approval of the appointed Board and City Council; (e) that the Board be informed that the City Council will approve an operating budget equal to that of the present art gallery, subject only to possible increases in line with future increases in the cost of living; and that the Finance Commissioner be instructed to determine the portion of the London Public Library Board budget which is used to operate the Art Gallery as a means of establishing the amount of such contributions.

^A Comprised of two members of the Social and Community Services Committee, and one member each of the London Art Gallery Association, the Library Board, Canadian Artists Representation, and the Ivey-Aziz team. In addition to these six, it was recommended that local representatives of the Canada Council and Province of Ontario Council for the Arts, as well as an appointee from the City solicitor's office, also be included in an advisory capacity. This committee was a vital step toward a new art gallery board of directors.

Board had decided that the London Art Gallery Association executive would no longer be appointed to the Advisory Committee and that its name would now be "Art Advisory Committee,"^A thus deleting the word "gallery" altogether. By February, as a result of a report from the special interim committee made by Bill Jenkins, the London Art Gallery Association resolved that

City Council be asked to arrange for the enactment of a Private Bill by the Provincial Legislature establishing a board to manage and operate the London Art Gallery and further that the Private Bill include a formula for funding the operation of the London Art Gallery in part based on a fixed mill rate and further that the Private Bill provided for the appointment of the London Art Gallery Board by City Council.³⁸

It was also agreed that the Bill should provide that the City would grant \$111,000 to the operation of the art gallery with increases according to the cost of living index. At this meeting, it was also moved "to establish the necessary committee to begin working toward the building of a new gallery." By March, both a building committee and a finance committee were established to work toward construction of the gallery. They were appointed by Ann Lowry, who announced that both she and the current vice chairman^B of the London Art Gallery Association, would work closely with the committee.

But on April 11, the community was surprised when London businessman John McNee, representing the Library Board, presented to a meeting of the Social and Community Services Committee of the City Council, plans for building a major addition to the art gallery on the west side of the library. At an in camera meeting a week before, the Library Board had passed a motion that it would itself build a new \$1.4 million art gallery extension. This appeared to be an eleventh hour tactic to head off the London Art Gallery Association's plans for a separate gallery. For

^A One representative each from the Library Board, Women's and Junior Women's Committees, Docents, Gallery Painting Group, three representatives from the London Art Gallery Association and one education representative.

^B John Burke-Gaffney.

the second time in seven months, the Library Board had made a complete about face. "This was a last attempt to keep the art gallery with the library," explained Marion Currie^A who had been a member of the Library Board since 1963. "It was not until the winter of 1973 that we finally realized that they meant to go."³⁹ An editorial in the *London Free Press* noted that "John McNee ... knows, as does the board secretary and librarian, C. D. Kent, that the London Art Gallery Association would oppose expansion on the present site."⁴⁰ In April 1973, Deane Kent attended a luncheon celebrating twenty-five years of service to the library. Shortly after, on May 7 to be exact, Kent suddenly left the library. It was announced that he would begin a year's leave of absence, which would be followed by his resignation. So, by the spring of 1973, both Clare Bice and Deane Kent were gone from the stage. The two combatants left the library within eight months of each other, and while there are a few who believe that these two men actually managed to destroy one another, there are many who feel that it was from their personality conflict and struggle, that ultimately emerged the new London Regional Art Gallery.

On April 11, 1973, a special City *ad hoc* committee announced the formation of an Interim Art Gallery Board of Management,^B which would set about to organize the permanent art gallery board. Members of Canadian Artists Representation and the London Art Gallery Association serving on the *ad hoc* committee objected to having Library Board representatives on the Board of Management. "Putting a library board delegate on the new board presupposes the library 'is going to assist us' in the transition from an art gallery administered by the library to an independent body,"⁴¹ said Bill Jenkins, of the London Art Gallery Association. Alderman Marvin Recker optimistically replied that "he would assume the library board members would behave 'as honorable

^A Mrs. Currie had been a member of the Library Board in the summer of 1964 when the Library Board went on record as supporting a new gallery.

^B For 1974: From the City James DeZorzi, M. A. Gleason; from the public Ann Lowry and A. Adlington; O. B. Watts from the Library; Ron Martin from C.A.R.; and Bill Jenkins again as the London Art Gallery Association representative. Mrs. Lowry was appointed chairman of the Art Gallery Interim Board of Management.

men' and go along with what the community wants."⁴² Peter Ivey, another member of the City ad hoc committee, supported this point of view and predicted that "the transition to an independent art gallery is going to be difficult."⁴³ These words were prophetic. It would, in fact, take seven more turbulent years before the doors of the new gallery would open. At a closed meeting with City officials on May 1, Library Board representatives agreed that the London Public Library Board would expect and agree that the Interim Art Gallery Board of Management would have financial control over the art gallery facilities. B. M. Donnelly, vice chairman of the Library Board, declared that "this in our opinion would be the most economic way of operating and would avoid unnecessary duplication." He further observed that the Library Board

is prepared to cooperate with the ad hoc committee and city council ... in providing the best possible facilities for the citizens of London ... and also to contribute in any way possible in making London a cultural centre attractive to visitors to our city.⁴⁴

These must have been reassuring words for the new Interim Board of Management, but in the light of past experience with the Library Board, there may well have been a few sceptics.

When Norman Chapman resigned, Richard Ivey was appointed chairman of the building committee.^A Ivey reported to the London Art Gallery Association in February 1974 that "in a recent conversation with Mr. Joseph Jeffery," chairman of the board of the London Life Insurance Company, he was told that, "the chosen site next to Centennial Hall might become available in mid 1975."⁴⁵ The spirits of the Association members were optimistic that at last everything might run smoothly. However, when Richard Ivey reported in March, 1974 on a subsequent telephone conversation, this time with Mr. Alex Jeffery, president and, like his brother, a part owner of the London Life Insurance Company, optimism turned to apprehension. Jeffery stated that his management committee was considering its various properties and its parking problems and he cautioned Ivey against anticipating that the property adjacent to

^A A. K. Adlington, G. Bowie, J. Burke-Gaffney, Mr. and Mrs. R. M. Ivey, W. Jenkins, Mr. and Mrs. B. H. Lowry, and J. Allyn Taylor.

Centennial Square, owned by the London Life, could become available before the summer of 1976. When Richard Ivey mentioned the favourable conversation he had had with Capt. Joseph Jeffery a month earlier, Alex Jeffery replied only that he would be in touch as soon as he was able to tell the London Art Gallery Association anything definite.⁴⁶

Four years had now passed since Peter Ivey had presented his proposal for an art centre at the forks of the Thames. During this time, the artistic community had explored many plans and suggestions. Now, finally, a concrete step had been taken and a new gallery Board of Management had emerged which would guide the gallery into an autonomous administrative position. Furthermore, it appeared that the desired site for the gallery was almost within the committee's grasp. It was perhaps just as well that the committee could not foresee the many obstacles that still had to be overcome before there would be a new art gallery in the city.

Chapter 13

The Dream Comes True

The Library Board's offer to build an art gallery^A had come as a complete surprise to the art community. Some found the proposal attractive and thought that it should be given serious consideration. But others wished only to be completely removed from any connections with the library. One man realized two things: the London Life property north of Centennial Square did not appear readily available; and the library offer could have an all-too-popular appeal. It occurred to him that the City might be persuaded to offer the London Art Gallery Association an alternative site.

For these reasons, in February 1974, J. H. Moore, chairman of the board of John Labatt Limited and now president of Brascan, a large multi national corporation, got in touch with R. H. Cooper, the City's chief administrative officer. Moore explained that he wanted to donate his art collection as well as a sum of money toward a new art gallery, "provided that the city would put up an amount of money or land to the equivalent amount."¹ Since there was no money in the City's budget, and since the City was negotiating the purchase of the Richardson property to create open space at Dundas and Ridout Streets,^B Cooper suggested this property as an ideal site in the heart of the old city. Moore was reassured of city support for the proposed new gallery.

After preliminary meetings, the mayor invited Jake Moore to attend an in camera session of the Board of Control on April 30, 1974, where, according to the minutes, Moore advised the Board that he would be willing to give his private art collection which he said "includes works of art currently valued at approximately \$1,000,000.00 plus folios and a library of art books."² In addition to the collection, he observed, he would also make a gift of approximately \$200,000 to the Corporation of the City of London in 1974, subject to certain conditions, and that "he would

^A West of the library on Queens Avenue.

^B The Richardson property was on the east side of the old Dennisteel site, now owned by the City. To the west was another small parcel of land owned by P. Bowley.

expect the city to match his cash gift, and to make a site available for the construction of a new Gallery which would have its own board and management."³ When Controller Blake enquired if alternate sites to the Richardson location would be available sooner than the London Life property, Moore stated that "he would prefer a site near the forks of the Thames River and away from the Civic Square."⁴ Moore explained to the Board of Control members that he had been advised that "the Federal and Provincial Governments will come forward with capital grants if the Municipality is willing to contribute towards the construction costs of an Art Gallery."⁵ Moore declared that he would like to make this gift through the Ontario Heritage Foundation and hoped that a formal agreement could be entered into between himself, the Heritage Foundation, and the City of London by the end of 1974. In the meantime, the Board of Control agreed to keep the whole matter confidential. Moore also suggested that the London Art Gallery Association might be asked to have a building designed on the site at the forks of the Thames that would blend with the surrounding developments, incorporating the slope of the land down towards the river.

Later that summer, when Cooper approached representatives of the London Art Gallery Association asking whether the proposed site would, in fact, be agreeable to them, they enthusiastically endorsed the proposal, recalling, perhaps, that such a plan had already been suggested by Duncan Cameron three years earlier. However, the fact that the Moore proposal had to remain confidential became an awkward situation for those who knew about the art gallery site when in May 1974, John Robarts, former premier of Ontario, now in his role as chairman of the board of directors of the Middlesex Court Centre Group,^A publicly announced yet another plan for the forks of the Thames. This new plan would incorporate the Dennisteel-Richardson property which appeared on the official plan as open space. That official plan no longer reflected

^A The original Ivey-Aziz proposal had grown and developed under the guidance of Philip Aziz and was now in the hands of the Middlesex Court Centre Group. This group of citizens had incorporated themselves for the purpose of developing the court house property into a cultural centre.

accurately the intentions of the City, but there was no way that the Middlesex Court Centre Group could know this.

The original Ivey-Aziz project had grown and developed into a large complex, including a restaurant, pub, theatre, parkland, boat docking facility, boutiques, artists studios, and craft workshops, all set in a park at the forks of the Thames. The estimated cost of the complex was approximately \$10.5 million dollars. During the next year, the Middlesex Court Centre Group continued to gain public support for this ambitious project, but concrete commitments from every level of government at that time were elusive. This dedicated group was, however, riding a wave of excited optimism and was determined to make its own dream come true.

It was precisely at this time, however, and entirely unknown to the Court Centre Group, that the mechanics of transferring the Moore collection to the City were being worked out, and the site agreed upon was being carefully and efficiently acquired. By April 1975, the City had purchased the Richardson property for \$465,000^A Now all that remained was for the Board of Control to bring the whole matter to City Council for affirmation. That affirmation was given at a closed meeting of City Council on July 7. The discussion was brief and Council voted 19-0 to give the Dennisteel-Richardson/Bowley property to the Art Gallery Board. However, the matter was still not made known to the public. The London Art Gallery Association had asked that the gifts from Jake Moore to the City be kept confidential until July 23, when an official announcement party would be held. The London Art Gallery Association had also engaged Duncan Cameron as project consultant in June of that year and Cameron had in turn employed his company to do yet another survey of the city to determine where the best site for the new art gallery would be. To no one's surprise, the consultants found that the best location would be on the Dennisteel-Richardson/Bowley property at the forks of the Thames!

Everything seemed to be progressing smoothly when suddenly the calm was broken by an uproar that resulted when the news of the site of the art gallery was leaked to the press on July 11, 1974. The Court Centre

^A A much smaller piece of property adjacent to the Richardson land owned by Prior Bowley was expropriated by the City after unsuccessful purchase attempts.

group was outraged. The press reported that "disclosure brought violent reaction from court centre officials,"⁶ who naturally were sure that they had been out-manoeuvred both by the City and the London Art Gallery Association. The group was also convinced that the City's politicians were guilty of devious behaviour.⁷ However, from the mayor's point of view, she and the Council, in keeping the decision a secret, had only tried to cooperate with the London Art Gallery Association in its plans for a formal announcement of Moore's gift to the City. "There was nothing nefarious in the closed door decisions," the mayor protested, "it seemed to make sense that the city's support should be announced at the same time as disclosure of the Moore contribution."⁸ She also observed that the London Art Gallery Board not only wanted to announce the Moore gift and City of London gift together, but wished also to launch a campaign for the raising of public funds to help finance the four million dollar gallery. At worst, the Council was guilty of naiveté and perhaps poor judgement in expecting that once this exciting proposal came before Council on July 7 that it could possibly be kept secret until the planned announcement on July 23. Mayor Bigelow, in an effort to explain the situation, declared that while the Middlesex Court Centre group was

an independent, voluntary organization formed to lobby for a scheme it feels deserves municipal support ... the art gallery board (on the other hand) is a legislated authority operating under the wing of city council.⁹

It appeared there were actually three factions fighting over the Dennisteel-Richardson-Bowley property: the London Art Gallery Board, who wanted to build its new gallery on the site; the Middlesex Court Centre group, who wished to maintain it as parkland; and the historical buildings group, who had tried to preserve the Richardson apartments which dated back to London's earliest days. It was, essentially, a conflict between art, history, and ecology.

Alderman Jim DeZorzi tried to bring some reason to all this chaos when he chaired an explosive meeting in August of representatives from all three factions. Nothing was achieved except a reaffirmation of the existing hostility among the disparate groups. Alderman DeZorzi's attempt at peacemaking was perhaps premature. The whole story might have been different if the meeting had taken place a few months later when tempers had cooled a little. Peter Ivey, alluding to the withholding

of the site information, commented, "it's unfortunate that the art gallery group has found it necessary to be so secretive because it implies a small group is imposing its will on the public at public expense."¹⁰ The Middlesex Court Centre executive for their part claimed that the secretive approach taken by the City Council and the art gallery group "denied the public the opportunity of participating in the selecting of the site."¹¹ In an editorial in the *London Free Press* on July 22, 1975, it was stated that

there's absolutely no reason why differing views for the future of that area can't be amicably resolved ... London should have both projects because both will be good for the city. The sooner both are started, the better.¹²

By the autumn, feelings ran so high in the community that Peter Ivey expressed concern "about the split becoming an issue in the provincial election campaign being waged at the time."¹³

The Court Centre Board "submitted a brief to city hall seeking a reversal of the selection decision and appealing for a thorough land use study of the forks of the Thames, including the court centre scheme and art gallery location."¹⁴ The press revealed that "the City administration has been instructed to review demands on the area," but it was noted that regardless of the findings, "the art gallery still holds claim to the property by Council resolution."¹⁵

Other forces now came forth to do battle. The London branch of Canadian Artists Representation preferred not to have a new art gallery built at all,^A while historian Orlo Miller wanted to conduct an archaeological dig on the proposed site where once a church cemetery and army barracks had stood. Wyn Geleynse from Canadian Artists Representation pointed out sadly that " it is probably the last time we will be able to take a photograph of the forks of the Thames without obstructions."¹⁶ Alderman DeZorzi, a member of the Art Gallery Board, was the most outspoken on the subject. "Phil Aziz keeps coming up with his grandiose \$20 million plan," the Alderman scoffed, "and he has not been able to let it go."¹⁷ "It's very sacred land," Philip Aziz argued,

because it's the only piece of land where the city opens up to the river. We've turned our backs on the river for 150 years.

^A C.A.R. preferred to convert the armouries into a public art gallery.

The whole city has. We've turned it into a toilet, for sewage disposal. Yet this is the only area where we can see the river.¹⁸

Aziz continued, "it's a crying shame. If this community, which prides itself on a balance between development and parks, turns its back on that piece of land, it is really committing a sacrilege."¹⁹ He asked several times, "why can't we have both the art gallery and the court house project?"²⁰ There were many citizens who thought that each plan could be complementary to the other, and that the two groups ought to try to cooperate in order to achieve a truly outstanding cultural and historical complex at the forks of the Thames. But the mayor declared that "the total proposal is not financially feasible for the City of London at this point in time." She added, however, that there was still "a possibility for public debate," pointing out that "agreements are still to be written,"²¹ and that there would probably be an Ontario Municipal Board hearing before the land use changes could be settled. Then, in a statement that revealed how removed a politician could become from the reality of the situation, the mayor observed guilelessly, "we didn't think, quite frankly, that there would be any disagreement. Perhaps we were a little short-sighted."²²

The building committee of the Art Gallery announced that public donations for London's proposed \$5,500,000 gallery had exceeded \$1,350,000 and that construction was tentatively scheduled for the spring of 1976, with completion late in 1977. However, the Court Centre group was not entirely without funds. In August 1974, the Province gave the Court Centre Board \$50,000 for a feasibility study while it was announced in July 1975 that the Province had granted another \$50,000 to subsidize planning for the Middlesex Court Centre project, agreeing in principle to support its first phase financially. While the Court Centre project had been rejected by the City, it was strongly supported by the local provincial politicians. The Provincial government had allocated \$2,700,000 in funds to the Court House project if the City would buy the required block of land from the County of Middlesex. This, of course, made the Court Centre group all the more determined in their attempt to convince the City of the proposal's merits.

On February 18, the *London Free Press* report of a public hearing called to allow each group to present its views resulted in the "Court Centre proponents attacking, the Art Gallery supporters defending - the lines

were drawn but the fight was already over." Everyone knew that the meeting was a charade because on the night before, February 17, the City Council had reaffirmed in public its vote of the previous July whereby the former Richardson real estate property at Dundas and Ridout Streets had been donated for the Art Gallery.

By March 1976, Raymond Moriyama from Toronto was named as the architect for the new gallery and the last opportunity for the two groups to cooperate in the development of the forks was gone. Moriyama came to the project with impeccable and spectacular credentials. He had, for example, designed the Ontario Science Centre, as well as the Sheridan Centre in Toronto. Some members of the building committee had already worked with Moriyama at the time of his drawing up the plans for the McIntosh Gallery expansion project at the University of Western Ontario it will be recalled. Londoners were relieved when Moriyama declared "I am very much aware of the historical significance of this site," and he added reassuringly "the gallery cannot intrude but must physically and esthetically complement both nature and the surrounding buildings."²³ However, a few became concerned when suddenly the architect was discussing a building of 70,000 square feet rather than the original plan of 45,000 square feet. As a result of this surprising sixty percent increase in size, Mr. Don Smith, a member of the building committee, wrote a strongly-worded letter of caution to the chairman of the London Art Gallery Board, Bill Jenkins, in which he said

I am most alarmed and I refuse to go along with enlarging the size of the Art Gallery because of our increased operating costs. I am sure everyone is aware that the operating costs are always greater than we have been advised by consultants ... We are being asked to show restraint in all sections of Government and to ask for this size of an Art Gallery at this time goes against my principles.^{A24}

No one, however, wanted to hear this kind of warning and Smith's wise counsel appeared to pass totally unheeded.

^A Smith had made enquiries concerning the size and operational costs of the new Winnipeg Gallery and as a result was very concerned about the proposed expansion of the original London plans.

The Art Gallery Board struck a search committee in the summer of 1976 to find a director. William Forsey became the successful candidate. Forsey had served previously for many years at the Art Gallery of Ontario where he was in charge of the education department. When he took up his position in London, he found the gallery office facilities in the library seriously overcrowded. He decided, therefore, to rent separate office space for himself at the corner of King and Ridout Streets, only a block from the site of the new gallery. While this seemed to be a wise solution at the time, it ultimately proved unfortunate because it did not allow the new director to become acquainted with his staff and may, in fact, have contributed to certain problems which would arise in the future.^A Forsey was able to work closely with the architect in preparing plans for presentation to the London Art Gallery Association late in September. In anticipation of the new gallery being ready by the following year, a "site party" was held in the autumn of 1976. The community responded warmly and an estimated four thousand people gathered at the Ridout and Dundas Street property one sunny Sunday afternoon in October.

At the eleventh hour, however, a small group managed somehow to gather enough strength to once more protest against the gallery site. The group's immediate aim was to force an Ontario Municipal Board hearing so that "the full story can be put before the public."²⁵ Pegi Walden, the spokesman for the group, said that she represented "a group of concerned citizens who believe that the property should remain open and that the art gallery can well be located elsewhere on other publicly-owned land." Walden declared that they were "determined not to let this happen without a fight and having their objections heard."²⁶

For the next eight months, the threat of the hearing hung over the progress of the new building. When a model of the art gallery was set up in the council chambers for inspection, however, the Social and Community Services Committee reaction was positive. Jenkins noted that the building would be about 66,000 square feet and would bring together under one roof all the regional extension services,^B provided by the art

^A Forsey completed his five-year contract with the gallery in January 1981 and chose not to accept the new contract presented by the London Regional Art Gallery Board.

^B Operated then in leased quarters dotted about the city.

gallery. It was at this time that Jenkins proposed that the gallery should be called the "London Regional Art Gallery." The regional concept seemed popular among civil servants and the implication was that the word "Regional" might usefully assist in future funding applications.

The steering committee^A set up to oversee all phases of the new gallery project, reported at its February, 1977 meeting that it had met with Doug McCullough of the Ontario Ministry of Culture and Recreation, and had been given reassurance of funding over and above that already promised.^B The Province apparently regarded the gallery as a priority project. Richard Ivey, chairman of the steering committee, reported "assurances of support for our application for further federal funding."²⁷ In addition to these government funds, pledges and donations from the city's private sector and a matching Ontario grant were expected to provide \$4.6 million. George Bowie, president of the London Art Gallery Association, reflected the optimism of the group when he was recorded as saying he expected an amount of \$50,000 annually from the private sector to be put towards operating expenses. A few weeks later, however, in its initial budget, the new London Regional Art Gallery Board requested approximately \$61,000 from the City. The Board of Control reduced this amount to \$30,000. More important, however, was the drastic reduction of Federal participation. As a result, Richard Ivey reported that there would be a shortfall of \$534,000. Don Patten, chairman of the building committee, was instructed to discuss ways of cutting building costs with Moriyama.

It was about this time that the story of the London Art Gallery controversy appeared in *Macleans* magazine.^C The article quoted Philip Aziz as saying, "there was always a little group (in London) that (when they) decided to do something, (they) just did it. But for the first time the dirty laundry is out in the open and Londoners don't like it."²⁸ Obviously, this expressed his feelings of disappointment and frustration. From his

^A R. M. Ivey, Chairman; W. A. Jenkins, Vice-Chairman, G. L. Bowie, J. M. DeZorzi, L. D. DiStefano, Gerald Klein, Ann Lowry, D. J. Smith, and Vivian Sturdee (C.A.R. representative).

^B Funding from the Ontario Programme.

^C In the Toronto edition only.

point of view a brilliant and creative proposal for the development of the forks had been rejected by the very members of the community who could have made it all possible. His bitterness was understandable. However, while there appeared to be a great deal of anger and frustration, there was really no "dirty laundry." Perhaps David Peterson, Liberal M.P.P. from London Central, and a supporter of the Court House proposal, summed it up accurately when he said "there has been ego on both sides ... no one has the option on what's right in this thing."²⁹ A headline in a *Toronto Star* column read

Row over art gallery site is stirring up ... Londoners ... who have pitched themselves into the midst of a battle that's shaping up as the most emotional issue since Col. Simcoe wanted this southwestern Ontario outpost to be the capital of Upper Canada.³⁰

The reporter observed that the art gallery question had "turned London's traditionally placid, complaisant citizens into rabblers who talk of sitting in at the park under the noses of bulldozers and throwing the mayor out of office - 'via her window if necessary.'³¹ The article continued that this was "strong stuff to defend a battlefield that is little more than a patch of grass at the forks of the Thames River."³²

In 1977, the Ontario Municipal Board hearing stirred many to speak out. "I don't want the original site of London cluttered up,"³³ said businessman Verschoyle Cronyn^A succinctly. "Hah," said Paddy O'Brien, curator of London's one thousand, one hundred piece collection, "you should see the clutter in here,"³⁴ referring to the gallery's overcrowded premises on the second floor of the library. Explaining his commitment to parkland, David Petersen said "it's not just one building we're concerned with ... it's the overall development concept of a green belt stretching from Springbank Park to Fanshawe Park."³⁵ Court Centre Board member, Dr. Ed Pleva, a professor of geography at the University of Western Ontario, said "for once we have to speak up for open space."³⁶

The *London Free Press* announced that "if the London Art Gallery goes up at the forks of the Thames River, it will be built on the bones of the city's first pioneers."³⁷ It had been reported to the Ontario Municipal Board that the proposed site, chosen without any historical study, would be directly

^A A direct descendant of Bishop Cronyn who arrived in London in 1832.

on top of London's first burial grounds. The *Free Press* reporter wrote that "now London wants to plant an art gallery on the ancient Anglican burying ground and Orlo Miller, Anglican priest, local historian, and author, is threatening to invoke all the powers of the Cemeteries Act of Ontario."³⁸ James Talman, a former Ontario archivist and professor of history at the University of Western Ontario, said that "victims of the cholera epidemic of 1832 could likely be found there."³⁹ Dr. Talman also pointed out that the proposed art gallery would mar an otherwise historic site: "the street where the gallery is to be built," he said, "is a good example of mid-Victorian architecture and a modern building would be an anachronism."⁴⁰ E. V. Buchanan, the founding father of London's park system, made a plea for the property to be left as open space. He said building on it would be a desecration. When shown a picture of a model of the proposed gallery, the ninety-one year old merely snorted and replied that it looked like "a collection of oil storage tanks."⁴¹

Father and son, brother and sister, found themselves in opposing camps. Several London families were badly split over the issues and the community grew intrigued as 'it watched the battle develop. Many a party during the seventies ended in disaster as supporters of the opposing camps came to verbal blows over the dinner table. It is even said that on one occasion physical restraint was necessary to prevent one London gentleman from punching another London gentleman over the question of the new gallery. Tempers ran high and the community was so deeply split that the wounds have perhaps not yet completely healed. Once again, there appeared to be no real villains, only men and women dedicated to a point of view and determined to do what they believed was best for London. Poor London. Perhaps this was just too much dedication and too much determination for any one small city to bear. It really did seem that everyone's energy was exhausted fighting battles between opposing forces, rather than trying to analyse and determine realistic long-range plans for the gallery. This is, however, said with the advantage of hindsight. At the time, passions ran high and there were only a very few who stood back in dismay and nervously watched the spectacle from the wings.

On May 10, 1977, the city was astonished by the headline "first year gallery bill could reach \$800,000."^{A42} The *London Free Press* reported that "previously unpublished figures indicate that the estimated \$787,000 budget for 1980 would simply be the 'minimum required' to open the gallery's doors."⁴³ When this information was released to the Social and Community Services Committee it was marked "confidential: not for release or publication." Forsey, the new gallery director, obviously did not realize that from the moment these documents were put before the committee they became public. A few days after the budget sheet was reported, the *London Free Press* editorial rapped the knuckles of the Art Gallery Board. "A controversial project on the scale of London's proposed \$5.5 million art gallery needs all the goodwill it can get."⁴⁴ The press again reminded the London Regional Art Gallery that "this, in turn, requires openness on the part of those who are seeking community support for it," and

the manner in which the budget projections were released, however, suggested an excessive concern with secrecy. So far, Londoners have been generally receptive to the gallery proposal, despite the lack of frankness, sometimes associated with it ... poor public relations could endanger it.⁴⁵

At the London Art Gallery Association board meeting in May 1977, the problem of insufficient capital was causing some concern and a possible reduction in the size of the building was discussed. However, many felt that since they had announced the gallery would be 66,000 square feet, it would be awkward to reduce it to 45,000 square feet. On the other hand, others saw this as the obvious solution to their financial problems. It was decided to attempt to raise the extra money and Eric Findlay, president of Silverwood Dairies, agreed to assist Allyn Taylor in co-chairing this campaign for additional funds.

While the Ontario Municipal Board was deliberating the question of site during the summer of 1977, Don Smith resigned from the building committee in order to free himself from any conflict of interest when his company tendered for the construction of the new gallery. Smith was still expressing grave concern about the size of the building when, at last, approval from the Ontario Municipal Board for the re-zoning of the site

^A This figure turned out to be quite accurate.

was received on November 12, 1977. The chairman of the London Regional Art Gallery board announced that tenders would be called at once. After a delay of nearly two years, the gallery building would now finally, begin.^A

Within a few months there were again a number of eyebrows raised when the press disclosed that "there was no public bidding on the construction contract."⁴⁶ It was reported that "bids for \$5.5-million gallery were on 'invitation' basis only."⁴⁷ The contracting firm of Ellis Don had presented the lowest tender and was awarded the \$5.2 million contract with a completion date for the building scheduled for September 1979. Alderman DeZorzi, City Council's appointed representative on the Art Gallery Board, explained that "invitations to bid were given to major London contractors 'plus certain selected other ones we felt had the expertise'."⁴⁸ Mayor Bigelow declared, "public tenders should have been called to let anyone bid for the job ... if they'd asked ... we would have insisted (that they do it publicly)."⁴⁹ Controller Orlando Zamprognia protested "it's very improper," while Controller Charles Ross observed cynically "that's how the upper crust peels its own orange."⁵⁰ Don Patten, chairman of the gallery building committee, retorted, "we believe that our procedure for calling bids was satisfactory and avoided any unnecessary waste of time or expenditure."⁵¹ On March 4, a *London Free Press* editorial cautioned that "projects involving large sums of public money should be publicly tendered, with full disclosure of bids. It is an obligation ... the art gallery ... should expect to bear in return for public subsidization."⁵² The gentlemen in charge of the art gallery were more familiar with the private world of business and their lack of sophistication concerning procedures in the public sector was perhaps understandable.

About one hundred and fifty people came to watch Mayor Jane Bigelow turn the sod for the new gallery on May 3, 1978, but the gallery's problems were far from over. During the summer, Don Smith walked into a building committee meeting and announced, "you guys have been had," and then threw a picture of a Texas art gallery on the table.⁵³ It showed a building almost identical to the London plan. A few days later, the *London Free Press* ran a front page story with the headline "London's new art

^A Richard Ivey observed in an interview that this delay had increased the cost of the building by 10%-15% in a period of double digit inflation.

gallery looks a little bit familiar."⁵⁴ Once again, the gallery became the centre of controversy and debate. This time the question was, "Who really designed it?" The question became more urgent when the obvious similarities between the design of the London gallery and its "twin" in Texas were revealed. The Kimbell Gallery of Fort Worth Texas had been completed in 1972 and was designed so as not to obstruct the view of surrounding buildings. Don Patten, who had visited the Kimbell Gallery during the early stages of planning the London gallery, admitted "he was 'attracted' by the way the light came through the vaulted ceilings and the way the interior was 'humanized.'"⁵⁵ Raymond Moriyama, in an interview with CFPL-TV admitted that the London Regional Art Gallery "was influenced by the American design." It is a pity that Louis B. Kahn had died in 1972 shortly after completing the design for the Kimbell Gallery, and could not be asked about his reaction to this "curious similarity." It was noted that the main observable difference between the two of them from the outside was that there were "fewer of the long, vaulted roof lines,"⁵⁶ in the London structure, resulting in its having 66,000 square feet compared to the 120,000 square feet of the Texas gallery. Don Smith commented in an interview that for him the big difference was that "the Texas gallery is covered in Travertine marble, while ours," he chuckled, "is covered in grey tin."⁵⁷ When the press confronted Raymond Moriyama with the "unusual similarity" the architect refused to comment, except to say "I feel very simply that there is nothing I need to defend."⁵⁸ He did admit, however, to having visited the Kimbell Art Museum before designing the London gallery.⁵⁹ The image of the new gallery was now unfortunately tarnished. It was no longer possible to see it as something designed especially for London.

There was still one more problem for the gallery to settle, and that was the lingering question of who exactly owned the permanent collection.^A

^A On November 15, 1975, fourteen Canadian paintings from the permanent collection of the London Gallery were stolen while the works were on loan to the Leamington Art Gallery:" Frederick A. Verner, *Indian in a Canoe*, watercolour, signed lower right, F. A. Verner, 1872; F. Gayeume, *Cottage and Tree*, pastel on paper, signed lower right F. Gayeume, not dated; James Hamilton, *London, C. W. Opposite Bank of Upper Canada, 1957*, watercolour, not signed or dated, *The Coves*, watercolour, not signed or dated, Otto Jacobi, *Landscape*, watercolour,

Late in December 1978, the Library Board requested its new chairman, John McNee, and its administrative director, E. Stanley Beacock to begin formal negotiations with the new London Regional Art Gallery board as soon as possible. The Library Board chairman said that they wished to retain only twenty-eight works "which have historical significance" out of a collection of approximately one thousand two hundred. However, "we've got to make sure of our title to each work," McNee explained, referring to the twelve hundred pieces, "we could be faced with legal troubles if we turned them over to the art gallery and found some were on loan."⁶⁰

Special legislation was arranged for the transfer of the permanent collection to the new gallery early in 1979, legislation which also covered the transfer of works of art bequeathed to the library. Arrangements for the transfer of the collection were progressing smoothly when, suddenly, the atmosphere changed. According to Stan Beacock, Bill Jenkins, chairman of the London Regional Art Gallery board, inadvertently destroyed any hope of the library transferring ownership of the collection to the gallery when he remarked at a meeting of library and gallery officials that one way the gallery might raise much needed operating funds was to sell works of art from the permanent collection.⁶¹ This statement blew the top off the whole issue so far as the Library Board was concerned, and it resolved then and there never to give ownership of the collection to the gallery. As a result, although the

signed and dated lower right O. R. Jacobi, 1886; A. Y. Jackson, *A Village in Quebec*, 1921, oil on wood panel, signed lower right A. Y. Jackson, not dated, *Burnt Trees*, oil on wood panel, not signed or dated; Lucius O'Brien, Rosseau, *Muskoka*, watercolour, signed and dated lower left L. R. O'Brien, Sept. 1893; Homer Watson, *On the Grand River*, oil on cardboard, signed lower right Homer Watson, not dated; Franklin Carmichael, *Port Caldwell*, watercolour, signed and dated lower right Franklin Carmichael, 1926; Lawren S. Harris, *Algonquin Morning*, oil on wood panel, signed lower right Lawren Harris, not dated; James Griffiths, *Yellow and Red Roses*, watercolour, monogram lower left, not dated; J. E. H. MacDonald, *Moonlight on Sand Dunes, Petite Riviere, N.S.*, oil on cardboard, signed and dated lower left J.M. '22, *Tamaracks, Algoma*, oil on cardboard, signed and dated lower right J. E. H. MacDonald '21.

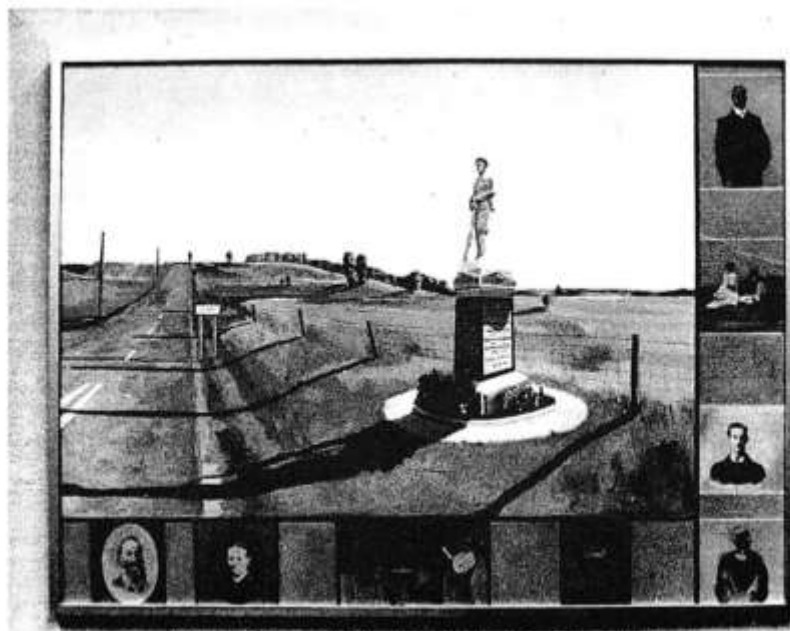
collection was eventually transferred to the London Regional Art Gallery, the gallery has never been given a clear title to the works. Stan Beacock explained in an interview that "the Library Board was determined to protect 'the people of London's collection'"⁶³ against the possibility of any future proposals by the London Regional Art Gallery board members to sell works of art from that collection merely to raise money. When Bill Jenkins was asked in an interview about this statement, he declared, "I never suggested that the gallery would sell any part of the collection to raise operating funds."⁶⁴

By May of 1979, it was obvious to those involved that because of technical problems in obtaining the particular grey-blue metal siding required for the building, the new art gallery would not be completed in time for the planned November opening. The decision was made, therefore, that the winter months be spent moving into the new quarters so that both the collection and the staff would all be comfortably in place by May 1, 1980, when the new London Regional Art Gallery would, and in fact did, open its doors to the public for the first time. Great fanfare and festivities marked the occasion. A large crowd of Londoners gathered at the historic forks to watch as Her Honour Pauline McGibbon, Lieutenant Governor of Ontario, declared the new gallery officially opened. It had been nearly one hundred years since Richard Bland, Dr. Woolverton, John Dearness, and Dr. Saunders had agreed that London needed a new gallery. Since then, so many people had dedicated so much time to making the dream come true at last

Photograph Collection Four



Ron Martin.



Monument to an Ontario Evening, 1970 by Paddy Gunn O'Brien.

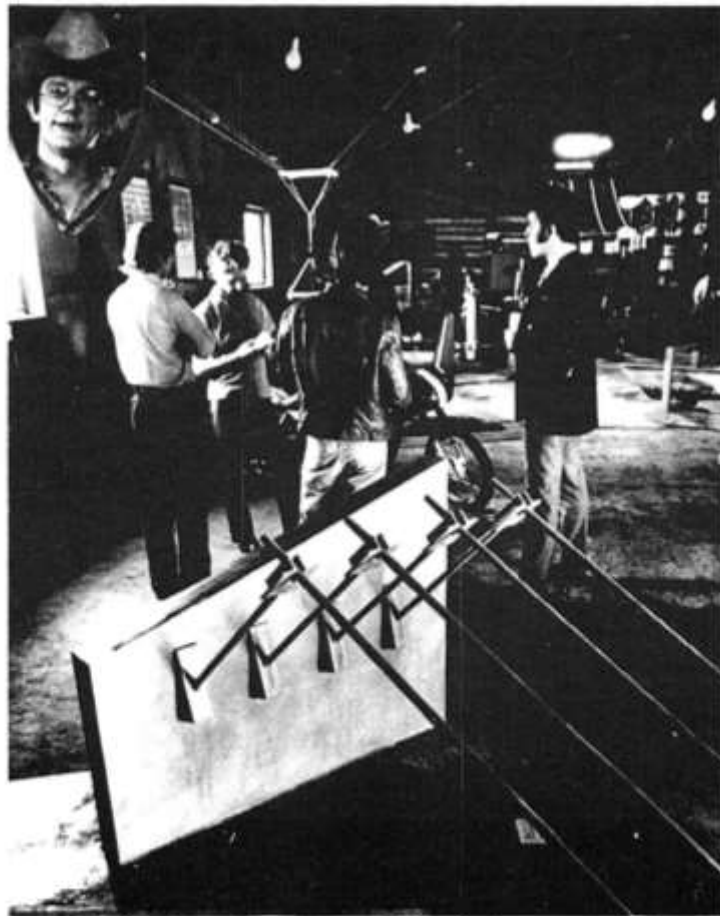


From left to right, Janina Lubojanska,
Eve Apostoll, Duncan DeKergommeaux,
John Kinnear, James Kemp,
McCleary Drope, Larry Russell.

Photograph Collection Four



Beal students in the 1950s, on the left
Larry Russell, on the right Bernice Goodsell.



The Warehouse Show, insert of Don Bonham, upper left.



P. J. Ivey.



Dr. W. S. A. Dale.

Photograph Collection Four



Ann Lowry,
LAGA president 1971.



Elaine Hagarty,
LAGA president 1969.



Jan Delaney,
LAGA executive secretary.



Deane Kent



Clare Bice retires, Paddy O'Brien
appointed new curator, 1973.

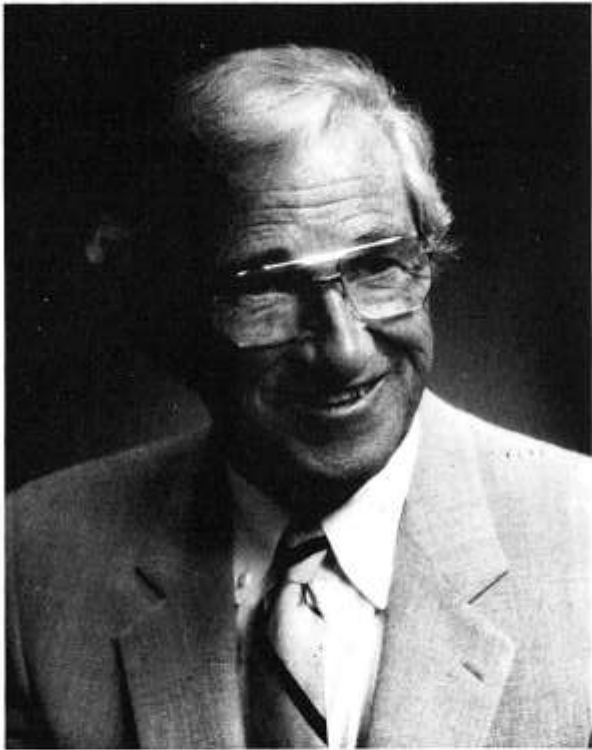


Paterson Ewen with his *Thundercloud as a Generator #1*, circa 1972.



Jamelie Hassan and her son.

Photograph Collection Four



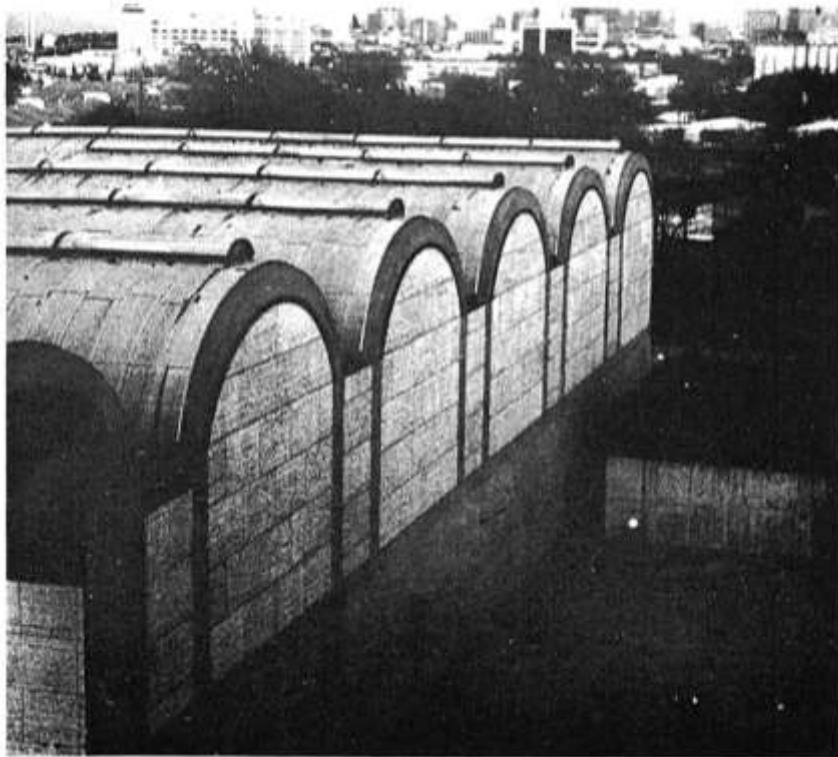
Don Smith.



Philip Aziz.



The London Regional Art Gallery (Texas on the Thames).



The Kimbell Gallery, Fort Worth, Texas.

Photograph Collection Four



Bill Jenkins, first chairman of the London Regional Art Gallery Board.



Allyn Taylor, chairman of the fund raising campaign.

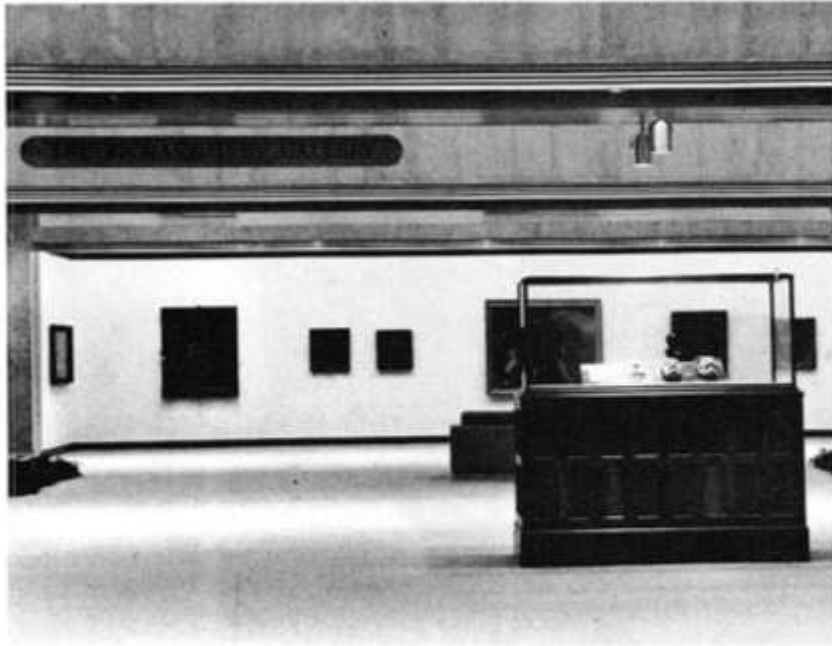


A. K. Adlington, chairman, London Regional Art Gallery Board, 1980.

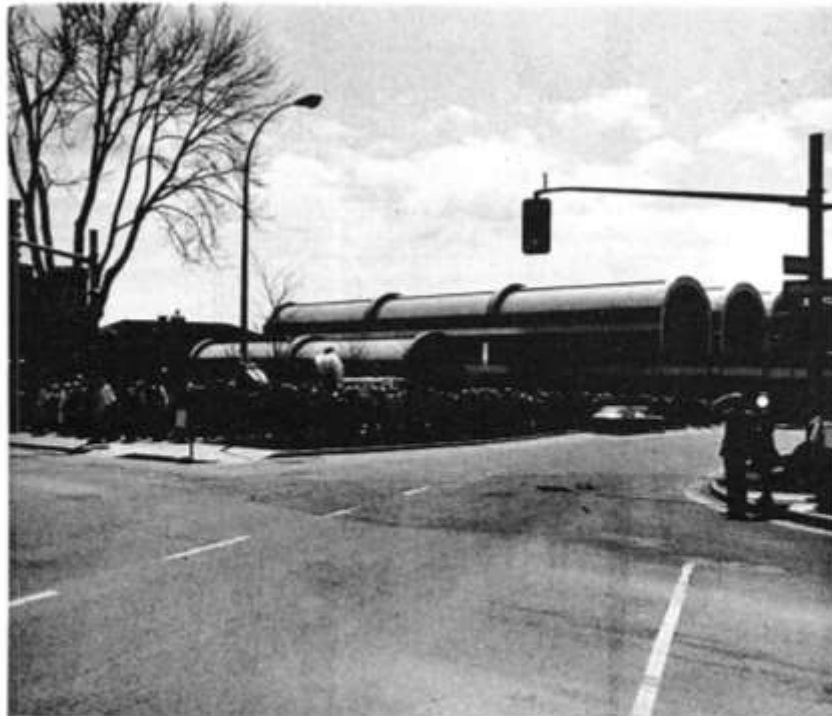


Bill Forsey, director of the London Regional Art Gallery on the left,
and the gallery architect, Ray Moriyama, on the right.

Photograph Collection Four



The Richard Ivey Gallery on the second floor
of the London Regional Art Gallery.



Opening Day May 3, 1980.



Beryl and Richard Ivey.



Woodie and Jake Moore.

A Summing Up

Looking back over the past thirteen chapters, the writer acknowledges that this history of art is not an account of style and technique; but is rather, a story about people; about artists and their supporters. They came from all walks of life, rich and poor, young and old, all sharing a common dedication to the promotion and development of what they believed was best for art in London. Hence, it is a story really of power, and of the struggle between personalities and factions to gain their objectives.

In pioneer days, the itinerant artists and the garrison painters came and went, leaving scarcely a mark on the artistic life of the area. Art, to have any impact, must be seen, and there must be a place in which to see it. It was not until the founding in London of the Mechanics Institute and Museum that there was any institution to provide the community with both art education and exhibition space. These facilities were built by citizens who were not themselves artists, but people interested, rather, in supporting the arts and enriching their community.

By the 1870s, the city had become the wealthy centre of a rich farming area.^A Located in Southwestern Ontario, out of the mainstream of the country's westward development, London's wealth and geographic situation was ideal in permitting artists to pursue their own paths, free from the influence or competition of artists from other parts of the country. The brothers Griffiths, it will be remembered, had set the style in art for nearly a century; London thus became well-known for its china painting. The Griffiths' training at the Minton china works and their subsequent strong influence on art education in London established china painting as a thriving industry in the city. This ensured that most of the artists who studied under the Griffiths would specialize in painting flowers and fruit in their still life compositions, a tradition which

^A In addition to the wealth generated by agriculture in the area, oil was found in abundance in Lambton County in the early 1860s about fifty miles west of London, and the early oil refineries were established in London where the Imperial Oil Company was founded.

predominated in art circles until the 1940s. Paul Peel, of course, was an obvious exception.

There were several artists in the nineteenth century who have not been mentioned in the text. C. D. Shanly, Alice Killaly, John Innes, Harry Jewell, and Edward M. Manigault lived in London as children but left to be educated or to follow their respective careers elsewhere and never returned to be part of the art community. There were others such as Borislav Kroupa^A and Dr. Benn who lived in the city briefly when they each taught art for a few years at Hellmuth College. Then, of course, there were Elizabeth Springer who taught art, and Miss Crake, Charlotte Barton, Elizabeth Field, Jane Wood (Mrs. William Palmer), as well as John Ashton, John Traher, Robert Pocock, and William Milroy, about whom we know very little except that their names appeared from time to time as exhibitors at the local fairs and exhibitions, or were listed as artists in the city directories or census rolls.

Exhibition space was a perennial problem in London. The artists in the early days depended on the Upper Canada Provincial Exhibition for an opportunity to display their works, but by the 1870s, the Western Fair also provided annual exhibition space for the area artists.^B In only a few years, the artists, supported by a wealthy and interested community, produced the Western Art Union, the Western School of Art and Design, the Western Art League, and later, the Women's Art Club. It should also be remembered that there were two large art exhibitions in 1878, one of which was composed of more than four hundred works of art from private collections in the city.

London reached the height of its nineteenth century artistic development in the 1880s. With several art classes and two distinct art schools in the city' there were ample teaching appointments for artists, while newly rich art collectors provided a small but steady market for their work. As a result, dozens of artists were attracted to the city. The combination, however, of a severe economic depression and a bitter schism between

^A According to J. Russell Harper, "Kroupa" was a pseudonym assumed to hide his identity because of some family disgrace. Kroupa was the name of the Austro Hungarian village in which he was born.

^B It was in the Crystal Palace at the Western Fair where Londoners first saw the work of the young Paul Peel, and in 1883 first saw paintings lit by electric light.

two groups of artists had brought the halcyon period to an end by the mid-1890s. The destructive division between the young and the old artists created such an unpleasant atmosphere that for the next forty years, professional artists tended to avoid London altogether.

In 1934, however, when the terms of the Elsie Perrin Williams Will became public, and the possibility of an art museum became a reality, the scene changed dramatically. The young Clare Bice led the art community into a new era when he reorganized and invigorated the fragile Western Art League. Later, he was selected as the Curator of London's first art gallery. Despite all the problems he encountered during his thirty years at the gallery, Clare Bice remained an honourable servant of the community and a dedicated artist.

For more than twenty years, Lenore Crawford reported the activities of the art community for the *London Free Press*. In the opinion of many informed people, she was the best art critic in Canada. She loved art and liked the artists and never was guilty of writing malicious or unfair comments. It would be a mistake to underestimate the influence of this sensitive and intelligent woman on the development of art in London.^A Donald Routledge and John Burton also should not be overlooked. Through their interior decorating firm, these two men determined the taste of the wealthy matrons of London for nearly three decades. Since neither Routledge nor Burton was interested in contemporary Canadian art, they sold to their clients hunting prints and French engravings, beautifully matted and expensively framed. This might help to explain why, by 1960, there were so few art collections in London.

Mackie Cryderman and Herb Ariss developed an outstanding art department at the H. B. Beal Technical and Commercial High School. With Jim Kemp and Selwyn Dewdney, they led the Western Art League through a decade of vitality and growth which laid the foundation for the creative upheavals of the sixties. Then, once again, the members of the artistic community were pitted against one another when in the 1960s the young artists challenged the establishment. But this time, unlike the nineteenth century, the young artists had a powerful new patron, the Canada Council, and the schism generated a creative rather than a destructive effect on

^A Lenore Crawford retired from the *London Free Press* in 1974. She died in 1983.

art in London. This was the decade of the artists led by Jack Chambers, Greg Curnoe, and Tony Urquhart. They provided a unique creative atmosphere, one which culminated in the founding, by Jack Chambers, of the Canadian Artists Representation (C.A.R.). In 1967 fine art departments were established at both the University of Western Ontario and Fanshawe College.

While the younger artists were busily challenging the policies of the new gallery, the gallery's supporters were concerned with its facilities. The Western Art League, and later the Women's Committee, had always provided the heart and strength of the gallery. Many believed that the existing exhibition space was no longer adequate. It was a period dedicated to "bricks and mortar." The 1970s were dominated by the struggle for a new art gallery. Again, the artistic community was deeply divided. The problem was, what form the gallery should take and where it should be located. Philip Aziz, Peter Ivey, Elaine Hagarty, and Ann Lowry played major roles, as did Bill Jenkins, Eddie Escaf, Alan Adlington, and James De Zorzi. Later, when it was time to build the gallery, Allyn Taylor and Richard Ivey worked tirelessly along with Norman Chapman, George Bowie, and Eric Findlay. Once again, Richard Ivey not only made a significant financial gift to his community, but both he and his wife Beryl gave so much of their time and energy to the project.

Between 1974 and 1980, while the controversy raged about the new gallery, the artists went about their usual business of making art. They were, however, anxious about the amount of money going into the building, fearing rightly that there would not be very much left for the purchase of art. Artists, beginning with Ron Martin in 1974, Vivian Sturdee in 1976, and Greg Curnoe in 1978, each took their turn serving as the C.A.R. representative to the new Art Gallery Board. "I remember being in this multi-million dollar building," recalled Curnoe, "on a committee that was trying to decide whether or not it could afford to buy a \$100 picture."¹ He observed the difficulty which the artists had relating to the financial problems involved in the construction of the gallery. "When millions of dollars were being discussed at a meeting, I was concerned about next week's groceries."² Curnoe recalled that one of the art supporters had told him "we will give you this beautiful building and then you will be happy."³ But, of course, the gallery was not the central concern of the artists - art was.

Ultimately, it was the community's supporters of art, and not the artists; who built the London Regional Art Gallery. Assistance from interested and involved supporters had been the pattern for nearly one hundred and forty years. In the 1880s, Drs. Woolverton and Saunders had tried to assist the Western Art League in establishing an art gallery, while Colonel John Walker served as chairman of the Western. School of Art and Design with five other Londoners interested in art education.^A For nearly fifty years, Fred Landon and Arthur Ford both worked determinedly on behalf of the artists, first in the 1920s as members of the Western Fair Art Committee, and in the 1930s when both these men, together with Richard Crouch, were instrumental in bringing about the Elsie Perrin Williams Memorial Library and Art Museum. Both were involved with the McIntosh Gallery and both sat on the Art Museum Board of Trustees or the Library Board from 1940 to 1965.

Between 1960 and 1980, dozens of art enthusiasts spent hundreds of hours attending meetings, anxious to establish a new gallery. Eventually, by 1980, the London Regional Art Gallery at last was opened. After twenty years of planning, struggle, and dedication one name stood out above all the rest - Jake Moore. Jake Moore and his wife, Woodie, began collecting art immediately after the war. On returning to London in 1952 they promptly became members of the Western Art League. Later, in 1959, Moore was appointed to the Art Museum Board of Trustees and from that time it is possible to follow his determined efforts to establish a new gallery for the city. He spearheaded and guided the movement for a new gallery through all the problems and difficulties of the sixties. After laying the foundation for the establishment of the London Art Gallery Association, however, he stepped aside. By 1974, he came to the fore once

^A Over the years the following men sat on the Board of Directors of the Western School of Art and Design: W. R. Meredith, M.P.P.; W. Saunders, Col. R. Lewis, James Durand, Hugh McMahan, Q.C., Dean G. M. Innes, B. Cronyn, Daniel McKenzie, M.P.P., John Marshall, Charles Murray, Mayor Cowan, Charles Goodhue, W. C. L. Gill, George Durand, C.E., Thomas Tracy, C.E., William Bowman, Talbot Macbeth, F. E. Leonard, E. T. Essery, F. Peters, J. T. Dewer, Dr. Arnott, and John Cameron. Later, between 1893 and 1895, the following women were added: Mrs. T. H. Smallman, Mrs. T. Macbeth, Mrs. Charles Leonard, Mrs. William Hyman, and Mrs. E. A. Cleghorn.

again when he and his wife gave their collection to the community, along with a substantial cash contribution. In return, he received a firm commitment from the city that there would be a new gallery. Whatever one might feel about the architecture or the site of the London Regional Art Gallery, without Jake Moore's determination and dedication, the gallery probably would still be on the second floor of the public library.

Marshall McLuhan foresaw the visual arts, spread throughout the world by the new communications technology, as the force which would ultimately draw people together into a global village. However, in London, our "village" seems to have been divided by art.

Now, in the 1980s, London possesses an exceptional group of artists and an outstanding new gallery. But the people of London are still not sufficiently involved. It is only when the artists and the gallery are both supported by a sympathetic and knowledgeable public that there will be a truly strong artistic community. This is the challenge of the future.

Chronology of Committees

- 1887 (thereabouts) the Western Art League was established
- 1895 the London Public Library Board was established
- 1940 the Art Museum Board of Trustees was established
- 1953 the Art Purchase Committee was established
- 1954 the Investment Committee was established
- 1956 the Women's Committee was established
- 1957 a Special Gifts Committee to secure donations for the purchase of art
- 1958 the Art Purchase Committee was renamed the Art Acquisitions Committee
- 1964 an unofficial Citizens' Committee of people interested in the art gallery
- 1964 the Art Museum Board of Trustees activities temporarily suspended while the Library Board determined the trustees terms of reference
- 1965 the Art Museum (Gallery) Advisory Committee established to take the place of the old Art Museum Board of Trustees
- 1966 the Junior Women's Committee was established
- 1966 the Docents Committee was established
- 1969 the Western Art League was dissolved
- 1969 the London Art Gallery Association was established

- 1972 the London Art Gallery Association established a Steering Committee for the Art Gallery
- 1972 the Social and Community Services Committee of City Council established an Ad Hoc Committee of representatives of all the groups interested in a new Art Gallery, called the interim Board of Management
- 1973 L.A.G.A. established a Building Committee
- 1974 London Art Gallery Board established
- 1975 Joint Steering Committee, four L.A.G.A. members, four London Art Gallery Board members
- 1975 Art Gallery Building Fund Management Committee
- 1975 London Art Gallery Building Committee
- 1975 London Art Gallery Public Relations Committee

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16. *Ibid.*
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32. Letter from Philip Carter Johnson, Architect to Mrs. R. J. Currie, Chairman of the Library Board dated November 30, 1966, London Regional Art Gallery Archives.
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7. *Ibid.*
8. Dave Gordon, "The Warehouse Show in Retrospect," *20 Cents Magazine*, September 1970.
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19. *Toronto Daily Star*, January 24, 1970.
20. *Ibid.*
21. *The Free Press*, May 2, 1970.
22. "McIntosh Memorial Art Gallery Expansion Plan 1969-1975," University of Western Ontario Files.
23. Interview by the author with Maurice Stubbs, London, Ontario, September 29, 1983.
24. Letter from Dr. D. C. Williams, President of the University of Western Ontario to Mr. A. K. Adlington, June 21, 1971, courtesy A. K. Adlington.
25. Letter from A. K. Adlington, the Vice President, Administration to Dr. D. C. Williams, President of the University of Western Ontario, July 12, 1971, courtesy A. K. Adlington.
26. *The Free Press*, October 2, 1971.
27. Memo from A. K. Adlington, to Dr. D. C. Williams, October 27, 1971, courtesy A. K. Adlington.
28. *The Free Press*, April 23, 1970.
29. *Ibid.*
30. Art Gallery Advisory Committee, Minutes of March 8, 1971.

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31. *Ibid.*
32. Art Gallery Advisory Committee, notes on a discussion held on February 3, 1971.
33. Letter from Paddy Gunn O'Brien, Curator of the London Art Gallery, to Greg Curnoe, artist, July 5, 1972.
34. *The Free Press*, May 12, 1971.
35. University of Western Ontario Senate, Minutes of December 9, 1976.

Chapter 12

- I. *The Free Press*, March 11, 1970.
2. *Ibid.*
3. *The Free Press*, April 16, 1970.
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5. Special Meeting of the London Public Library Board, July 9, 1970.
6. London Art Gallery Association Executive Minutes, July 15, 1970.
7. London Art Gallery Association Minutes, October 18, 1970.
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10. Report to the London Art Gallery Association by the Steering Committee, May, 1972, p. 32.
11. *Ibid.*, p. 30.
12. London Art Gallery Association Minutes, May 29, 1972.
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22. *Ibid.*
23. *The Free Press*, June 22, 1972.
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39. Interview by the author with Mrs. R. J. Currie, London, Ontario, November 22, 1983.
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Chapter 13

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24. Letter from Donald J. Smith, President of Ellis-Don Limited, to Bill Jenkins, Chairman, London Art Gallery Board, August 9, 1976.
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27. London Art Gallery Association, Board Minutes of February 8, 1977.
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33. *Ibid.*
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53. Interview by the author with Don Smith, London, Ontario, April 17, 1983.
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55. *Ibid.*
56. *Ibid.*
57. Interview with Don Smith.
58. *The Free Press*, June 24, 1978.
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61. Interview by the author with E. Stanley Beacock, Director of the London Public Libraries, London, Ontario, May 26, 1982.
62. Art Advisory Committee, Minutes of December 8, 1975.
63. Interview with E. Stanley Beacock.
64. Interview with W. A. Jenkins, Q.C., London, Ontario, October 9, 1984.

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Index of Names of Artists and Art Supporters 1830-1980

In an effort to assemble a permanent record of names and approximate dates, this index of London artists, both professional and amateur, as well as art supporters from 1830 to 1980 was compiled. Several sources were used, including newspapers, the city directories, minutes of the Mechanics Institute, the Western Art League, the Western Fair Association, the London Public Library and Art Museum, the Art Museum Board of Trustees, the London Art Gallery Association, and the London Regional Art Gallery Board. In addition, lists from the Gallery Painting Group, and partial lists from the Women's Committee, Junior Women's Committee, and the Tour Guides, as well as the artists' files at the London Regional Art Gallery were also examined.

Name	I.D.	Circa
Aaron, Heddy	gallery	1979
Abbott, C. A.	artist	1896
Abbott, J.	artist	1883
Abbott, Mrs. W. H.	supporter	1935
Abbott, W. H.	supporter	1889
Abbott, W. S.	supporter	1955
Aberhart, G. B.	supporter	1955
Abey, Joan	artist	1944
Abuda, Darlene	artist	1980
Abuda, Robert	artist	1950
Adams, Joseph	artist	1860
Adams, Wm.	artist	1934
Adamson, Mrs.	artist	1875
Adlington, A. K.	supporter	1975
Adlington, Mary	supporter	1975
Agar, Lizzie	artist	1895
Agranove, Larry	supporter	1970
Ainslie, H. F.	artist	1868
Airey, Sir Richard	artist	1847
Aitken, M. W.	artist	1938

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Alderson, J. W.	artist	1941
Alexander, Chas.	artist	1885
Alexander, Donald J.	artist	1950
Alexander, Lady Eveline	artist	1843
Alexander, Sir James	artist	1843
Alexander, Violet	artist	1977
Alien, Eleanor	artist	1957
Alien, Frank	artist	1970
Alien, H. P.	artist	1875
Alien, Joyce	artist	1970
Alien, P. T.	artist	1934
Anderson, Bob	artist	1970
Anderson, Geo.	artist	1884
Anderson, Ingeborg	artist	1936
Anderson, Waiter M.	artist	1882
Andreae, Chris	artist	1980
Andreae, Janice	artist	1980
Andreae, Shirley	supporter	1959
Andrews, Barry	artist	1977
Andrews, Lyndon	artist	
Annand, Elizabeth	artist/teacher	1970
Annundson, Geo.	artist	1854
Ansley, Fred	supporter	1976
Apostoll, Eve	artist	1968
Appleton, Billie	artist	1970
Arbuthnot, Joyce	artist	1975
Archer, H. B.	supporter	1912
Ariss, H. J.	artist	1950
Ariss, Margot	artist	1950
Armitage, A.	artist	1900
Armitage, A. S.	artist	1940
Armstrong, Isabel	supporter	1900
Armstrong, John	artist/teacher	1893
Armstrong, W. T.	supporter	1964
Armstrong, William	artist	1851
Arnott, Dr.	supporter	1892
Ashman, Frances	artist	1941
Ashman, Helen	artist	1944

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Ashplant, H. B.	supporter	1929
Ashplant, W. J.	supporter	1890
Ashton, John	artist	1868
Askin, H. H.	artist	1886
Askin, Jennie	artist	1883
Aspden, Thos.	supporter	1878
Atkins, Caven	artist	1930/40
Atkins, Karen	artist	
Atkinson, David	supporter	1980
Atkinson, Eric	artist	1970
Atkinson, George	artist/teacher	1971
Atkinson, Mrs.	supporter	1973
Atkinson, Wm. E.	artist	1880
Atlin, Eve	supporter	1970
Aust, John C.	artist	1962
Austen, L. W.	artist	1923
Aziz, Carol	supporter	1980
Aziz, John	artist	1970
Aziz, Philip J.	artist	1940
Aziz, Susanne	supporter	1980
Babb, Edith	artist	1884
Babington, W.	artist	1884
Babington, E. R.	artist	1884
Babington, Katy	artist	1890
Baigent, Jane	artist/teacher	1970
Bailey, Daisy	artist	1950
Bailey, Susan	artist/teacher	1975
Bailey, T. H.	supporter	1970
Bain, Valerie	supporter	1980
Baird, James	artist	1856
Baird, James C.	artist	1882
Baker, Anna	artist	1952
Baker, Gwen	artist	1970
Balakrishnan, T. R.	artist	1974
Balderston, Marydel	artist	1970
Baldwin, Mrs. W.	supporter	1927
Baldwin, Stephanie	supporter	1970

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Ballantyne, J. F.	supporter	1976
Ballantyne, Pat	supporter	1976
Bamfield, Geo.	artist	1877
Bangarth, Julie	supporter	1970
Bansfield, George	artist	1883
Barbeau, Lynn	gallery	1977
Barker, J. F.	artist	1854
Barnard, John H.	artist	1946
Barr, Mary	supporter	1970
Barr, Nan	supporter	1970
Barrett, Peter C.	artist	1952
Barrington, Joan	artist	1953
Barrio-Garay, J. L.	teacher	1977
Barron, James	artist	1883
Bartel, Clara	artist	1963
Barter, Miss	artist	1884
Barton, Charlotte	artist	1880
Barton, George	artist	1970
Bartram, Olive	supporter	1967
Bartram, Ted (Ed)	artist	1970
Bartram, W. H.	supporter	1878
Baskerville, Mrs. E. M.	artist	1893
Baskett, Kenneth	supporter	1954
Bassent, R. F.	artist	1941
Bassett, Prof. M. E.	artist	1941
Batten, Doug	supporter	1973
Batterbury, Douglas	artist	1949
Bauman, Bonnie	artist	1970
Bayer, Armin	artist	1976
Bayly, Miss C. B.	artist	1890
Baynes, H. F.	artist	1872
Beacock, E. Stanley	supporter	
Beacon, Miss L.	supporter	1929
Beale, Charles J.	artist	1875
Beale, Mr.	supporter	1970
Beattie, Connie	supporter	1970
Becher, H. C. R.	supporter	1878
Beck, Michael	artist	

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Becker, H.	artist	1970
Beckett, Miss H. E.	artist/teacher	1885
Beddome, Miss	artist	1861
Beech, Henry	artist	1896
Beling, Mrs. H. P.	artist	1893
Bell-Smith, F. M.	artist	1846
Bell, Albert	artist	1934
Bell, Beverley	supporter	1970
Bell, Francis	artist	1970
Bellamy, Don	artist	1977
Belne, David	artist	1974
Beltz, E.	supporter	1878
Benn, Dr.	teacher	1856
Benner, Ron	artist	1960
Benner, Tom	artist	1969
Bennet, George	supporter	1878
Bennett	artist	1880
Bennett, J. C.	supporter	1878
Bennett, William	supporter	1878
Benson, Charles	artist	1870
Bentley, Diny	artist	1975
Benvenuto, Eleanor	supporter	1970
Berrell, Miss E.	artist	1865
Bervoets, Henk	artist	1972
Best, G. Stephen	artist	1980
Betts, Dorothy (Seeley-Smith)	artist	1911
Betts, Douglas (Mrs. P. V. V.)	artist	1940
Betts, Mrs. F. P.	supporter	1914
Betts, Peter V. V.	supporter	1960
Bice, Clare	artist/teacher	1930
Bice, Kevin	artist/teacher	1970
Bice, Marion	supporter	1950
Biddell, Jane	supporter	1970
Bidner, Michael	artist	1970
Bieziot, Elizabeth	artist	1960
Bigelow, Jane		
Biggs, Waiter F.	artist	1940
Bikkers, Rudolph	artist	1960

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Birks, Mr.	supporter	1890
Birrell, Mrs. Wm.	supporter	1878
Bishop, George	artist	1880
Bishop, Miss	artist	1884
Bisset, Helen	artist	1975
Bjerring, Dr. A.	supporter	1980
Black, Nancy	supporter	1970
Blackburn, Grace	supporter	1893
Blackburn, H. S.	supporter	1926
Blackburn, J.	supporter	1878
Blackburn, Marjorie	supporter	1970
Blackburn, Mrs. H.	supporter	1914
Blackburn, Waiter	supporter	1970
Blackie, M.	artist/teacher	1970
Blake, Michael	artist	1975
Bland, Mrs. John	supporter	1932
Bland, Richard R.	artist	1884
Blimkie, Janis	artist/teacher	1970
Bloch-Hansen, Peter	supporter	1970
Blomquist, Edna	supporter	1970
Bobier, Dave	artist	
Bobrir, David	artist	1970
Bocchini, Vincent	artist	1970
Boltz, Cliff	artist	1970
Boltz, Helen	artist	1969
Boltz, Jennifer	artist	1970
Bonario, B.	teacher	1970
Bonderenko, Richard	artist	1970
Bonham, Don	artist	1970
Boone, Joan	supporter	1970
Boone, Sue	artist	1970
Borowsky, Peter	artist	1969
Boughner, Isobel	supporter	1960
Bourne, Adolphus	artist	1820
Bovard, R. L.	supporter	1941
Bowie, George	supporter	1975
Bowie, Margaret	supporter	1970
Bowie, William B.	artist	1947

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Bowman, W.	supporter	1895
Boyadjian, Susan	supporter	1970
Boyd, James	artist	1967
Boyle, John	artist	1966
Boyle, Miss	artist	1884
Boyle, Mrs.	artist	1888
Bozak, Bob	artist	1970
Bozak, Dawn	artist	1970
Bradford, E. C.	artist	1950
Bradley, Mrs. H. A.	supporter	1930
Bradshaw, Eva	artist	1900
Bradshaw, M. V.	artist	1922
Bragg, Bill	gallery	1962
Brainerd, Charlotte	artist	1950
Brandt, Mirrda	artist	1950
Bray, Helen	supporter	1980
Breeze, Claude	artist	1960
Brennan, Father F. J.	supporter	1940
Brent, Robert		
Brickenden, Shirley	artist	1955
Bridgeman, Cordon	supporter	1935
Bridgeman, Z. W.	artist	1861
Bridgman, G.	supporter	1940
Bridgman, L.	supporter	1936
Bridgman, Verna	artist	1940
Brierley, Miss E.	artist	1884
Broderick, Bill	artist	1940
Brodzky, Anne	supporter	1965
Broege, Valerie Anne	supporter	1980
Brouwer, Jan	supporter	1970
Brown, Alistair	teacher	1970
Brown, Anne	artist	1960
Brown, Barbara	artist	1934
Brown, Bryant	supporter	1979
Brown, Carol	supporter	1970
Brown, Colin	supporter	1970
Brown, Frank	supporter	1923
Brown, Harriet	artist	1960

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Brown, J. H.	supporter	1878
Brown, Jack	supporter	
Brown, John S.	supporter	1930
Brown, Laurie	supporter	1978
Brown, Mr.	supporter	1980
Brown, Norman	supporter	1970
Brown, Penny	supporter	1970
Brown, Unnur	supporter	1970
Brown, Vesey A.	artist	1860
Brownstone, Ellen	artist	1960
Bruce, Dr. John	supporter	1950
Bryant, Sally	supporter	1978
Brydges, Kate	artist	1882
Buck, Charles	artist	1940
Buck, J. T.	artist/teacher	1960
Buck, Miss M. A.	teacher	1960
Bucke, Clara	artist	1896
Bucke, Edward	artist	1845
Buckle, Amy	artist	1880
Buckle, Clara	artist	1890
Buckley, Connie	artist	1970
Buist, Christine	supporter	1969
Bull, Rosemary	supporter	1960
Bully, A. E.	supporter	1913
Burke-Gafney, John	supporter	1972
Burke, Becky	artist	1970
Burke, E. D.	artist	1883
Burnett, Elizabeth	artist	1920
Burnett, Mary	artist	1900
Burnett, Miss	artist	1883
Burns, Elsie	artist	1975
Burns, Marjorie	supporter	1970
Burt, Muriel	artist	1970
Burwell	supporter	1890
Burwell, Bertie	artist	1884
Burwell, Miss E.	artist/teacher	1888
Busby, Barbara	supporter	1970
Bushell, Miss A.	artist	1860

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Butler, Douglas Ormond	artist	1950
Butler, Mrs. R. J.	artist	1880
Buttery, Jack	artist	1934
Caddy, Capt. John H.	artist	1843
Cagood, Ross	artist	1880
Calbert, Luta	artist	1940
Calder, Winnifred	artist	1940
Caldwell, Corinne	supporter	1977
Cameron, Donald	supporter	1923
Cameron, Duncan	supporter	1970
Cameron, Ethel	supporter	1950
Cameron, Jean	supporter	1972
Cameron, John	supporter	1892
Cameron, M. E.	artist	1935
Cameron, Prof.	teacher	1970
Campbell, Alexander	artist	1870
Campbell, Col. A. A.	supporter	1919
Campbell, Miss	artist	1883
Campbell, P. L.	teacher	1980
Campbell, Samuel	artist	1872
Cannon, Carol	artist	1970
Cape, Pat	supporter	1977
Carder, Margaret	artist	1940
Cargill, Dr. L G.	supporter	1936
Carling, Col. J. I.	supporter	1932
Carling, Mrs. John	supporter	1914
Carling, Mrs. T. H.	supporter	1926
Carlyle, Florence	artist	1890
Carmichael, Mildred	artist	1930
Carr-Harris, Marion	supporter	1940
Carrothers, C. C.	supporter	1928
Carter, Donald	artist/teacher	1960
Carter, Hubert	artist	1950
Carter, Jessie A.	artist	1930
Carver, Roy	supporter	1976
Case, W. J.	supporter	1878
Catmeyer, Bob	teacher	1970

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Chamberlain, Hugh A.	artist	1940
Chambers, B.	artist	1891
Chambers, John R.(Jack)	artist	1950
Chambers, Merton	artist	1940
Chapman, Cathie	artist	1970
Chapman, Charles	artist	1870
Chapman, E.	artist	1872
Chapman, J. N.	artist	1938
Chapman, Louise	artist	1936
Chapman, Norman	supporter	1960
Chapman, W. T.	artist	1930
Chenay, Stanton	supporter	1913
Chenier, Yollande	supporter	1970
Chertkow, Evelyn	supporter	1970
Chessman, H. E.	artist	1940
Chester, J. E.	supporter	1884
Childs, H. J.	supporter	1925
Chinapen, Bunny	artist	1980
Christie, Sylvia	artist	1975
Christie, Wm.	artist	1872
Chute-Polci, Mildred	artist	1970
Clarke, Miss E. A.	artist	1890
Clarke, Mr.	supporter	1980
Clarkson, Tom	artist	1934
Cleghorn, Mr. A	supporter	1878
Cleghorn, Mrs. E. A.	supporter	1893
Cleghorn, Mrs. Edna	supporter	1950
Cleghorn. Professor E.	teacher	1945
Clement, B.	supporter	1941
Clement, John	supporter	1960
Clement, Shirley	supporter	1960
Cline, C. H.	artist	1880
Cline, Mrs.	supporter	1899
Cline, Sandy	artist	1970
Cloghesy, Phyllis	artist	1975
Cluff, Bonnie	artist	1960
Coates, Diana	supporter	1972
Cole, George	supporter	1966

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Cole, S. P.	artist	1930
Coleman, Miss D.	artist	1936
Colerick, James	supporter	1920
Colerick, Marjorie	artist	1940
Colgrove, Rev. W. G.	artist	1940
Coli, Robert	artist	1970
Collins, Carole	supporter	1970
Collins, Gerry	artist	
Collyer, Jim	artist	1980
Collyer, Yvonne	supporter	1980
Colter, Judge W. E. C.	supporter	1970
Complin, Mary	artist	1890
Conklin, Marilyn	supporter	1970
Cook, Ken	artist	1974
Cook, Mary lane	artist	1860
Cook, Valerie	artist	1936
Cooke, Annie	artist	1892
Cooke, Miss J.	artist	1870
Cooper, A. R.	supporter	1975
Cooper, Anna	artist	1895
Cooper, Harry	artist	1973
Cooper, J.	artist	1860
Cooper, Joseph	artist	1861
Cooper, Miss Laura	artist	1895
Cooper, R. H.	supporter	1970
Copeland, George F.	supporter	1919
Corbett-Polleck, Orma	artist	1940
Corneil, Betty	supporter	1977
Cornish, Marilyn	artist	1950
Cornwall, Marion	teacher	1940
Cosgrove, Mary	artist	1938
Coulls, Evelyn	artist	1940
Coulter, Tom	artist	1969
Courtright, Nancy	teacher	1970
Cousins, Bill	artist	1935
Coutts, Dorothy	teacher	1950
Cowan, A. B.	artist	1891
Cowan, James	supporter	1880

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Cowan, Mayor	supporter	1888
Cowburn, A.	artist	1932
Cowle, Isabel	artist	1940
Cowle, Ron	supporter	1973
Craig, Thomas	supporter	1890
Crake, Miss	teacher	1880
Cram, Dr. D.	supporter	1970
Crass, Peter	artist	1970
Crawford, Dan	teacher	1970
Crawford, E. S.	supporter	1916
Crawford, Lenore	supporter	1945
Creighton, Beverley	supporter	1970
Crinklawn, Mrs.	supporter	1972
Cronyn, Barbara	supporter	1975
Cronyn, Benjamin	artist	1854
Cronyn, Hume	artist	1975
Cronyn, Mrs. V.	artist	1861
Cronyn, V.	artist	1869
Cronyn, William B.	artist	1945
Crooks, Evelyn	artist	1949
Cross, Dr. W. D. S.	artist	1951
Crossin, Harry	artist/teacher	1893
Crossman, E. A.	artist	1880
Crouch, Mrs. R. E.	supporter	1926
Crouch, Richard	supporter	1940
Cryderman, Mackie	artist	1926
Csaplar, Vilmos	artist	1975
Culbert, Ron	artist	
Culham, Douglas	teacher	1923
Cummings, Mrs. S. J.	artist	1910
Cumphf, Gayle	artist	1970
Cunningham, Jim	artist	1970
Curnoe, Greg	artist	1960
Curnoe, Sheila	supporter	1970
Curran, Aid. F. H.	supporter	1936
Curran, Helen	artist	1937
Curran, Miss	artist	1926
Currie, Lawrence	artist	1970

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Currie, Mrs. R. J.	supporter	1963
Curry, Doreen	supporter	1965
Cutcher, J.	artist	1854
Czaplar, Vilmos	artist	1975
Czuma, George	teacher	1976
D'Aviro, Michael	artist	
Dabinett, Diane	artist	1970
Dadd, Arthur R.	artist	1948
Dale, Dr. W. S. A.	artist/teacher	1967
Dale, Jane	supporter	1970
Dales, Laura	supporter	1980
Dalton, Mrs.	supporter	1977
Danks, Isiah	artist	1970
Danks, W.	artist	1885
Dart, Fred	artist	1941
Dartnell, George Russell	artist	1836-43
Darvill, Mrs.	artist	1883
Daunt, James	supporter	1982
Davenport, Mrs. A. G.	supporter	1969
David, W. H.	artist	1891
Davidson, S. K.	artist	1881
Davidson, Mrs.	supporter	1926
Davies, Joyce	artist	1960
Davis, John	supporter	1966
Davis, Judge	supporter	1878
Davis, Leo	supporter	1969
Davis, Mrs. C. W.	artist	1889
Davis, Rae	artist	1970
Davis, Robert	artist	1854
Davis, W. H.	artist	1890
Dawson, John T.	artist	1934
Dawson, Kenneth	artist	1936
Dayton, Alan	artist	1970
Dean, Ciaud		
Dearness, J.	supporter	1889
DeCierque, Suzanna	artist	1975
Dedlow, Karen	supporter	1970

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Deeks, E. R.	supporter	1960
DeForest, Julia B.	teacher	1891
DeGroen, Geoffrey	teacher	1970
DeGrow, Don	gallery	1970
DeJean, M.	artist	1963
DeKergommeaux, Duncan	artist	1970
Delaney, Janet	gallery	1976
Demopoulos, Raimond	artist	1975
Dennis, E. R.	supporter	1912
Denny, Peter	supporter	1982
Densham, Jack	artist	1945
Detwiller, E. S.	supporter	1949
DeVeber, Iola	artist	1970
Dewar, J. S.	supporter	1883
Dewdney, Christopher	artist	1976
Dewdney, Irene	artist	1940
Dewdney, Kee	artist	1970
Dewdney, Selwyn H.	artist	1940
Dewhurst, Dorothy	artist	1964
Dewis, Joan	supporter	1972
DeZorzi, Iames	supporter	1975
Diamond, Eunice	artist	1970
Dibb, Brian	artist	1970
Dickenson, Donna	artist	1945
Dickie, W. N.	artist	1970
Dickson, Jim	supporter	1980
Dignam, Mary Ella	artist	1880
Dinniwell, Norma	supporter	1970
Dinsmore, Pat	artist	1970
DiStefano, Lynne	supporter	1977
Dixon, Shirley	supporter	1970
Doan, Thelma	artist	1975
Dobell, William	supporter	1970
Dodd, Mr.	supporter	1878
Dolman, Douglas	artist	1974
Donahue, H. W.	supporter	1955
Donoghue, Lynn	artist	1975
Doty, A. L.	artist	1891

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Douglas, Ethel	artist	1940
Douglas, Evelyn	artist	1936
Douglas, F. O.	artist	1942
Douglas, Hugh	artist	1936
Douglas, Laura	artist	1896
Douglas, Miss J. T.	artist	1895
Dowler, Elaine	artist	1975
Downe, Susan	supporter	1965
Downing, Aije	supporter	1978
Downing, Evelyn	artist	1936
Dram, Shirley	supporter	1971
Drope, McCleary	artist	1970
Dubois, Mary Lou	artist	1975
Dubois, Mrs. C. M.	teacher	1950
Dunlop-Addley, J.	supporter	1972
Dupre, Gillian	supporter	1970
Durand, George F.	artist	1880
Durand, James	supporter	1880
Durand, Mrs. Isabel	supporter	1923
Durham, Michael	artist/teacher	1970
Eade, Gary	artist	1970
Eaton, Mildred	artist	1950
Eaton, Phyllis	supporter	1950
Ecclestone, E. R.	supporter	1978
Eck, Paul B.	supporter	1974
Edmunds, Philip J.	artist	1880
Edwards, Mrs. A. T.	supporter	1930
Edwards, Mrs. J. (M.) E.	artist	1878
Edwards, R. J.	artist	1954
Edy, Miss Marjorie	artist	1930
Edy, Mr. C.	artist	1970
Eekhoff, A.	artist/teacher	1970
Egan, James	artist	1861
Eldridge, Wait	supporter	1980
Elias, Norman	supporter	1970
Eliezri, Judith	teacher	1970
Elliot, John	artist	1975

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Elliot, John K.	supporter	1936
Elliot, Judge	artist	1840
Elliott, Albert	artist	1919
Elliott, Emily	supporter	1960
Elliott, John	supporter	1878
Elliott, John	teacher	1893
Elliott, Lauriss	supporter	1980
Elliott, Lottie	teacher	1893
Elliott, T. W.	artist	1888
Elliott, William	artist	1845
Ellis, Lynn	supporter	1977
Elson, Isabel	supporter	1970
Emery, Dorothy	artist/teacher	1920
Emery, W.	artist	1875
Emsley, Albert	artist	1931
English, Kay	supporter	1960
Ennion, Harold	artist	1935
Errington, Lizzie	artist	1881
Erskine, Mrs.	supporter	1956
Ervasti, Jane	artist	1980
Ervasti, Jean Truitt	artist	1980
Escaf, Eddie	supporter	1978
Essak, Younus	artist	1976
Essery, E. T.	supporter	1888
Evans, E. P.	artist	1876
Evans, Jim	artist	1963
Evans, Mrs.	teacher	1881
Evans, Pam	supporter	1960
Ewen, Paterson	artist	1978
Eynon, Molly	artist	1970
Eyre, Major William	artist	1839
Fai, Lee	artist	1942
Fair, Barry	gallery	1970
Falconer, A.W.	artist	1934
Falconer, Dora	artist	1951
Falconer, I. C.	supporter	1940
Falkner, W. M.	artist	1891

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Fanaki, Fouad	artist	1962
Fannery, Ben	artist	
Farago, Kathleen	artist	1970
Farmer Brothers	artist	1877
Farncombe, Caroline	artist	1890
Farncombe, Winnifred	artist	1912
Farrow, C. G.	supporter	1972
Farrow, Jeff	artist	
Faulkener, Dora	artist	1940
Faulkner, Ioan	supporter	1977
Faust, Pauline	supporter	1941
Favro, Murray	artist	1966
Feeny, Rt. Rev. J. A.	supporter	1960
Fellner, Elizabeth	artist	
Fennick, E. F.	artist	1891
Fenwick, Mr.	supporter	1890
Fenwick, Paula	artist	1975
Fenwick, Roly	artist/teacher	1969
Ferguson, J.	supporter	1878
Ferguson, James E.	artist	1950
Ferguson, Jno.	artist	1870
Ferguson, Marg	supporter	1970
Ferguson, Mary	supporter	1970
Ferguson, Mrs. Ida	supporter	1936
Ferguson, Phyllis	supporter	1970
Ferrigno, Dorothea	artist	1944
Ferris, Kerry	artist	1970
Ferris, May	artist	1945
Fice, Madam	artist	1876
Fick, Barbara	teacher	1970
Field, Joan	supporter	1970
Field, Mrs. Elizabeth	artist	1870
Fiks, Miss E.	artist	1892
Fince, Miss	supporter	1924
Findlay, Anson	supporter	
Findlay, Eric	supporter	1970
Finlayson, Stuart	supporter	1979
Firth, Bill	teacher	1950

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Fishburn, P. M.	artist	1890
Fisher, Ann	supporter	1970
Fisher, H. R.	supporter	1976
Fisher, Robert	artist	1950
Fisher, Veda	artist	1962
Fitchett, Miss Carrie	supporter	1936
Fitzgerald, Ian	supporter	1974
Fitzgerald, Ruth	supporter	1970
Fitzgerald, W. Y.	supporter	1955
Fitzgibbon, J. L. (R.)	artist	1878
Flaherty, D. H.	supporter	1978
Flanders, Mrs.	artist	1878
Flatman, A. J.	artist	1962
Fleming, A.	artist	1892
Fleming, Bonnie	supporter	1971
Fleming, Greta	artist	1941
Foley, Sandra	teacher	1970
Fones, Robert	artist	1969
Forbes, J. C.	artist	1866
Ford, A. R.	supporter	1922
Ford, Robert	artist	1936
Forde, Alexander	artist	1980
Foreman, Helen	artist	1950
Forsey, William	supporter	1977
Forsythe, Louise	supporter	1970
Foster, Geo.	supporter	1958
Foster, Sandy	supporter	1978
Fowler, Elizabeth	supporter	1970
Fox, Dr. Sherwood	supporter	1940
Fox, John	artist	1974
Fox, Katherine	supporter	1950
Francis, Harold	artist	1957
Francis, Thomas	artist	1852
Frank, J. W.	artist	1938
Frankena, Anne	supporter	1980
Frankena, Ona	artist	
Fraser, D. M.	supporter	1878
Fraser, Joe	artist	1979

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Freed, Mrs. J.	artist	1932
Freeman, Miss H. E.	artist	1895
Frelick, Marion	supporter	1978
Frid man, Janet	supporter	1978
Fried, Mrs. Linda	artist	
Fry, Brian	artist/teacher	1970
Fuller, Mrs.	artist	1890
Fullerton, Aid. M. A.	supporter	1955
Fullerton, Rita	artist	1964
Furlong, Miss Barbara	artist	1956
Futcher, Frances	teacher	1940
Gabbert, Mary·Lou	artist	1980
Gabourie, Mrs. M.	artist/teacher	1970
Gage, Francis	artist	1950
Galbraith, Mrs.	artist	1890
Gardener, F. M.	artist	1890
Gardiner, Daisy	supporter	1977
Gardiner, Dr. David	artist	1975
Gardiner, Lynn	supporter	1974
Gardner, David	artist	1975
Gariepy, H.	artist/teacher	1970
Garland, Mary	artist	1870
Garlick, Miss	artist	1882
Garrett, Jo-Anne	supporter	1960
Gartshore, Lt. Col. W.M.	supporter	1917
Garwood, Anne	gallery	1970
Gatcke, D. E.	artist/teacher	1960
Gauld, J.	artist	1934
Gay, Ald. Judy	supporter	1972
Geary, Don	artist	1960
Geary, M.	artist	1970
Geertson, Geo.	artist	1963
Geeson, Miss Annie	artist	1886
Geeson, Miss J. E.	artist	1895
Geiser, Jo	supporter	1980
Geist, Birgit	supporter	1971
Geleynse, Wyn	artist	1969

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Gemmel, Miss J.	artist	1871
Geoghegan, Mrs. R.	supporter	1972
George, William	artist	1852
Gerry, Ed.	supporter	1912
Gesses, Mrs. S. P.	supporter	1974
Gibbard, Miss Caroline	artist	1858
Gibbon, Miss Amelia	artist	1860
Gibbons, Miss Helen	supporter	1923
Gibbons, Sir George	supporter	1890
Gibson, Elizabeth	artist	1880
Gibson, Florence	supporter	1970
Gibson, Marion	supporter	1955
Gibson, Miss L.	artist/teacher	1888
Gibson, Orla	supporter	1968
Gibson, T.	teacher	1890
Gibson, Violet	artist	1942
Gilbride, Aid. E.	supporter	1949
Gill, Miss	artist	1854
Gill, W. C. L.	supporter	1888
Gilles, Miss A.	teacher	1948
Gillespie, Jacqueline	artist	1983
Gillespie, Mrs. W. B.	supporter	1932
Gillian, Thos.	supporter	1918
Gillies, Christy	artist	1970
Gillies, Jim	artist	1970
Gillies, M.	artist	1936
Gillies, Mrs. H.	supporter	1935
Gillmeister, F.	artist	1878
Girling, W. G.	supporter	1980
Glass, Daivd	supporter	1878
Glass, Mrs. Frank	supporter	1898
Glass, Sheriff, F.	supporter	1888
Glass, W. D.	artist	1875
Glen, Edward, R.	artist	1920
Glen, Norman	supporter	1937
Glen, Peter	artist	1880
Glover, E. S.	artist 1	970
Glover, Jean	artist	1970

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Glover, Miss E.	teacher	1965
Glover, Miss M. H. E.	teacher	1958
Glover, W. H.	supporter	1974
Goddard, Doris	artist	1963
Goddard, Mrs. E.	artist	1956
Godin, Sieve	artist	1975
Godwin, Carl	artist	1932
Going, Dr.	artist	1854
Going, Miss N.	artist	1875
Going, Mrs.	artist	1875
Good, Mrs. J. D.	supporter	1940
Gooderi, Ted	artist/teacher	1980
Goodhue, Charles	supporter	1888
Goodsell, (see Vincent, Bernice)		
Gordon, D. H.	supporter	1976
Gordon, Dave	artist	1970
Gordon, Elsie	supporter	1954
Gordon, Frances	artist	1940
Gordon, Rev. Russell	supporter	1978
Gould, Louise	artist	1970
Gower, Pattie	artist	1888
Goyer, Mary Ellen	supporter	1970
Graham, J.	supporter	1878
Graham, Mr. A.	supporter	1878
Graham, Prof. J. F.	supporter	1977
Graham, Wm.	artist	1944
Granger, Cathie	artist	1970
Granger, S.	artist	1875
Grant, Margaret	artist	1895
Grant, William	artist	1881
Gravell, Mrs. H.	artist	1889
Graves, Alice	supporter	1940
Graves, Louis	supporter	1900
Graves, Mrs. E. C.	artist	1884
Graves, O. B.	supporter	1865
Gray, Aid. F.	supporter	1931
Gray, Alma	artist	1936
Gray, Jas.	supporter	1923

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Gray, Leslie R.	supporter	1958
Gray, Mary	teacher	1893
Gray, Mrs. E. E.	artist	1941
Gray, Mrs. M. F.	artist	1941
Graydon, A. O.	artist	1870
Graydon, A. S.	supporter	1950
Graydon, K.	supporter	1950
Greason, Dr. William	artist	1900
Green, Ken	teacher	1970
Green, Pat	supporter	1970
Greene, Barnie	supporter	1950
Greene, Robert	supporter	1920
Greenfield, Valerie	gallery	1976
Greenlees, A.	supporter	1878
Greenstone, Marion	artist	1950
Greenstone, Myron	supporter	1958
Greer, Mrs.	supporter	1899
Gregg, Joseph	supporter	1960
Gregg, Rose	supporter	1960
Gregory, Wm. R.	artist/teacher	1968
Grevel, Mrs. H.	artist	1888
Griffin, Albert	artist	1850
Griffin, Gilbert	supporter	1878
Griffiths, Elizabeth	teacher	1885
Griffiths, James	artist	1855
Griffiths, John Howard	artist	1855
Griffiths, Mattie	artist	1895
Griffiths, Miss	artist	1889
Griffiths, Sarah	teacher	1893
Gritzan, Kurt	artist	1969
Gumming, Kale	Taylor	artist 1962
Gumming, Mrs. J. S.	supporter	1923
Gunn, Agnes	artist	1895
Gunn, Emily M.	artist	1880
Gunn, John M.	supporter	1912
Gunn, Phyllis	supporter	1960
Gunn, Shirley	supporter	1960
Gunn, W. E.	teacher	1893

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Gunn, Waiter	supporter	1945
Gunton, A. J.	supporter	1941
Gurd, John A.	artist	1898
Guson, Miss J. E.	artist	1896
Hagerty, Elaine	supporter	1965
Hague, Ruth	supporter	1970
Halcrow, John	supporter	1976
Haldane, Alexandra	gallery	1970
Hale, Daniel	artist	1872
Hale, J.	supporter	1912
Haley, Peter	artist	1868
Halford, Josiah	artist	1873
Hall, Cyrenius	artist	1854
Hall, J. E.	artist	1905
Hall, Lorna	artist	1944
Hall, Waiter	artist	1888
Hallett, Kathleen	Jeffery	artist 1932
Hallett, Mrs. F.	supporter	1927
Hallewell, Capt. E. G.	artist	1849
Hammond, D. M. R.	supporter	1975
Hammond, James	artist	1840
Hammond, Paddy	supporter	1975
Hancock, C.	artist	1860
Handy, Arthur	supporter	1975
Hannay, Mike	artist	1980
Hannay, Virginia	teacher	1970
Hansford, Jessie	artist	1944
Hanson, Miss	artist	1884
Hanzalek, Juri	artist	1970
Harding, Dean	supporter	1943
Harding, Dorothy	supporter	1970
Harding, H. A.	artist	1935
Harding, Mrs. L.	supporter	1955
Hargitt, Fotherley	artist	1920
Hargitt, George F.	artist	1890
Hargreaves, Mr.	artist	1889
Harnick, W.	artist	1934

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Harper, Miss E. H.	artist	1890
Harris, Charlotte	artist	1848
Harris, Ethel	supporter	1960
Harris, Flora	artist	1975
Harris, Geo.	supporter	1878
Harris, John F. J.	artist	1854
Harris, Milton	supporter	1960
Harris, Paula	supporter	1978
Harris, Ronald	supporter	1932
Harrison, Jean	supporter	1955
Harrison, Miss	supporter	1926
Hart, Kathleen (Ellis)	artist/teacher	1945
Hart, Pally	supporter	1980
Hart, Prof. W. S.	teacher	1970
Hartley, H. E. (Dick)	artist	1950
Harvey, W.	artist	1872
Hassan, Jamelie	artist	1970
Hassan, Ray	artist	1970
Hastings, Bruce	supporter	1976
Hawkesworth-Wood, Miss	supporter	1885
Hawkins, Susan	supporter	1970
Hawthorne, Charlotte	supporter	1980
Hay, J. B.	supporter	1948
Hay, Jean	artist	1970
Hayden, Ed.	supporter	1925
Hayden, Michael	artist/teacher	1972
Hayden, Otway F.	supporter	1949
Hayden, W. Y.	supporter	1936
Hayes, C. E.	artist	1956
Haylock, G. L.	artist	1895
Hayman, Helen	supporter	1970
Hayman, Joan	supporter	1970
Hayman, Sasha	artist	1970
Hayman, T. N.	supporter	1969
Hayman, William	supporter	1901
Heal, Miss E.	artist	1876
Healey, Mary	artist	1920
Heaman, Betsy	supporter	1960

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Heaman, Joan	supporter	1970
Heaven, Dorothy	artist	1975
Hedley, S.	artist	1926
Hedrick, Robert	artist	1950
Heine, Vivian	supporter	1970
Heine, William	supporter	1970
Helfano, Fern	artist	
Hellmuth, Rt. Rev. Bishop	supporter	1878
Hellyer, Gee	artist	1975
Hendershop, Miss	artist	1884
Hendershot, E.	artist	1913
Hendershott, J. R.	artist	1891
Hendershott, Laura	artist	1926
Henderson, Dr. Norman	supporter	1920
Henderson, Edna	artist	1944
Henderson, Rexie	supporter	1971
Hendrie, Miss E.	artist	1865
Hendry, Mrs. A.	supporter	1976
Henry, Frederick	artist	1895
Herman, Jean	supporter	1978
Heron, Dorothy	supporter	1975
Heron, James	artist	1875
Heron, Miss N.	artist	1890
Hesley Jones, Mrs.	artist	1890
Hessel, R. H.	supporter	1949
Hicks, Rev. R. P. D.	artist	1951
Higgins, Jennie	artist	1951
Hill, Annie	artist	1903
Hill, Edith	artist	1944
Hillborg, Peter	gallery	1978
Hines, Wm. H.	artist	1920
Hintz, Robert	artist	1951
Hislop, W. (Bill)	artist	1920
Hobbs, Robin	artist/teacher	1970
Hobbs, W. R.	supporter	1893
Hodgson, Camille	supporter	1970
Hofferd, G.	supporter	1941
Holdsworth, Geoffrey	artist	1970

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Holliday, Dr. Ron	supporter	1980
Holliday, Susan	supporter	1980
Holmes, C. D.	supporter	1878
Holmes, Phyllis	artist	1975
Holmes, Ruth	supporter	1970
Holstead, Beverley	artist	1973
Honsberger, Florence	artist	1962
Hood, Mr. F. J.	artist	1878
Hood, Sandra	supporter	1970
Hooper, Samuel	artist	1852
Hoosie, Lillian	artist	1945
Hope, Miss	artist	1861
Horn, Ethel	artist	1975
Horseman, D.	artist	1892
Horton, Chas.	artist	1884
Horton, Miss	artist	1884
Hotimsky, Elenna	supporter	1970
Howard, Daphne	artist	1975
Howell, Dr. W. C.	supporter	1980
Howell, Mrs.	artist	1890
Howson, B.	artist/teacher	1970
Hubbard, Joseph	artist/teacher	1970
Hughes, Terry	artist	1970
Hughson, Isabel	artist	1940
Hulk, A.	artist	1890
Hunt, A. D.	artist	1882
Hunt, Annie L.	artist	1882
Hunt, C. B.	supporter	1912
Hunt, E. N.	supporter	1888
Hunt, J. B.	supporter	1914
Hunt, J. G.	supporter	1932
Hunt, J. P.	artist	1870
Hunt, Mrs. J. A. I.	supporter	1928
Hunt, Mrs. John	supporter	1893
Hunt, Thomas L.	artist	1920
Hunter, Joan	supporter	1970
Hurlbut, Spring	artist	1970
Hutchinson, G. W.	artist	1932

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Hutchinson, Mrs. A. E.	supporter	1940
Hutchinson, Mrs. G. W.	artist	1932
Hyatt, Barbara	artist	1980
Hyatt, Prof. A. M. J.	supporter	1980
Hylten-Rauch, St. John	supporter	1890
Hyman, Mrs. Wm.	supporter	1893
Illingworth, Monty	supporter	1970
Illingworth, Mrs. M. C.	supporter	1968
Imlach, Miss Bertha	artist	1896
Imlach, Miss E.	artist	1882
Inglis, Dorene	artist	1975
Innes, John	artist	1880
Innes, Rev. Dean G. M.	supporter	1893
Ion, Anne	supporter	1970
Ion, James	artist	1885
Ions, John	artist	1885
Isard, Daphne	supporter	1970
Issac, A. E.	artist	1884
Ivey, Barbara	supporter	1962
Ivey, Beryl	supporter	1970
Ivey, Joanne (Mezzolini)	artist	1946
Ivey, Peter	supporter	1970
Ivey, Richard	supporter	1970
Jaatinen, I.	artist	1959
Jackson, Barbara	artist	1970
Jackson, G. Ernest	supporter	1970
Jackson, Ken W.	artist	1969
Jackson, W. D.	supporter	1958
Jacobs, Ruth	supporter	1936
Jakubek, Milan	artist	1980
James, Janet	artist	1975
Jamieson, J.	artist	1934
Jardine, Lorraine	artist	1970
Jarmain, Susan	artist	1975
Jarrell, Mary	artist	1984
Jarvis, Bentley	artist	1969

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Jarvis, Dorothy	artist	1975
Jarvis, Hette M.	artist	1885
Jefferess, Connie	artist/teacher	1950
Jeffery, A.		1940
Jeffery, Cecelia	artist	1887
Jeffery, Charlotte	artist	1885
Jeffery, J. Edgar	artist	1920
Jeffery, Joseph	supporter	1975
Jeffery, Kathleen (see Hallett)		1930
Jeffery, Nonie	supporter	1960
Jeffery, Thomas	artist	
Jeffrey, Anthony	gallery	1975
Jenkins, Ann	supporter	1970
Jenkins, William A.	supporter	1970
Jennings, C.	artist/teacher	1970
Jewell, Harry	artist	1883
Johnson, Bill	artist	1970
Johnson, C. A.	artist	1882
Johnson, E. A.	artist	1882
Johnson, Lizzie	artist	1919
Johnson, Marion	supporter	1982
Johnson, Philip	artist	1969
Johnson, Philip C.	supporter	1960
Johnson, Terance	artist	1974
Johnson, William	artist	1960
Johnston, A. C.	artist	1890
Johnston, E. H.	supporter	1914
Johnston, Edith	artist	1881
Johnston, Gordon	artist	1970
Johnston, H.	supporter	1878
Johnston, J. M.	artist	1884
Johnston, Lloyd	artist	1975
Johnston, Mrs.	artist	1883
Johnston, Mrs. C.	artist	1892
Johnstone, Mollyan	supporter	1972
Joliffe, Bill	artist	1936
Joliffe, Jack	artist	1936
Jolly, J. C.	supporter	

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Jones, Aileen	supporter	1970
Jones, Arthur James	artist	1838
Jones, Brian	artist	1970
Jones, D. F.	supporter	1970
Jones, J. W.	supporter	1874
Jones, June	supporter	1970
Joy, Stephen	teacher	1970
Judge, Betty	supporter	1955
Judson, Aid. John	supporter	1979
Judson, William Lees	artist	1870
Julien, Gladys	artist	1949
Junor, Kale	artist	1881
Jury, Amos	artist	1880
Jury, Elsie	supporter	1960
Jury, Wilfred	supporter	1960
Kains, B.	artist	1938
Kains, Grace	artist	1936
Kanter, Doris	artist	1969
Kassab, George	artist	1973
Kaufmann, Suzanne	supporter	1970
Kaye, N. E.	supporter	1968
Keam, M. C.	supporter	1960
Kearns, Cliff	artist	1980
Kelly, Frank	artist	1935
Kelly, Judith	gallery	1973
Kemp, Ann	supporter	1950
Kemp, James	artist	1950
Kemp, Milie	teacher	1893
Kennedy, Anne	supporter	1970
Kennedy, Dr. J. A.	supporter	1938
Kennedy, Grace	supporter	1962
Kennedy, J. B.	supporter	1967
Kennedy, Miss	supporter	1883
Kennedy, Robert J.	teacher	1970
Kent, C. Deane	supporter	1961
Kern, Fred	artist	1972
Kerr, Martha	artist	1970

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Kerr, Mrs.	artist	1870
Kerr, Robert	supporter	1970
Kershaw, Matthew	artist	1884
Kershaw, Paul	artist	1970
Keusch, Dennis	artist	1974
Kilbourne, Miss Annie	artist	1903
Kiley, Miss E.	supporter	1948
Killaly, Alice	artist	1868
Killing, Victor	teacher	1970
Kilpatrick, Aid. W. J.	supporter	1926
Kime, John	supporter	1980
Kinch, Dr. R. A.	supporter	1963
Kinch, Pat	supporter	1965
Kingsmill, Miss Maud	artist	1882
Kingston, Marilyn	artist	1983
Kinnear, John	artist	1971
Kirk, Leslie	teacher	1893
Kirkham, R. A.	artist	1883
Kirkpatrick, Melva J.	artist	1969
Kirkton, Mrs. A. W.	supporter	1973
Kirton, Shirley	supporter	1970
Klein, Gerald	supporter	1964
Klein, Heather	supporter	1960
Klinck, Margaret	supporter	1970
Kloezekam, Bert	artist/teacher	1960
Knight, Evelyn	artist	1970
Knoll, Hannah	artist	1975
Knotson, F. D.	artist	1894
Knowles, John	artist	1884
Knowles, Theo	artist	1888
Kotsitos, Anthony	artist	1975
Krecetas, Ray	artist	
Krizan, Sam	artist	1975
Kroupa, Borislav	artist/teacher	1872
Krupa, Anne	supporter	1980
Krupa, Karen	artist	1980
Kuhn, Josef	supporter	1980
Kumpf, Gayle	artist	1975

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Labatt, John	supporter	1890
Labatt, John S.	supporter	1940
Labatt, Mrs. Hugh	supporter	1940
LaBelle, Gaetan	artist	1980
Lacey, Aura V.	artist	1941
Lahoe, K. R.	teacher	1970
Laid law, Ron	supporter	1980
Laid, M. E.	artist	1884
Lambe, Wm. Busby	artist	1880
Lambert-Kelly, Beverley	artist	1970
Lambert, Gloria	supporter	1970
Lambert, Jane	artist	1969
Lancaster, H.	artist	1876
Lancaster, Miss	artist	1883
Land, Mrs. Wm.	artist	1905
Landon, Dr. F. L.	supporter	1921
Landon, Mrs. Fred	supporter	1941
Landor, M.	artist	1885
Lane, Henry Bower	artist	1844
Lang, Audrey	supporter	1968
Langenhahn (see Wilkens, H. A.)		1870
Langford, Eva	artist	1882
Langford, Gwendolyn	supporter	1959
Langford, Isaac	artist	1854
Langridge, W. O.	supporter	1923
Langton, Ben	artist	
Langtvet, Barbara	artist	1954
Lansing, Helen	artist	1960
Latta, Mr.	supporter	1900
Laurie, Heather	artist	1978
Laver, Marilyn	supporter	1978
Lawrence, Peggy	teacher	1960
Lawson, Ray	supporter	1923
Lawson, W.	artist	1969
Le Page, David,	artist	1975
Leake, Henry	artist 1	852
LeCallee, J. J.		

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Lee, John	artist	1852
Lee, Miss E.	artist	1882
Lee, Miss S. E.	artist	1907
Lee, Tony	artist	1964
Lehman, Wm. E.	supporter	1969
Leigh, David	teacher	1970
Leith, Carol Anne	supporter	1980
Lemmon, Inger	artist	1975
Lemon, Ken W.	supporter	1976
Leonard, F. E.	supporter	1893
Leonard, L C.	artist	1875
Leonard, Mrs. C. W.	supporter	1892
Lesins, Mirdza	artist	1951
Lethridge, Lydia	artist	1893
LeTouzel, J. R.	artist	1932
LeTouzel, Mrs. J. R.	supporter	1932
Leveridge, Miss	artist	1883
Lewis, Col. R.	supporter	1883
Lewis, E.	artist	1870
Lewis, Emma	artist	1903
Leys, Major Frank B.	supporter	1878
Libby, Mr. M.	supporter	1889
Lind, Mary	artist	1882
Lind, W. H.	supporter	1912
Lindenfield, Marianne	artist	1941
Lindsay, Doreen	artist	1958
Lindsay, Ruby	artist	1965
Ling, Bevan	artist	1968
Linssen, Ben	artist	1970
Linton Julien, Cheryle	artist	1970
Lipsey, Mrs. R. A.	supporter	1893
Little, Betsy	supporter	1978
Little, J. W.	supporter	1889
Little, Margaret	artist	1973
Livesey, Miss A. J.	artist	1870
Livick, Stephen	artist	1975
Livingston, Judy	artist	1975
Lloyd, Mattie	artist	1879

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Loaring, David	artist	1970
Lobban, Bill	supporter	1980
Lochner, Sigrid	artist	1970
Lockwood, Ken	gallery	1978
Lockyer, Gail	supporter	1980
Lockyer, Peter	supporter	1977
Lodge, Jeanine	artist	1975
Logan, Prof. A. D.	artist	1970
Logan, Ron J.	supporter	1976
Long, Beatrice	artist	1948
Long, Inge	artist	1970
Longman, E. H.	artist	1861
Longmans, A. F.	artist	1878
Lorcini, Barry	gallery	1980
Lorcini, Gino	artist	1969
Lossing, Louise	artist	1936
Lougheed, Verne	artist	1964
Loughlin, Dr. E. I.	supporter	1938
Loughlin, Mrs.	supporter	1966
Love, Purdom	supporter	1958
Loveday, Edna	artist	1945
Loveday, William	supporter	1926
Lovell, J. Stanley	supporter	1933
Lowe, Dr. Daniel	supporter	1980
Lowry, Ann	supporter	1970
Lowry, B. H.	supporter	1966
Lubojanska, Janina	artist	1967
Lucan, Ilene	supporter	1955
Lucas, Florence, B.	artist	1977
Luce, Eric	artist	1920
Ludlow, Greg	gallery	1977
Luke, Frederick L.	artist	1938
Luney, Dorothy	supporter	1975
Luney, Marion	artist	1975
Lutyens, Charles	artist	1848
Lynds, Janet	supporter	1978
Lynn, W. Frank	artist	1875
Lysons, Capt. Daniel	artist	1843

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Macbeth, Miss A. I.	supporter	1945
Macbeth, Mrs. George	supporter	1878
Macbeth, Mrs. Talbot	supporter	1880
Macbeth, Talbot	supporter	1880
MacDonald , Ada	supporter	1975
MacDonald, Miss	artist	1883
MacDonald. Madeline	artist	1881
Maceachern, Brenda	supporter	1975
Maceachern, Ian	supporter	1975
MacFie, Miss Jean	supporter	1940
MacGillivray, John	gallery	1960
MacGregor, Helen	artist	1970
Machmore, Mary	artist	1882
Mackenzie, Alice	artist	1946
Mackenzie, Helen	supporter	1970
Mackenzie, Hugh S.	artist	1946
Mackenzie, Miss Anne E.	supporter	1955
MacLean, Alexis	artist/teacher	1970
Maclean, Murray	supporter	1976
Maday, Helene	artist	1965
Madter, Alan	artist	1965
Magee, David	artist	
Magill, Miss	supporter	1928
Mai, Sari	artist	1970
Maiktrick, A.	artist	1861
Maine, Dr. S. F.	supporter	1935
Maine, J. F.	supporter	1931
Maine, Mrs. S. F.	supporter	1935
Maine, Nellie	artist	1882
Mair, Gordon	artist	1945
Mair, Miss	artist	1883
Major, F.	supporter	1972
Maki, Sheila	artist	1970
Malloy, Suzanne	supporter	1972
Malone, Judy	supporter	1970
Manigault, Edward M.	artist	1910
Mann, Ed.	artist	1980

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Mann, James	artist	1883
Mann, Janice	artist	1979
Manning, Cora	artist	1941
Manning, Margaret	artist	1970
Manning, W. N.	supporter	1919
Manto, R.	teacher	1970
Manzie, Marlene	artist	1970
Mara, Mrs. T. H.	supporter	1974
Marceaux, Neil	artist	1945
Margetts, W. H.	artist	1883
Margrett, Gay	artist	1951
Marlatt, Ed	artist	1980
Marr, John	supporter	1913
Marsh, Anne	artist	1963
Marsh, Lillian	artist	1970
Marsh, Mrs. E. S.	supporter	1891
Marsh, T. H.	supporter	1889
Marshall, Anne	teacher	1970
Marshall, Caroline	supporter	1978
Marshall, John	supporter	1884
Marshall, Kathryn	artist	1980
Marshall. Miss	artist	1889
Martia, Mrs. O. E.	artist	1934
Martin. Beth	supporter	1970
Martin. Mr.	supporter	1890
Martin. Ron	artist	1960
Martin. T.	artist	1878
Marucci, Craig	artist	1980
Mason, Davi	artist/teacher	1969
Massia, Mike	artist	1970
Matheson, John	artist	1880
Matheson, Mr.	collector	1923
Matthews, Miss S. K.	supporter	1936
Mattinson, Miss	supporter	1899
Maycock, Bryan	artist	1970
Maycock, Jill	artist	1970
McAlister, F. G.	supporter	1969
McArter, Alex	supporter	1977

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McAavity, Gaye	artist	1969
McBride, Kale	artist	1885
McCabe, Kale	gallery	1975
McCamus, Miss B.	supporter	1941
McCamus, Mrs. L D.	supporter	1956
McCann, B.	artist	1872
McCann, Miss	artist	1861
McCarter, Alex	artist	1973
McCarter, Mrs. P. J.	supporter	1969
McCarter, P.	artist	1970
McCauley, Tony	artist/teacher	1980
McCiarty, Mary	artist	1970
McCiary, Louisa	artist	1876
McClatchie, John L.	artist	1947
McColl, Kae	supporter	1960
McCone, Mrs.	supporter	1940
McConkey, Florence	artist	1900
McCormick, Geo. G.	supporter	1926
McCrae, Hilda	artist	1953
McCrank, Jan	supporter	1978
McCready, Ann	artist	1965
McCready, George	artist	1965
McDermid, W.	supporter	1878
McDiarmid, J. K.	supporter	1928
McDonald, Mrs.	supporter	1935
McDonald, R.	supporter	1953
McDonald, R. D.	supporter	1923
McDowell, Thomas	artist	1868
McEvoy, Bernard	artist	1930
McEvoy, Henry Nesbitt	artist	1885
McEwen, Catherine	artist	1975
McEwen, Peggy	artist	1975
McFarland, T. W.	supporter	1934
McFee, Miss Jean	supporter	1941
McGarry, Marnie	supporter	1966
McGioghlon, W. D.	supporter	1878
McGugan, E. D.	supporter	1930
McIlroy, W. E.	supporter	1956

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McIntosh, Miss	supporter	1883
McIntosh, Wilhelmina	supporter	1930
McKaskell, Prof.	teacher	1977
McKay, Fred	artist	1884
McKay, Ross	artist	1934
McKay, S. R.	artist/teacher	1940
McKellar, Mrs. Stewart	artist	1964
McKenzie, A. L.	supporter	1980
McKenzie, D.	supporter	1878
McKenzie, Daniel	supporter	1884
McKenzie, Mrs. J.	supporter	1980
McKenzie, R. C.	supporter	1970
McKillop, A. F.	supporter	1949
McKinnon; W. Wallace	supporter	1915
McKintrick, A.	artist	1861
McKnight, Leigh	artist	1975
McKonel, Mrs. Isobel	supporter	1969
McLachlan, Marie	artist	1975
McLaren, Larene	artist	1934
McLarty, D. A.	supporter	1948
McLauchlan, Ann	artist	1972
McLaughlin, Miss K.	supporter	1941
McLaughlin, Miss M.	supporter	1940
McLean, Mrs. Gordon	supporter	1963
McLeod, D. G.	supporter	1980
McLeod, Gordon	supporter	1963
McLeod, Ian (Jock)	supporter	1980
McLeod, Mrs. Eva	supporter	1965
McLeod, Susan Duplan	artist	1975
McLuer	supporter	1878
McMahon, Hugh	supporter	1880
McMahon, Wm.	supporter	1878
McMechan, Mrs. J. H.	supporter	1871
McMillan, A.	artist	1872
McMordie, Robert	supporter	1912
McMurchy, D. J.	artist	1885
McMurrin, Wallace	artist	1952

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McNee, John	supporter	1975
McNee, Margaret	supporter	1980
McNee, Nancy	supporter	1970
McNeil, Wm.	supporter	1912
McNiven, Mrs. W.	supporter	1945
McNorgan, Ted	artist	1963
McPherson, A.	supporter	1940
McRae, Miss Nora	teacher	1948
McReynolds, Catherine	artist	1975
McRobert, Jean	supporter	1971
McWilliams, W. A.	supporter	1950
Meaden, Wm. H.	teacher	1970
Meek, Dr. Harry	supporter	1920
Meek, Mrs. Mary	supporter	1923
Menzies, Stephen	artist	1975
Meredith, Miss Mary	supporter	1914
Meredith, W. R.	supporter	1880
Merner, Mrs. Ruth Ann	artist	1970
Mess, Rev. R. D.	supporter	1927
Metcalf, Clara	artist	1905
Meyer, Hoppner Francis	artist	1861
Meyer, Miss E.	artist	1870
Miedema, Henderika	artist	1963
Mielke, Peter	artist	1970
Mihlik, Shirley	artist	1980
Milburn, Mr.	artist	1860
Milhausen, Michael G.	teacher	1970
Millard, Mr.	artist	1878
Miller, Danny	teacher	
Miller, Dr. Fritz	supporter	1945
Miller, E. A.	supporter 1	932
Miller, Edith	artist	1944
Miller, Eleanor	supporter	1970
Miller, June	supporter	1971
Miller, Maridon	Gordon artist	1946
Miller, Orlo	supporter	1940
Miller, Yvette	artist	1970
Milner, Ev	supporter	1978

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Milroy, William	artist	1885
Milton, Ron	artist	1970
Mingay, A. H.	supporter	1976
Minhinnick, Miss Ada	supporter	1934
Minhinnick, Miss G. A.	artist	1884
Minhinnick, William	artist	1872
Mitchell,	Jack	supporter
Mitchell, Don	artist	1980
Mitchell, Helen	artist	1975
Mitchell, Ida	artist	1884
Mitchell, Lois	supporter	1955
Mitchell, M.	supporter	1960
Mitchell, Miss	artist	1884
Mitchell, Nancy	artist	1970
Moffat, Patricia	supporter	1970
Molitoris, Rev. John	artist	1966
Moll, Gilbert	artist	1970
Moll, Maureen	supporter	1980
Monk, Ivor	artist	1970
Montgomery, Dr. Frances	supporter	1941
Moodie, Kim	artist	1970
Moogk, Edith	artist	1970
Moore, J. H.	supporter	1952
Moore, J. M.	supporter	1955
Moore, Kayt	artist	1970
Moore, Mrs. H. M.	artist	1887
Moore, Mrs. J. McClary	supporter	1940
Moore, Penny	artist	1970
Moore, T. R.	supporter	1975
Moore, Thomas	artist	1975
Moore, W. D.	artist	1875
Moore, Waiter D.	artist	1876
Moore, Woodie	supporter	1956
Moorhead, Roslyn	supporter	1970
Moorhouse, Ashleigh	artist	1969
Moorhouse, E. G.	supporter	1953
Moran, Edith	artist	1896
Morenz, Ordella	artist	1975

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Morgan, Waiter H.	artist	1875
Morphy, Miss	supporter	1893
Morris, Irene	artist	1969
Morris, M.	teacher	1970
Morris, Mary	artist	1975
Morris, Stanley	artist	1970
Morrison, Nangee	supporter	1967
Morrow, Marion	artist	1956
Mortimer, Mrs. T.	artist	1890
Mortimore, Mrs. T.	supporter	1895
Morton, Thos.	artist	1890
Moses, M. N.	artist	1937
Mountain, Harry	artist	1977
Mulder, Robert	artist	1980
Muleme, Mahas	artist	1970
Mulholland, Patricia	artist	1970
Mulveney, Miss M.	teacher	1918
Mummery, S.	supporter	1872
Mummery, Walter	artist	1875
Munnoch, Jno	artist	1903
Munro, S. G.	supporter	1953
Muntz, Laura	artist	1932
Murphy, Ald.	supporter	1912
Murphy, Helen	artist	1977
Murphy, Mrs. Leo	artist	1951
Murphy, Mrs. R. F.	artist	1895
Murphy, R. F.	artist	1895
Murray, Annie	artist	1878
Murray, Charles	supporter	1888
Murray, Doris	artist	1970
Murray, John McG.	supporter	1976
Murray, Mrs. J.	supporter	1957
Murray, Nancy	supporter	1976
Murray, Patricia	artist	1895
Murray, Peter	supporter	1892
Murray, Prof. R. G.	supporter	1979
Mutchmore, Mary	artist	1937
Myers, Lee	artist	1970

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Mylik, Shirley	artist	1970
Nace, G. F.	supporter	1955
Nash, J. A.	supporter	1935
Nash, Marg	supporter	1978
Neal, Dr. Leola	supporter	
Neall, Mr.	supporter	1889
Neill, S.	supporter	1972
Neilson, Madge	artist	1889
Ness, Beth	supporter	1955
Newcombe, Mrs. A. L.	artist	1879
Newton, Mrs. N.	teacher	1970
Newton, Ora D.	supporter	1941
Nicholson, Mrs. W. I.	supporter	1926
Nicolet, L.	artist	1907
Niebel, J. C.	artist	1884
Nobbs, Mr.	supporter	1901
Nolan, D. J.	supporter	1937
Nolan, Kay	supporter	1955
Nolan, S.	supporter	1960
Nold, John	artist	1977
Norbury, George	artist	1850
Norfolk, W. A.	artist	1951
Norfolk, June (Stitchbury)	artist	1951
Norris, Stanley	artist	1950
Norsworthy, Alice	artist	1942
Northey, Ruth	artist	1944
Northgrave, Don	artist	1970
Norwood, L. S.	artist	1947
Nygaard, Nick	artist	1979
O'Brien, Paddy Gunn	artist	1950
O'Connor, John	artist	1883
O'Dell, David	supporter	1980
O'Dell, Miss	artist	1911
O'Henly, John	artist	1952
O'Henly, Michael	artist	1980
O'Higgins, J. S.	artist	1891

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O'Meara, Mrs. Michael	supporter	1955
O'Shaughnessy, T. D.	supporter	1965
Off, C.	supporter	1980
Ogden, W.	artist	1875
Oglan, Christa	artist	1980
Ondaatje, Kim	artist	1968
Onno, Mai	artist	1976
Oosthoek, Hans	artist	1970
Organ, Mrs. D.	supporter	1970
Orme, Minnie	artist 1	893
Orr, Kathleen	artist	1976
Orr, Pam	supporter	1970
Orr, Tom H.	supporter	1957
Osgood, Ross Reverdy	artist	1890
Osicka, Peter	artist	1980
Outfield, Betty	supporter	1970
Owen, C. H.	artist	1884
Owen, Mrs. C. H.	artist	1886
Owen, Mrs. Shirley	artist/teacher	1970
Pace, Betty	artist	1975
Paine, Thomas	artist	1872
Paivo, Sandra	artist/teacher	1975
Palmer, Mrs. William (see Wood, Jane)		
Parkinson, Bonnie C.	artist	1983
Parsons, H. E.	supporter	1931
Parzybok, Steve	artist	1970
Pas, Gerald	artist	1980
Paterson, Mrs. C.	artist	1947
Paterson, Nan (Florence)	artist	1970
Patten, E. Donald	supporter	1976
Patten, Mrs. Gordon	artist	1970
Patterson, Alexander	artist	1894
Patterson, Charles	artist	1900
Patterson, Grace	artist	1944
Paul, Miss S. E.	artist	1893
Pawley, W.	artist	1944
Payne, Dr.	supporter	1878

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Payne, Gordon	artist	1935
Peach, Audrey	artist	1970
Pearce, Ethel	artist	1970
Pearson, Mary	artist	1939
Pedersen, Tilde	artist	1964
Peebles, A.	supporter	1934
Peebles, Mrs. A.	supporter	1935
Peel, F. W. (Frank)	artist	1878
Peel, John R.	artist	1860
Peel, Mildred	artist	1884
Peel, Paul	artist	1876
Pennington, W. M. J.	artist	1881
Penwarden, Peter	artist	1958
Pernier, Gordon	artist	1960
Perrin, F. E.	supporter	1930
Petch, Nancy	supporter	1970
Peters, F.	supporter	1890
Peters, Mrs. E.	supporter	1970
Peters, S.	artist	1855
Peters, S. F.	supporter	1878
Petersen, Marie	supporter	1963
Peterson, David	supporter	1975
Peterson, Mrs. Jay	artist	1960
Pethick, Gerry	artist	1969
Pethick, S.	artist	1884
Petrie, Mrs.	supporter	1967
Phelps, Edward	supporter	
Philipps, W. H.	artist	1871
Phillips, Dorothy	artist	1936
Phillips, Harriet Anne	artist	1880
Phillips, Lillian	artist	1918
Phillips, Mr. T. M.	supporter	1878
Pierce, Ethel	artist	1960
Pierson, Joan	supporter	1970
Plaston, Mary	artist	1903
Platt, D. R.	supporter	1948
Plaxton, Miss M. E.	artist	1896
Pleva, Dr. E.	supporter	

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Plewes, Mrs. M. E.	artist	1936
Poast, O. W.	supporter	1948
Pocock, Henry	supporter	1920
Pocock, Robert	artist	1848
Pollock, Orma Corbett	artist	1940
Poole, Nancy	supporter	1953
Poole, W. R.	supporter	1965
Porteous, Margaret	supporter	1960
Porter, Moira.	supporter	1967
Porter, Mr. C.	artist	1963
Postian, Nancy	supporter	1975
Postian, Ronald P.	supporter	1979
Pothick, Miss	artist	1884
Potter, Judy	supporter	1975
Potts, Arthur	artist	1963
Powell, Waiter	supporter	1852
Presetnik, Daniella	gallery	1974
Priddis, Harriet	artist	1890
Pringle, Helen	supporter	1970
Pritchard, Phoebe	teacher	1893
Pritchard. C. A.	artist	1952
Procunier, Edward	supporter	1965
Proudfoot, Mary	teacher	1830
Proudfoot, Miss	artist	1884
Proudfoot, Z.	artist	1884
Prudhomme, O. E.	artist	1893
Prytulak, Alexandra	supporter	1978
Puddicombe, R. W.	supporter	1899
Pullen, Jill	artist	1975
Pyman, Miss F. W.	artist	1870
Rabinowitch, David	artist	1965
Rabinowitch, Royden	artist	1965
Radema, Diny	artist	1980
Raine, J. M.	artist	1965
Ralph, Dawn	supporter	1978
Ralph, Emma	supporter	1960
Ralph, John	artist	1958

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Ramsay, Marg	supporter	1955
Ramsden, Margaret	supporter	1955
Rand, Duncan	supporter	1973
Rand, Marg	supporter	1978
Ranford	teacher	1960
Rangeley, Janet	artist	1975
Rankin, R. W.	supporter	1970
Rankin, Winnifred	artist	1975
Rans, Geoffrey	supporter	1966
Rans, Goldie	supporter	1966
Rattew, Mrs. H. L.	artist	1963
Raymond, Dorothy	artist	1975
Raymond, Medard	artist	1937
Raymond, R.	artist	1970
Read, Dorothy	artist	1975
Reaney, Colleen	supporter	1965
Reaney, Dr. J.	supporter	1965
Reaney, James	supporter	1980
Reason, H. T.	supporter	1912
Rechnitzer, Barbara	supporter	1970
Rechnitzer, Eric	artist	1942
Rechnitzer, Olaf	supporter	1926
Redekop, Mary	teacher	1970
Redinger, Waiter	artist	1960
Reeves. Ethel L.	artist	1942
Reeves. Geo. W.	artist	1941
Reeves. Miss G.	supporter	1941
Regan. Mrs.	supporter	1899
Reid, Stuart	artist	1979
Reid, W. J.	supporter	1912
Reid. Mr.	supporter	1890
Reig, Jonica	artist	1948
Reig, N.	supporter	1878
Reimchen, Marg	teacher	1970
Reitzenstein, Reinhard	artist	1975
Richardson, Aldred	artist	1872
Richardson, C.	artist	1949
Richardson, J. G.	artist	1950

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Richardson, L. H.	supporter	1979
Richmond, Marion	supporter	1960
Rickard, George	artist	
Riddle, George	supporter	1935
Ridout, Mrs.	artist	1870
Rigsby, J. P.	teacher	189
Riley, J.	artist	1959
Riley, Maureen	artist	1980
Roadhouse, Helen	supporter	1940
Roberts, William	artist 1	964
Robertson, A. G.	artist	1984
Robertson, Stirling	supporter	1955
Robertson, William	artist	1884
Robinson, A. G.	artist	1984
Robinson, Annie G.	artist	1870
Robinson, Diane	artist	1970
Robinson, Dr. Martin	supporter	1970
Robinson, Polly	artist	1970
Robinson, Ray	artist	1960
Robinson, Rev. J. H.	supporter	1878
Rock, Warren	supporter	1878
Rodger, Judith	supporter	1973
Rogers, Ann	artist	1944
Rollston, J. C.	artist	1880
Rondeau, Elise	artist	1890
Rooney, Hugh B.	supporter	1973
Rose, Mary	artist	1969
Rose, Mrs. J. A.	supporter	1930
Rosewell, Miss	artist	1884
Rosner, Thelma	artist	1970
Ross, Linda B.	artist	1975
Ross, Miss F.	artist	1850
Ross, Mrs.	supporter	1973
Ross, Phillip	artist 1	970
Rossiter, Margaret	artist	1975
Rossiter, S. T. J.	artist	1968
Rovitis. Manos	artist	1970
Rowe, J. G.	supporter	1979

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Rowe, Miss D. M.	artist	1936
Rowe, Olive	artist	1936
Rowell, N. W.	artist	1882
Rowland, Olive	artist	1980
Rowntree, C. R.	supporter	1956
Rowntree, Miss M.	artist 1	935
Rowntree, Mrs. C. R.	supporter	1936
Rubinoff, Geolfrey	artist	1970
Rubinoff. R. A.	supporter	1978
Rudell, Edith	supporter	1970
Russell, Larry	artist	1974
Russell. J. W.	supporter	1926
Russell. Mrs. J. W.	supporter	1926
Ryder, Daisy	artist	1895
Sainsbury, J. S.	artist	1891
Salter, Dr.	supporter	1878
Salter. Miss F. O.	artist	1877
Saltmarshe, Noel	artist	1976
Sanborn, Dr. C. E.	supporter	
Sanders, Bella	supporter	1978
Sanders, Doreen	supporter	1970
Sanders, John A.	teacher	1847
Sanderson, Mr.	supporter	1980
Sanderson, Mrs.	supporter	1973
Sansburn, William S.	artist	1942
Santander, Cesar	artist	1980
Sargent, T.	supporter	1936
Saull, James E.	artist	1948
Saunders, A. P.	supporter	1885
Saunders, H. S.	artist	1895
Saunders, J. H.	supporter	1922
Saunders, J. M.	supporter	1878
Saunders, Joyan	artist	1970
Saunders, Wm.	supporter	1880
Saward, Gillian	artist	1954
Sawicki-Kutak, Wanda	artist	1980
Sawtelle, Mary B.	artist	1946

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Sawyer, William	artist	1855
Scandrett, W. L.	supporter	1954
Scatchard, Mrs. Colin	supporter	1945
Schoales, R.	supporter	1965
Schroeder, Beth	supporter	1978
Schwab, Mrs. W.	supporter	1960
Schwendau, Mr. E.	supporter	1970
Schwendau, Mrs. E.	supporter	1970
Scott, Audrey	artist	1944
Scott, Kenneth J.	artist	1970
Scott, Margaret	supporter	1968
Scott, Mary	supporter	1968
Scott, Mr.	teacher	1845
Scott, Vern	supporter	1961
Scratch, Barbara	artist	1945
Screaton, James	artist	1852
Screaton, Mrs. A.	supporter	1884
Screaton, Mrs. S. (jr.)	artist	1885
Seaborn, Dr. Edwin	supporter	1951
Seaborn, Miss	artist	1889
Seager, Art F.	artist	1947
Seale, Mrs. S.	artist	1912
Seavey, Julian Ruggles	artist	1885
Seayer, M.	artist	1890
Secord, Berth	artist	1937
Seddon, R. J.	artist	1868
Seddon, S. J.	artist	1881
Sedge, Raymond	artist	1974
Seeley.Smith, Dorothy	artist	1942
Seerd, Mrs. B.	artist	1936
Segum, Maurice	supporter	1981
Sellars, K.	gallery	1970
Sellen, Stanley C.	artist	1950
Semlitsch, John	artist	
Sexton, Albert Ezekiel	artist	1840
Shankman. L. V.	supporter	1976
Shanly, C. D.	artist	1842
Shapiro, Dr. B.	supporter	1979

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Shapiro, Phyllis	supporter	1979
Sharby, Dorothy	supporter	1978
Sharpe, Donald E.	artist	1970
Sharpe, Norma	artist	1945
Shaw, Dr.	supporter	1915
Shipley, Robert	artist	1968
Shoebottom, Bessie	artist	1891
Shoebottom, Dr.	supporter	1915
Shopland, Ethel	teacher	1893
Shore, Miss G.	artist	1934
Shumilo, Joseph	artist	1942
Simms, Irma	artist	1970
Simpson, Rev. Fr. W.	supporter	1941
Sims, Alberta	artist	1975
Sinclair, Isabella	teacher	1888
Sinclair, Miss E. artist	1876	
Singleton, Rebecca	artist	1980
Sipherd, Mrs. L. W.	supporter	1960
Sissons, Wilson	artist	1885
Siverance, Maurice	artist	1970
Skelton, Minnie	teacher	1888
Skinner, Dr. Alan	supporter	1950
Skinner, Waiter	artist	1875
Skipper, Robert	artist	
Slack	artist	1922
Slater, E. K.	artist	1852
Slemon, Wyn	artist	1970
Smallman, Mrs. T. H.	supporter	1893
Smallman, T. H.	supporter	1878
Smart, A. M.	supporter	1917
Smeulders, Jan	artist	1970
Smeulders, John	artist	1978
Smith, Adeline	artist	1970
Smith, Aid. Charles R.	supporter	
Smith, C. Teskey	artist	1938
Smith, Donald J.	supporter	1970
Smith, Fletcher	supporter	1932
Smith, Florence	artist	1882

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Smith, Franklin	teacher	1970
Smith, Gary	artist	1965
Smith, H. V.	artist	1918
Smith, Hedley		
Smith, J. W.	artist	1871
Smith, Jack	artist	1950
Smith, Joan	supporter	1980
Smith, K. J.	supporter	1980
Smith, L. T.	artist	1944
Smith, M. A. A. D.	artist	1885
Smith, Marjorie B.	artist	1942
Smith, Miss	supporter	1901
Smith, Mrs. Arthur	supporter	1893
Smith, Richard T.	artist	1944
Smith, Thelma	artist	1936
Smith. W. Thomson	supporter	1913
Snelgrove, Mrs. S.	supporter	1980
Snider, Irene	artist	1936
Somerville, A. E.	supporter	1913
Somerville, C. R.	supporter	1917
Somerville, Eleanor	supporter	1950
Southcott, Nina	artist	1970
Sparling, Mrs. W. B.	artist	1934
Spenceley, Marjorie	artist	1940
Sperring, Fred	artist	1934
Spiegel, Stacey	artist	1975
Spriet, Mrs. A.	supporter	1970
Springer, Mrs. E. B.	artist/teacher	1879
Springett, Norma	artist	1944
Spry, Mrs. J. F.	artist	1895
St. George, Henry E.	artist	1900
Stahor, Stani	artist	1969
Stalfen, Mrs. Doris	artist	1936
Stallard, James	supporter	1970
Standlast, L.	artist	1936
Standlast, Ralph	artist	1936
Stark, Harold	artist	1970
Stark, J. E.	artist	1934

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Steen, Lois	artist	1955
Steinbacher, Guerite Fera	artist	1969
Stekhuizen, Peter	artist	1951
Stenn, Judith A.	artist	1978
Stephenson, B.	artist	1970
Stephenson, Ruth Ann	artist	1970
Stern, Judith	artist	1970
Stevens, C. F.	supporter	1951
Stevens, Clive	artist	1980
Stevens, Ethel	supporter	1950
Stevens, H. A.	artist	1942
Stevens, J. H.	supporter	1960
Stevens, Joan	supporter	1970
Stevenson, Dr. J. A. F.	supporter	1970
Stevenson, Joan	supporter	1970
Stinchcombe, Fred	artist	1887
Stinson, Peter	artist	1970
Stitchbury, June	artist	1944
Stitt, Mary	supporter	1978
Stocking, Charlotte	supporter	1970
Stone, Miss Mary	artist	1893
Strachan, Beth	artist	
Strathy, F. R.	artist	1869
Stratton, Edna Bland	supporter	1959
Strickland, Miss Mary	artist	1885
Struthers, Mrs. Harry	supporter	1955
Stuart, Annie L.	artist	1882
Stubbs, Maurice	artist	1960
Sturdee, Vivian	artist	1970
Sturgess, Mrs. C. P.	artist	1941
Sullivan, F. C. A.	artist	1952
Summerby, Dr. John	supporter	1966
Summers, K.	artist	1891
Sussman, Pam supporter	1978	
Symmonds, Florence	artist	1932
Symmonds, Mrs. Chas.	artist	885
Symons, Frank	teacher	1893
Syrett, H. D.	artist	1935

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Taggart, James	supporter	1969
Tail, George	artist	1938
Talbot, Alfred	supporter	
Talbot, Alien	artist	1975
Taleski, Jim	artist	1970
Talman, Dr. J. J.	supporter	1975
Tancock, Edmund	artist	
Tancock, H. W.	artist	1884
Tancock, James A.	supporter	1925
Tancock, Rev. H. H.	artist	
Tapson, Kay	artist	1969
Tarbolton, Edna	artist	1936
Tausky, Nancy	supporter	1975
Taylor, Annie	artist	1970
Taylor, Beatrice	supporter	1930
Taylor, Betty	supporter	1955
Taylor, Col.	supporter	1878
Taylor, Douglas	artist	1938
Taylor, E. A.	supporter	1874
Taylor, F. B.	supporter	1936
Taylor, H. G.	artist	
Taylor, Irene	artist	1942
Taylor, J. Allyn	supporter	1952
Taylor, Kathleen	artist	1940
Taylor, Miss (Mrs.?)	artist	1854
Taylor, Miss Sophie	artist	1878
Teale, Christopher	artist	1869
Tebokkel, Eva	supporter	1970
Tegart, J.	supporter	1969
Templar, Albert E.	artist	1930
Templeton, J.	supporter	1878
Thayer, Don	artist	1960
Thibert, Patrick	artist	1970
Thielsen, Jens	supporter	1973
Thielsen, Svend	supporter	1950
Thirsk, George	artist	1936
Thomas, Aditha	artist	1918

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Thomas, J. L.	supporter	1968
Thomas, Lois	supporter	1970
Thomas, T. M.	artist	1926
Thompson, Helen	supporter	1963
Thompson, J. Gordon	supporter	1936
Thompson, J. N.	teacher	1964
Thompson, Leslie	artist	1979
Thompson, Maude	gallery	1940
Thompson, Miss	artist	1878
Thompson, V. R.	artist	1894
Thorne, Elizabeth	supporter	1978
Thorpe, Denzil	supporter	1970
Thylon, Miss	artist	1854
Tilfany, G. S.	artist	1880
Tillman, Cathy	artist	1980
Tillman, Julie	supporter	1975
Tillman, Peter	supporter	1975
Tillman, Ann	supporter	1980
Tingley, Merle	artist	1965
Tipton, Fleur	gallery	1978
Todd, Mildred	supporter	1962
Todd, R. T.	supporter	1962,
Toll, Marguerite	artist	1970
Toogood, Wendy	artist	1970
Torrens, Prof. R. W.	supporter	1963
Tory, Alberta I.	artist	1936
Tory, Miss T.	supporter	1936
Totten, Robert	artist	1965
Townshend, Rev. W. A.	supporter	1934
Tracy, T. H.	artist	1870
Tracy, Thos.	supporter	
Traher, John C.	artist	1868
Trevithick, Donna	artist	1975
Trimble, W. F.	supporter	1976
Trottier, Gerald	artist	1966
Trumper, Cannon A. A.	supporter	1948
Trumper, Nancy	supporter	1975
Trumper, Robert	supporter	1975

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Tucker, Beatrice	artist	1975
Tudor-Roberts, Mr.	supporter	1976
Tune, Miss W. A.	artist	1895
Turnbull, Mrs. Ian (see Apostoll, Eve)		
Turner, Iain	artist	1970
Turner, John	artist	1970
Tustin, Alice	artist	1970
Tuttle, George	artist	1934
Tuyttens, Jacob	artist	1970
Tygesen, Halfred	artist	1950
Tytler, Wm.	artist	1872
Upitis, Edgar	artist	1956
Urban, Ivor	teacher	1970
Urlin, Mrs. A. E.	artist	1874
Urquhart, Tony	artist	1950
Uttley, Dennis	artist	1970
Vaisler, Sidney	supporter	1965
Valerio, Francesco	artist	1974
Valerio, Gaetano	artist	1957
Valerio, Guiseppe (Joe)	artist	1967
Van Borne (Horne)?	supporter	1972
Van Den Broeck, Mlle.	artist	1892
Van Hunen, Jaap	artist	1968
Van Sickle, Judy	artist	1970
Vandenberg, Trudy	artist	1966
VanderSchuer	artist	1861
Vantol, Marianne	supporter	1978
Varey, Michael	artist	1970
Vassallo, Cam	artist	1970
Vaughn, M. S.	artist/teacher	1970
Veale, MaryBelle	supporter	1970
Venables, Cynthia	artist/teacher	1970
Verboom Klaas	artist	1973
Verleyen, Mark	artist	
Verleyen, Rene	artist	1970
Versteeg, Simon J.	artist	1932

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Veseley, Jana	artist	1970
Vicars, Hedley S.	artist	1926
Vincent, Bernice	artist	1950
Vincent, Don	artist	1958
Vogan, Jane	artist	1970
Volker, Dorothy	supporter	1970
Vormittag, Irene	artist	1963
Walters, Dr. Jack	supporter	1972
Walden, Pegi	supporter	1975
Walker, Col. John	supporter	1880
Walker, Donna	artist	1975
Walker, Gordon	supporter	1976
Walker, Miss	artist	1883
Walker, Mrs. C.	artist	1861
Wallace, D. G.	supporter	1959
Wallis, Christopher	artist/teacher	1960
Wallis, T. H.	teacher	1871
Walne, Eric D.	artist	1950
Walsh, Rt. Rev. Bishop	supporter	1878
Walvius, Taisa	artist	1970
Wandesforde, James B.	artist	1854
Ware, Miss I.	artist	1892
Wark, Mrs. J. T.	supporter	1970
Warner, G.	artist	1950
Warre, Henry James	artist	1840
Warwick, Barbara	supporter	1975
Watson, Clinton	teacher	1893
Watson, Elaine	artist	1945
Watson, Hallie	artist	
Watson, Lynda	artist	1970
Watson, Mrs. J. K.	artist	1969
Watt, Cam	artist	
Watt, Elsie V.	artist	1946
Watts, O. B.	supporter	1974
Way, Miss Muriel	artist	1893
Webb, Barbara	artist	1970
Webb, Cecil	artist	1885

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Webb, Herbert	artist	1975
Webster, Anna	teacher	1970
Weeks, S. H.	artist	1872
Weir, Sam	supporter	1940
Weldon, David	supporter	1962
Weldon, Ina	supporter	1955
Welland, H. A.	supporter	1978
West, Miss	artist	1883
West, Mrs.	artist	1877
West, D.	artist	1934
Westcott, F. C.	supporter	1964
Westlake, William	artist	1872
Wettlaufer, Gertrude	artist	1970
Whale, I. B.	supporter	1953
Wheatley, D.	artist	1957
Wheaton, Mrs.	artist	1970
Wheeler, Lois	artist	1970
Wheeler, Mrs. G. A.	artist	1978
Wheeler, Tim	artist	1970
Wheelhouse, Chas	artist	1869
Whetter, Miss K. E.	artist	1878
White, Beatrice	artist	1970
White, Hazel E.	artist	1944
White, Judy	supporter	1980
White, Miss	artist	1884
White, Mrs. Arthur	supporter	1914
White, Peter	supporter	1975
White, The Hon. John	supporter	1970
White, V. G.	artist	1938
Whitefield, Edwin	artist	1854
Whitehead, Gordon	supporter	1976
Whiten, Colette	artist	1978
Why, Lotus	artist	1980
Widdrington, Peter	supporter	1975
Wilcox, Josephine	supporter	1955
Wiley, J. A.	supporter	1960
Wilkins, Henry A.	artist/teacher	1871
Wilkie, David	artist	1900

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Wilkinson, Thomas H.	artist	1863
Willadsen, Jean	artist	1970
Williams, Donna	supporter	1970
Williams, Elsie Perrin	artist	1890
Williams, Jessie F.	artist	1942
Williams, Joyce	supporter	1970
Williams, M. E.	artist	1879
Williams, Mrs. H.	supporter	1885
Williams, Mrs. R. S.	supporter	1926
Williams, Peggy	supporter	1975
Williams, Peter	teacher	1967
Williams, S. N.	supporter	1879
Williamson, Mrs. M.	artist	1945
Willmore, Jeff	artist	1980
Wilson, L. A.	supporter	1891
Wilson, Laura	artist	1890
Wilson, Marcia Ruiz	artist	1975
Wilson, Mrs. J.	supporter	1945
Wilson, Wm.	artist	1967
Windsor, Eliza	artist	1895
Winnett, W. H.	supporter	1919
Winninger, Ruth	supporter	1970
Wister, Iris	supporter	1972
Wolf, Elizabeth	artist	1970
Wolf, Mrs. David	supporter	1940
Wood, Alan	teacher	1972
Wood, Jane	artist	1845
Wood, Peter Valentine	artist	1841
Woodman, Florence	artist	1932
Woodman, Ross	artist	1972
Woodman, Marion	supporter	1970
Wooley, Thomas	artist	1875
Woolverton, Dr. Solon	supporter	1885
Woolverton, E.	artist	1910
Woolverton, Miss Effie	artist	1932
Woolverton, Mrs.	supporter	1926
Worley, A.	artist	1877

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Worsworth, J. C.	artist	1870
Wright, Albert E.	artist	1922
Wright, Carole	artist	1980
Wright, Graham	artist	1975
Wright, Monte M.	artist/teacher	1968
Wright, Wm.	teacher	1893
Wyckoff, Mr.	supporter	1901
Wyse, Alex	artist	1969
Xanthos, Irene	artist	1980
Yamanotto, Joan	teacher	1970
Young, Archie	supporter	1970
Young, Helen	artist	1975
Young, J. C.	artist	
Young, R.	supporter	1980
Young, W. E.	supporter	1933
Yuhasz, Kim	artist	1970
Yuzpe, Dr. A.	supporter	1975
Yuzpe, Mrs. A.	supporter	1975
Zarski, Bob	artist	1968
Zarski, Bogdan	artist	1979
Zeigler, Mrs. Bert	supporter	1978
Zelenak, Ed	artist	1965
Ziegler-Sangur, Barbara	artist	1975
Zilinskas, Martin	artist	1970
Zuber, Edward D. F.	artist	1958
Zurosky-Gould, Louise	artist	1968

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