

Alfred Boger

Alfred Boger Fine Arts

[Ontario Society of Artists 75th Annual
Spring Exhibition]

1947

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TORONTO, Ontario

ONTARIO SOCIETY of ARTISTS

1947 Ontario Society of Artists

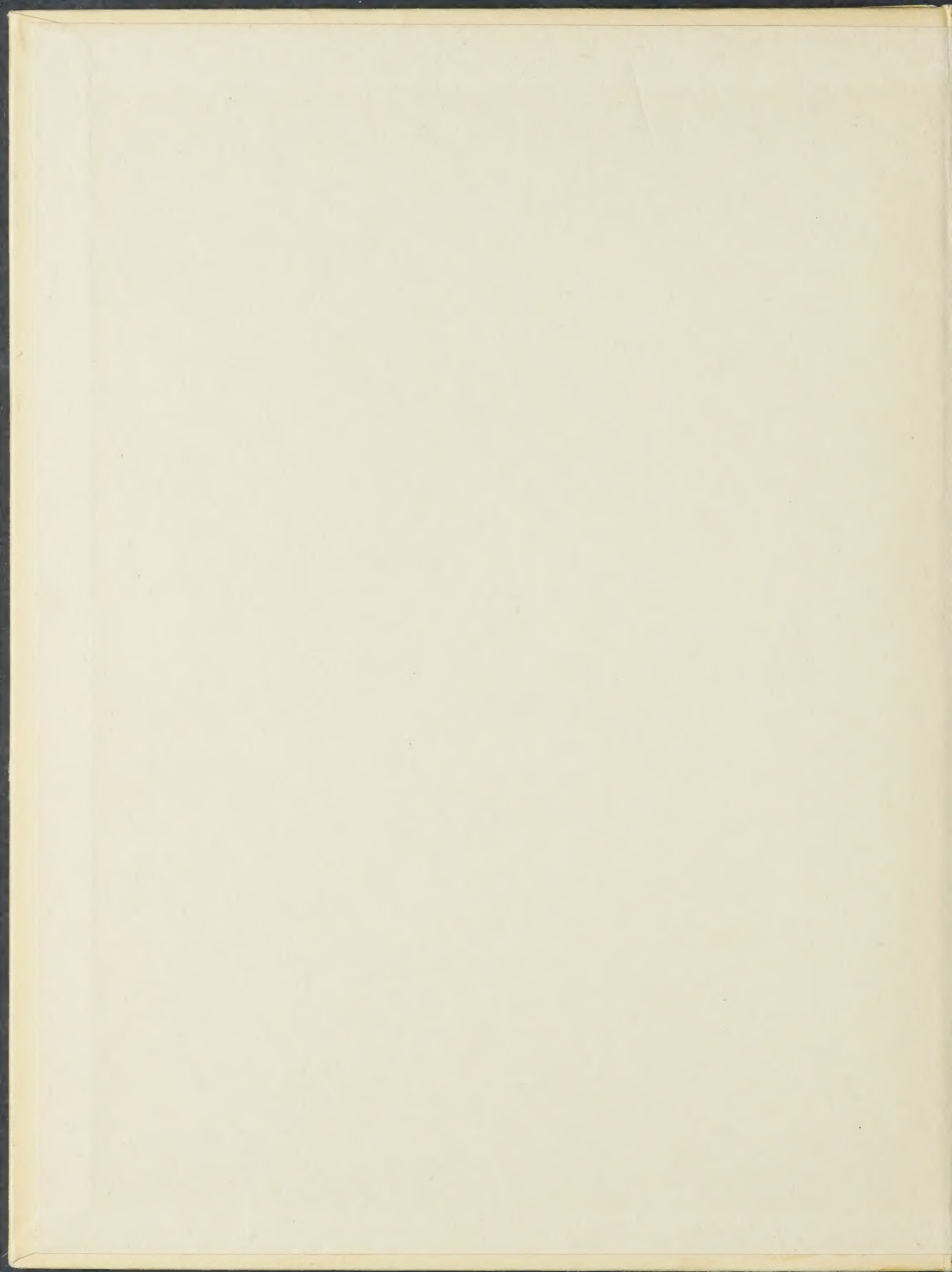
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1872 - 1947

ONTARIO SOCIETY OF ARTISTS

75TH ANNUAL SPRING EXHIBITION



QUEEN'S UNIVERSITY AT KINGSTON
THE AGNES ETHERINGTON ART CENTRE

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1947

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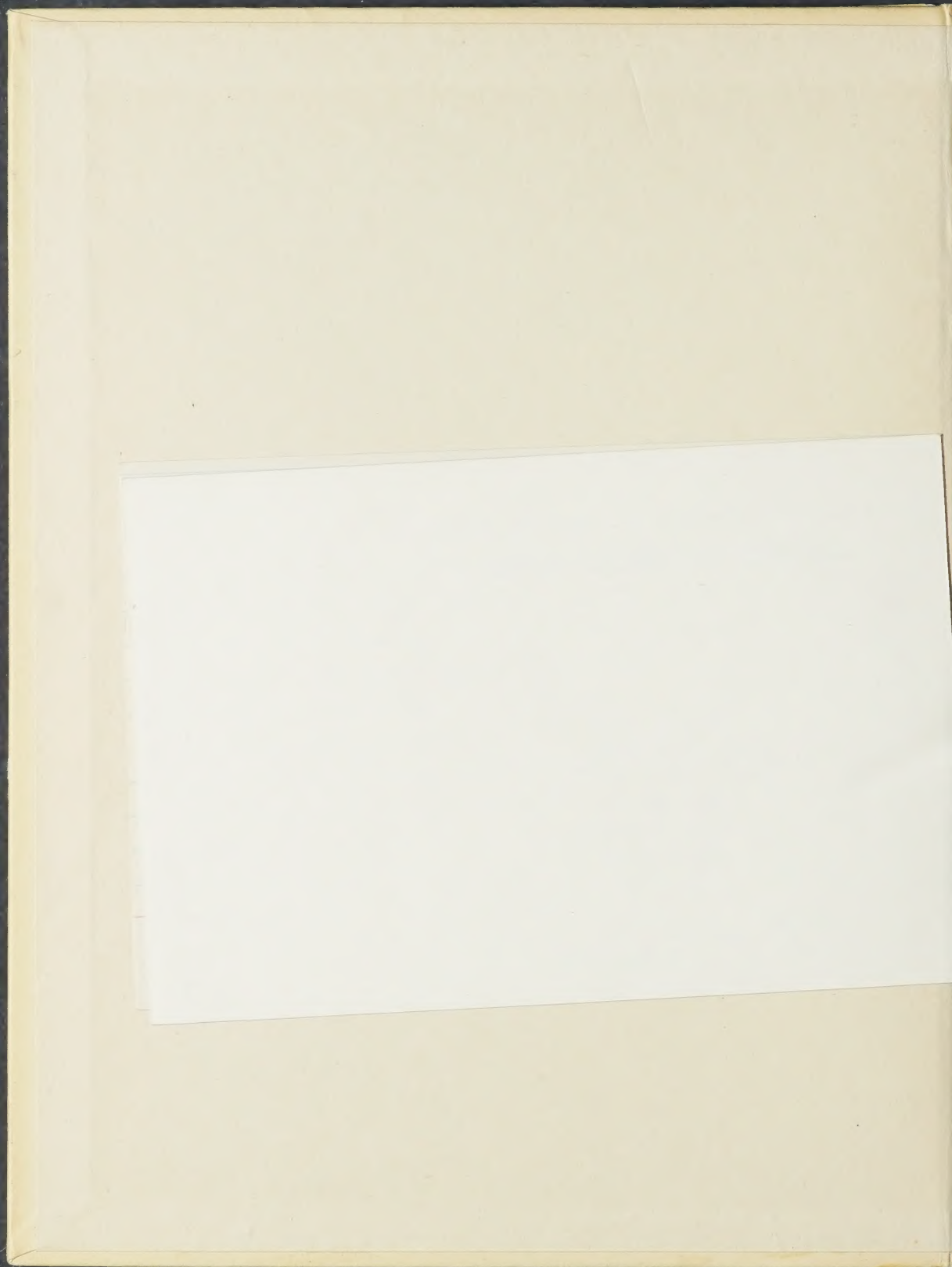
THE AGNES ETHERINGTON ART CENTRE
QUEEN'S UNIVERSITY AT KINGSTON

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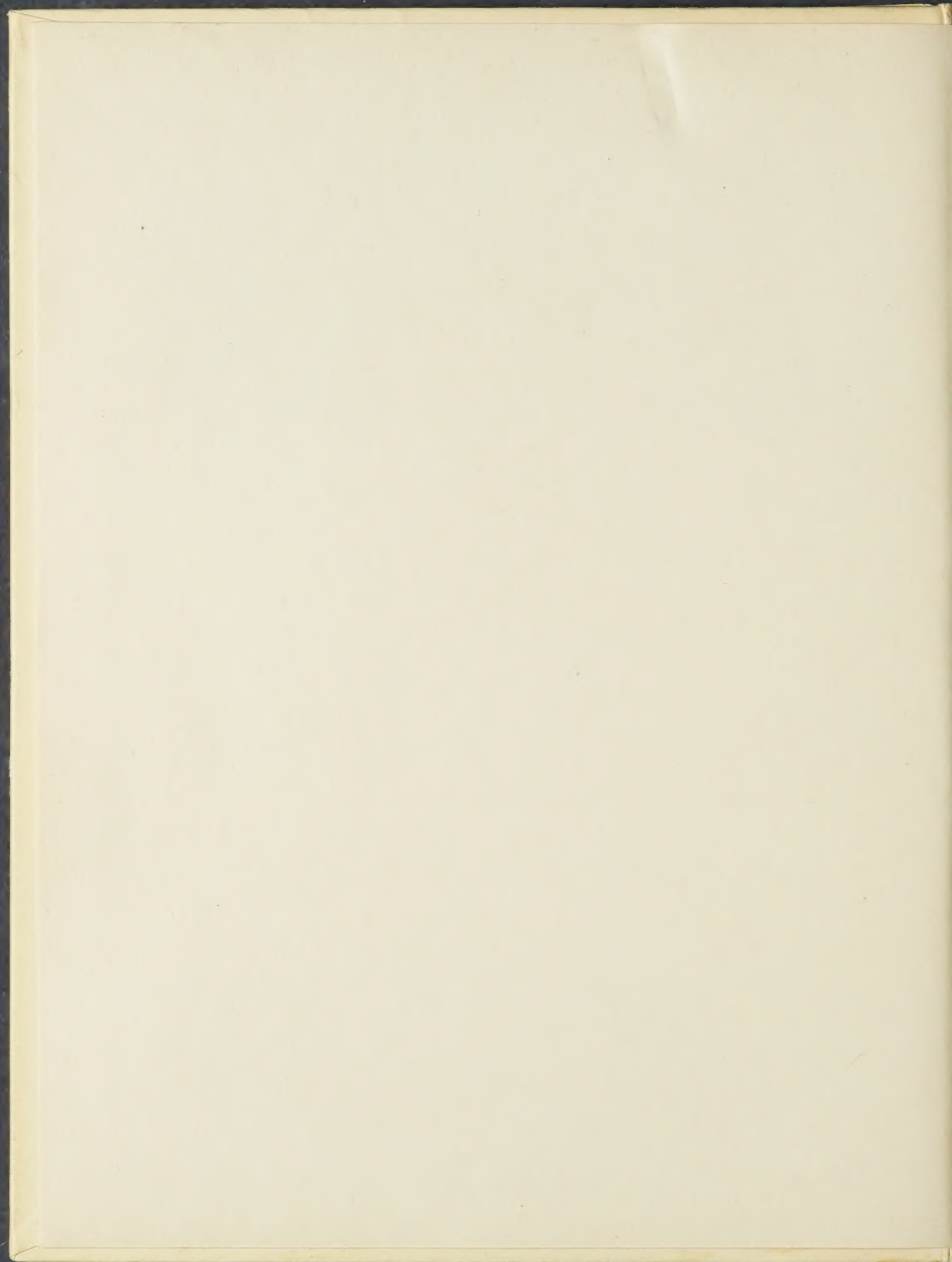
75th Annual Spring Exhibition, 1947.





QUEEN'S UNIVERSITY AT KINGSTON
THE AGNES ETHERINGTON ART CENTRE

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ONTARIO SOCIETY OF ARTISTS



75TH ANNUAL SPRING EXHIBITION
INCLUDING A RETROSPECTIVE GROUP OF
PAINTINGS SELECTED FROM WORKS
EXHIBITED DURING THE FIRST 50
YEARS OF THE SOCIETY'S HISTORY

PAST PRESIDENTS

W. H. Howland	1872-1879
Hon. G. W. Howland	1879-1890
M. Matthews	1890-1897
G. A. Reid	1897-1902
C. M. Manly	1902-1905
F. M. Bell-Smith	1905-1908
E. Wyly Grier	1908-1913
C. W. Jefferys	1913-1919
Robert Holmes	1919-1924
F. S. Haines	1924-1927
F. H. Brigden	1927-1931
L. A. C. Panton	1931-1937
Frank Carmichael	1937-1941
A. J. Casson	1941-1946
R. York Wilson	1946-

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Broomfield, George
Bush, Jack
Casson, Alfred J.
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Clymer, J. M.
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Coombs, E. Grace
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Courtice, Rody Kenny (Mrs.)
Finley, Fred
Forbes, Kenneth K.
Cauthier, Joachim
Goldhamer, Chas.
Grier, Sir Wily

Hagarty, Clara S.
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Hahn, Sylvia
Haines, Fred S.
Hallam, J. Syd.
Harris, Lawren, Jr.
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Haworth, Peter
Hoo, Sing
Horne, Cleeve
Homynsky, Nicholas
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Kallmeyer, Minnie
Kerr, Estelle M.
Lismer, Arthur
Long, Marion
Macdonald, A. A.
Macdonald, Evan
MacDonald, Manly
Martin, E. May
Martin, Jack

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McClain, Helen C.
McCrea, H. W.
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Palmer, H. S.
Panton, L. A. C.
Payne, Gordon E.
Pepper, George
Pepper, Kathleen Daly (Mrs.)
Price, Winchell
Rainnie, Hedley G. J.
Rainnie, Ursula (Mrs.)
Reid, G. A.
Roberts, Thomas
Sheppard, Peter C.
Staples, Owen P.
Stapleton, A. B.
Stewart, Donald
Stone, Tom
Thomson, George
Turner, Stanley
Wilson, R. York
Winter, W. A.
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Bell-Smith, F. M.
Berthon, G. T.
Blatchly, W. D.
Carmichael, Franklin
Creswell, W. N.
Cruikshank, W.
Cutts, Gertrude Spurr
Cutts, W. M.
Edson, A.
Flood, Wilfred

Ford, Harriet
Forster, J. W. L.
Foster, F. L.
Fowler, D.
Fraser, J. A.
Gagen, R. F.
Griffith, J.
Hancock, H.
Hamford, M.
Hennessey, F. C.
Hock, J.

Holmes, Robt.
Howard, A. H.
Howard, J. C.
Humme, J.
Huntley, W. E.
Jacobi, O. R.
Kulmala, G. A.
Lyall, Laura Muntz
MacDonald, J. E. H.
Manly, C. M.

Martin, Henry
Martin, T. Mower
Matthews, M.
McGillivray, Florence H.
O'Brien, L.
Peel, Paul
Perre, H.
Reford, W.
Reid, Mary H.
Revell, W.

Rolph, J. T.
Sampson, J. E.
Smith, J. A.
Storm, W. G.
Thomson, Tom
Tully, Sidney S.
Verner, F. A.
Watson, Homer
Whale, R.
White, G. H.



DRAWING OF THE FIRST O.S.A. EXHIBITION, JOHN FRASER'S GALLERY, TORONTO, 1873

F O R E W O R D

Here before our eyes is the road along which we as a people have come. All about us are records and commentaries left us by some of the most outstanding interpreters of this great land.

The members of this pioneer association of artists in Canada have fashioned a truly native tradition. Some were born abroad and others studied abroad; some were blandly cosmopolitan and others stridently national. Looking at it all from the vantage point of this Anniversary, we know that the whole organization was held together by a fundamental integrity, and by a profound love of Canada.

Whatever else we may find here, theories about craftsmanship or considerations of aesthetics, tradition or experiment, we are now confident that a civilization is definitely taking shape among us. The romance of our emergence as a people, with a culture of our own, is told upon these luminous walls.

Here also is evidence of the increasing curiosity of our artists regarding man himself, a growing expertness in social commentary. There is more irony, more humour, more compassion. There is less sentimentality and rhetoric, less coyness and awkwardness in the presence of people.

And here is proof that, while competency grows in recording objective fact, there is a parallel growth in the sweep and strength of the inner vision.

We are an empire in extent, and few will be able to compass it all. Some must be content with localities. But they will all be knit together by a spirit unmistakably Canadian, and out of it will come something of value for the ages and for the world.

Louise

"Man . . . That in the dark works with his little strength to make a light." —Masefeld.

THE O.S.A.

L. A. C. PANTON

PURPOSE, PERSONNEL AND PROGRESS

IN THE mild summer evening of June 25th, 1872, a small group of Toronto men gathered in the Gould Street home of John A. Fraser to form the Ontario Society of Artists. They were brought together by the natural and common impulse to share their interests in art, and to remedy, if they could, the conditions that seemed always present to hamper its progress. They were moved too, no doubt, and perhaps subconsciously, by a common desire to find in the life of the community a permanent and respected place for the cultural values of which they believed themselves to be trustees. The Society, the instrument of their convictions, had a modest and simple beginning; but its founders lost no time in setting about the task of shaping a course for it as adventurous and enterprising as the momentous times in which they lived.

Canada, at that time, was already moving across the threshold into a new political and social era. For many years, the country had been divided into separate Provinces, each with some measure of autonomy but at the same time directly subject to the British Parliament. A steadily rising resistance to this inferior status, and the statesmanlike vision and leadership of Sir John A. Macdonald had culminated, in 1867, in the confederation of some of these Provinces; and in 1873 there was to come the final triumph of complete union of the country from the Atlantic to the Pacific.

The founders of the Ontario Society of Artists must have watched these sweeping developments with lively interest. To them, the acrimonies of Macdonald and Brown were matters of personal concern, according to their individual convictions. They must have felt vaguely that the formal weaning of their home in Upper Canada from direct political dependence on the country of their birth and training might ultimately have a parallel effect on the art of Upper Canada also, and on the associations on which they were then laying its foundations.

Canada, so far, had proved very barren soil in which to plant the tender roots of a native art. It was still largely a country of pioneers. Its inhabitants were barely one-third as numerous as they are today. The vast spaces of the west were still the happy hunting ground of the Indian, almost unprofaned as yet by the exploiting touch of the white man. Travel, both by rail and water, was slow and precarious. Roads, where they existed, were rough and often impassable. Communication, even in the towns, was tenuous and inconvenient.

Toronto, with a population of only sixty thousand people, was the second largest city in Canada. The standards of human comfort and convenience there were far below

those of today. John Fraser and his friends warmed themselves beside stoves and open fireplaces, and read the weekly *Globe* by the light of candles, coal-oil lamps, or the new gas-jets. The water drawn from their domestic faucets occasionally contained minnows; and when its source of supply failed, as it did in rather frequent emergencies, it had to be distributed from carts. The drainage system and the unsightly accumulations of garbage were continual menaces to health and comfort.

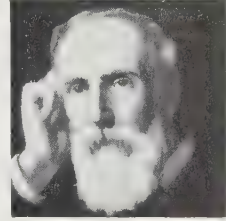
These hard and almost primitive conditions of living were unrelieved by many of the devices for entertainment and amusement which are now considered indispensable. Golf and bridge were unknown, and even cricket was rare. Walking, dancing and skating served to satisfy the ordinary appetites for exercise. The theatre, it is true, had already become an institution in Toronto. After only a short walk, Fraser might have enjoyed such stage productions as "The Daughter of the Regiment" or "Bertha, the Sewing Machine Girl"; or he might have indulged his taste for music by visiting performances of Dr. Torrington's newly formed Philharmonic Society.

Libraries were fairly common but rarely free. Canadians were just beginning the long process of building a national literature; and novelists, poets and historians were engaging in the early activities which were to lay its foundations. Judge Haliburton, the author of the popular "Sam Slick" stories, had been dead only seven years. Charles G. D. Roberts, Pauline Johnson and Bliss Carman were still teen-agers. Arthur Heming was a toddler two years old. Frederick Phillip Grove, born in Sweden, was just beginning his long life, and so also was John McCrae, the author of *In Flanders Fields*.

The eighteen-seventies were a decade in which Canadian life and ideas were undergoing a subtle yet profound change. The culture of the cabin was giving way to the culture of the college. It was a period in which a young and hardy people were beginning to feel the restless stirrings of an ambition to fulfil their destiny as a nation, great in mind and spirit as well as in geographical extent. They were awakening to the realization of their own potentialities as the builders of a new and nobler life. Hope and expectation were in the air. The stage was set. And it was during this pregnant interlude between old simplicity and modern efficiency that our seven friends assembled in a house on Gould Street, and discussed, and foresaw, and planned.



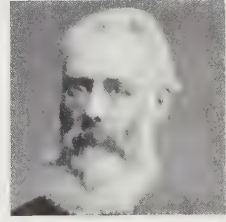
JOHN A. FRASER



M. MATTHEWS



DANIEL FOWLER



T. MOWER MARTIN



R. F. GAGEN

John Fraser and his associates had many experiences and qualities in common. They were all young men in their middle thirties. Most of them, like large numbers of their fellow-citizens of Toronto, had been born in England, and had ventured forth on long and hazardous journeys to find new opportunities and freedoms in the Colonies. Fraser himself, in his earlier years, had studied art at the Royal Academy Schools in London, and had there commenced work as a portrait painter. His father, however, had been a prominent adherent of the Chartist movement, and had in consequence found it expedient to leave England. He had accordingly come to Canada with his family. John had come with him, and had begun to make a precarious living at painting landscapes on omnibuses and sleighs. He had attracted the attention of William Notman, a well-known Montreal photographer, and had made such a success of painting portrait photographs that he had become Notman's partner in a firm, and the manager of a new branch of it, which he had established in Toronto.

Robert F. Gagen, another member of this group, was one of Fraser's employees. He, also, had come to Canada with his father, after some early training in London. He was destined to give over fifty years of devoted service to the new Society.

From the art schools of the old country came also T. Mower Martin, who later was to be appointed Director of the first officially recognized art school in Ontario. Charles Millard was not born in England but in Weston, Ontario; he was to end his career, however, in London, England. A fifth attendant at the meeting was Marmaduke Matthews; and James Hoch and J. W. Bridgeman, both of whom were to be members of the Society for only a short time, completed the little group.

The purpose of their first meeting was achieved easily and unanimously. The Society was formally launched, and all persons who followed art as a profession were eligible for membership. The founders sagaciously tempered their artistic enthusiasms to suit their practical needs by proposing to augment the professional personnel of the society with a number of honorary members, to be carefully selected from among deserving citizens of substance and repute who were interested in art. From this favoured group, indeed, they would choose their President and Treasurer. As a result of this public-spirited gesture, one eminent layman after another accepted the honours of the Society. The first to do so was Mr. W. H. Howland, then Mayor of Toronto; and the custom continued with various modifications for several years. The arrangement was not entirely without its hazards to the financial stability of the Society; for, on one occasion, the Society became the unhappy victim of a gentleman who absconded with its treasury. The numerous honorary members contributed much, however, to help establish the young Society in a critical period; but the duties of the officers who represented them were strictly limited, and no failure on their part could have any serious effect on the fundamental purpose of the Society; for its guidance towards its ultimate objectives was always vested in the hands of the artists themselves; and they have succeeded in managing their own affairs ever since.

The original Constitution, which the founders drew up at the second meeting, is interesting for both its masculine caution and its prophetic vision. "Female" artists, as well as male, were eligible for membership and entitled to all benefits, with the one



A GROUP OF MEMBERS, ABOUT 1889

STANDING:

W. D. BLACHLY MARMADUKE MATTHEWS J. W. L. FORSTER T. MOWER MARTIN HAMILTON MCCARTHY
M. HANNIFORD

SEATED:

R. F. GAGEN HON. G. ALLAN WILLIAM REVELL W. A. SHERWOOD

reservation that "they shall not have the privilege of voting or attending the meetings unless specially invited to do so by resolution of the Society." This prohibition has long since been rescinded.

Having thus adroitly provided against feminine opposition or direction, the constitution proceeds to list among its principal objectives the establishment, in Toronto, of a permanent Public Art Gallery. When, in the future, by Provincial Government support or private generosity, this institution should be elevated to the status of a National Gallery, each member would be required to donate to it a number of his own, or her own, works of art. Their hopes were ultimately realized, but not exactly as they had planned; for the National Gallery was established, not in Toronto, but in Ottawa, and not until thirty-five years later; and still another ten years were to pass before Toronto acquired the permanent public art gallery which it now enjoys.

No discouraging premonitions of these delays, however, prevented the Society from attending in the meantime to the more immediate interests which had brought its artists together. The strength of the group would be exerted to secure from the public the recognition and acceptance of art as a force for cultural progress, and to gain for the artist the respect and prestige to which his contribution to this progress entitled him. In those days an educational mission of these proportions might well have daunted less devoted men into silence. But their unique faith and determination attracted the support of the most capable artists who were then slowly establishing themselves in Ontario. As the years passed and the Society grew, the integrity and persistence of these men and women brought into full view the best art of the period. Most of this art, moreover, was produced on Canadian soil, and would ultimately be Canadian in spirit, rather than European.

But it was not Canadianized as yet; inherited habits of thought were still to run their natural course before art produced in Canada could be truly styled as purely Canadian art. In the eighteen-seventies, art in Canada was still too young to feel the urge for cutting itself entirely free from its parental tutelage and striking out on its own. The social and cultural ties which bound the new land to the old one affected its people and its artists alike. The members of the Society, then as now, were mainly painters. They realized that the primary purpose of the artist is to produce works of art. They were eager to employ their special gifts for their own sake and for the delight and edification of their public. This public was making its living in a new land, amidst all the difficulties of pioneering conditions; but it was still guided in matters of taste by standards imported from the old one. Patrons of art in Canada nostalgically demanded pictures reminiscent of those of the homeland from which they had so recently come. Their demands naturally influenced to some extent the artists who lived and worked among them. At the same time the artists themselves had stronger reasons still for producing such reminiscent pictures. Many of them had received their whole training in England, or had been students of those who had done so. These conditions of habit and inheritance were to influence the viewpoint of artists in Ontario for many years to come.

There were several early members of the Society who set this old-world pattern on Canadian art. T. Mower Martin, one of the original seven of Gould Street, was twenty-four when he arrived in Canada in 1862. Daniel Fowler, who joined the Society shortly after its formation, had forsaken a flourishing art career in London. He had left England on account of his health and had settled in Canada as a farmer; but his new vocation as an agriculturist did not prevent his continuing success as a painter. William Cresswell was a Devonshire man, who later became the teacher of Robert Gagen. Harlow White was fifty years old when he left London. All these members took up farming in Canada, while still practising their art. Otto Jacobi, prosperous and genial, who for twenty years had been eminent as a portrait painter in his native Germany, was a prolific and important painter in this country for almost fifty years. Robert Harris, a native of Wales, came to Canada with his parents, but returned to Europe to develop a precocious artistic talent. Coming back to Toronto about 1880, he embarked



A GROUP OF ACADEMY MEMBERS, 1918

BACK ROW:

W. S. MAXWELL F. M. BELL-SMITH E. DYONNET F. S. CHALLENGER R. HOLMES C. M. MANLY
T. M. GREEN

MIDDLE ROW:

H. S. PALMER F. S. HAINES E. FOSBERY C. W. JEFFERYS HOMER WATSON W. M. CUTTS
O. P. STAPLES W. ALWARD

SEATED:

F. MCGILLIVRAY KNOWLES G. A. REID T. M. MARTIN MARY WRINCH MRS. GERTRUDE SPURR CUTTS
E. WYLY CRIER R. F. GAGEN HORATIO WALKER

on a distinguished career as a painter of portraits and figure subjects, the most widely known of which was *FATHERS OF CONFEDERATION*. Frederick Bell-Smith, who came out with his artist father, had studied art in Paris and London, though he was only twenty-one. William Cruikshank, a Scotsman, soundly trained in London and Paris, later became an esteemed instructor at the Ontario College of Art, as did his brilliant colleague Charles Manly, an Englishman.

The work of all these men was essentially European in style and colour. It was a logical product of their training; for they had brought with them to their rugged new world the refinements and artistic elegancies of an old-world culture. Their Canadian subject matter ranged from the little domestic intimacies of the farm to the wild and massive grandeur of the primeval forests and towering mountains. They gazed with fitting wonder upon the impressive expanses of rich and untamed earth which they found here, but they painted them with the charm and intimacy appropriate to the friendly brooks and glens of their native lands.

Art in Canada, therefore, with such a background in its founders, had its first roots in the schools and academies of London and Paris; and the slowly growing ranks of Canadian artists continued for a time to turn to these Meccas for inspiration and instruction. Not only did old-country graduates of these schools move westward to Canada, but at the same time, young men born in this country sailed eastward to find educational opportunities which were as yet unavailable to them at home.

Paul Peel, born in London, Ontario, and at one time a member of the Society, was one of those who went eastward for training. He acquired a brilliant reputation in Paris as a painter of figure subjects, among them the popular and important canvas, *THE TIRED MODEL*. George A. Reid, born in Huron County, followed Peel to Philadelphia and Paris. Returning to Canada in 1890, he began a long and distinguished career in almost every branch of the pictorial arts. He has held many important offices in the art world, and by unremitting efforts has helped greatly to establish Canadian art in a position of dignity and permanence. Not the least of these efforts was his twenty years' work as Principal of the Ontario College of Art.

Others of that early band of Atlantic travellers were: W. E. Atkinson, who acquired in Paris the affection for the atmospheric qualities of European landscape which later influenced his paintings of Canada; Curtis Williamson, of a later date, who spent many years abroad before turning his attention to Canadian landscape and figure subjects, which he painted with great skill and poetic feeling; and Sir E. Wyly Grier, an Australian by birth, who settled in Canada in 1876. After studying in London and Paris, he earned numerous distinctions on the Continent, and great eminence in Canada as a portrait painter.

Among the many gifted women painters within the Society who followed the custom of those days and founded their careers in the academies of Europe were Sidney Strickland Tully, Laura Muntz, and Florence Carlyle. Each made her mark abroad, and continued to produce in Canada pictures with a charm and elegance of style derived from an old-world training.

In good time, however, and through the natural causes of growth and necessity, the ties which bound the artists of the new world to the schools of the old were to be gradually loosened. Not all artists found it possible to make the customary pilgrimage to the schools of Europe. Homer Watson, who began life in 1855 on his father's homestead in Doon, Ontario, in the Grand River Valley, was largely self-taught. Except for brief travels abroad, he spent his whole life in the valley, which he painted with an earthy and sombre richness that was born of his deep affection for the soil itself rather than of ideals and tastes from across the sea.

Towards the end of the century, the rapid expansion of business in Canada was providing employment as illustrators and designers to an increasing number of artists in Toronto. Their ambitions led them to form an Art Students' League, with the object of providing themselves with opportunities and facilities for studying art here at home. The League flourished for several years. Many of its members later joined the Society. Among them was Charles W. Jefferys. He was born in England but had enjoyed a period of success as a newspaper artist in New York. From there he returned to Toronto,



A GROUP OF O.S.A. MEMBERS, 1918

SIDNEY S. TULLY

R. F. GAGEN

E. WYLY GRIER

F. S. CHALLENGER

C. W. JEFFERYS

where he used his conspicuous gifts as an illustrator and painter, along with his considerable knowledge of Canadian history, to produce an artistic and authentic chronicle of notable importance. Frederick Challenger, a fellow countryman of Jefferys, distinguished himself as a mural and landscape painter. Robert Holmes was born in Cannington, Ontario. He had a passionate love of nature, and embodied it in a long series of intricate and charming paintings of Canadian wild flowers. Fred. H. Brigden earned a wide reputation throughout Canada for the poetic beauty and the masterly skill of his art as a painter of landscapes in both water-colour and oil. He, too, was born in England, as was his friend Owen Staples, who also excelled as a water-colourist.

These men, and others like them, were rooting their art deeper and deeper into Canadian soil. While they clung to the points of view and technical practices imported by their predecessors, they turned their attention to Canadian subject matter, and

painted it with refreshing vigour. They paved the way for those who, later, were to reject completely the conventional approach, and paint the unique and magnificent beauty of Canada in new and startling terms in the spirit of its own Canadian character.

One of the principal figures of the period of evolution was John W. Beatty. Born in Toronto, he studied extensively in France and Holland, and returned to Canada with a considerable reputation. His interest in the artistic potentialities of his native land was quickened in Algonquin Park and northern Ontario. In these regions he sensed the essence of great subject matter, and he proceeded to paint it with an unusual boldness of technique and richness of colour. His enthusiasm was infectious, and stimulated the group of restless younger men who were soon to be the centre of a dramatic storm in Canadian art.

The members of this group, in Toronto, included Tom Thomson, J. E. H. MacDonald, Arthur Lismer, Frank Carmichael, Fred Varley and others. Their interest in landscape painting led them to spend their holidays among the woods and lakes of Ontario, where they gradually developed that originality of expression and adventurous freedom of interpretation which was to mark the final break from European influence. Tom Thomson, born near Owen Sound, knew no formal training. Algonquin Park acted on him like a magnet, and there he spent more and more of his days, as hunter, guide and artist, until his untimely death in 1917. MacDonald, who was born in England of a Canadian father, was both artist and poet, and in his canvases he combined the austerity and elemental power of untamed nature with the poetic delicacy characteristic of the artist himself.

This little group, with the addition of A. Y. Jackson and Lawren Harris, who were following a similar direction, were all members of the Society. With the exception of Thomson, they ultimately united as the Group of Seven. Their work first reached the public in the Society's exhibitions. For several years it reaped a harvest of scorn and abuse. But its influence on Canadian art was to emancipate it from the standards and conventions from which, up till then, it had been unwilling to depart, and to launch it on a course more varied, more exciting, and more essentially Canadian.

EXHIBITIONS AND GALLERIES

It has been said that the work of the artist is divided into three phases of activity. The first is the conception of his idea; the second is the act of creation, the writing of the poem or the painting of the picture. The third phase is that of telling his idea to someone else, publishing his poem or exhibiting his picture for the enlightenment of his fellowmen. The human urge to communicate ideas is universal, and the desire of the artist to exhibit his work is no more the result of eccentricity or vanity than is the wish of one person to talk sociably to another. To the artist, this third and final stage in the process of producing a work of art is a manifestation of his gregarious instinct, his wish to play a part in, and to help to mould the character and conduct of, the community in which he is a unit. In submitting his work to public scrutiny he subjects it to test; and if, in the course of time, his artistic thinking earns the acceptance and



ROBERT HOLMES

approval of an educated public, his access to fame is flavoured with the personal satisfaction of having made a worthy contribution to cultural progress. The artist and the public both benefit by the exchange.

It was not, therefore, for purely selfish motives that the Society early decided to hold public exhibitions of the work of its members. Art exhibitions on a large scale were common in England and on the Continent. There they had the advantage of their size. They made a strong claim on public attention, and gave great prestige to the artists who participated in them. In old established countries whose peoples were already sympathetic to art, and where facilities were easily available, the techniques of organizing exhibitions were simple. But very few of these favourable conditions existed in Canada when the Society laid its first plans for public exhibitions.

The Society decided at its first formal meeting to hold annually in Toronto, exhibitions of the original works of its members, and, be it noted, of non-members as well. The first exhibition was opened on Easter Monday, 1873, in John Fraser's Gallery on King Street, where the King Edward Hotel now stands. It was a very small gallery, judged by present day standards, but upon its walls were squeezed no less than 252 pictures. Many of them were small; but it was necessary, nevertheless, to assemble them in row upon row almost up to the ceiling, a congestion unfamiliar to modern gallery-goers. The silk-hatted and crinolined visitors, over 4,000 of them, revelled among these exciting products, and showed their appreciation in a practical way by purchases amounting to almost \$4,000. Part of this gratifying total was contributed by members of the "Art Union," to whom the Society had sold, for five dollars each, tickets entitling certain lucky holders to win pictures from the exhibition. Another \$1,000 of the total was paid by the Provincial Government for a number of the exhibits, and about \$300 accrued to the Society as profit on the venture.

This was an encouraging beginning. But the Society soon encountered difficulties in arranging for succeeding exhibitions. John Fraser decided that it would be an inconvenience to his business to allow the use of his gallery a second time, a decision that seems to have provoked so much criticism that he resigned as Vice-President. This tempest in a tea-cup terminated amicably, however, and Fraser resumed his office, though without making any concession about his gallery.

For the next two years the Society moved its exhibitions from one place to another. In June of 1874 it opened in the "Music Hall" at Church and Adelaide Streets, and in the following May at 33 King Street West. In both of these events it sustained a deficit which had to be met by a personal levy made on its members.

The uncertainties and hazards of this nomadic existence prompted the Society to seek a more permanent and suitable home. This was discovered on the second floor of a new building at 14 King Street West, which, with the financial aid of the Minister of Education, Adam Crooks, was secured for an annual rental of \$300 and taxes. The room was thirty feet by sixty, and for ten years housed the Society's exhibitions and meetings.

The exhibition catalogues of that period make interesting reading. The lengthening lists of officers and members were headed by the Earl of Dufferin, whose distinguished patronage for five years was evidence of an interest in art that was more than merely perfunctory. His successor, the Marquis of Lorne, and his wife the Princess Louise, both of whom did great service to Canadian art, honoured the Society as patrons. This office of patron was shared by the Lieutenant-Governors of Ontario, among them John Beverley Robinson. The honorary members comprised names which are deeply rooted in the history of Toronto, and included Professor Goldwin Smith, John Massey, the Hon. Oliver Mowat, S. R. Hart, Sir John Macdonald, the Hon. Edward Blake, and Lt.-Col. C. S. Gzowski, who was Treasurer of the Society for several years.

The exhibits throw some interesting sidelights on the activities and sentiments of the period. Side by side were to be found pictures of the OLD MILL AT BETTWYS-Y-COED by Harlow White, MIC-MAC ENCAMPMENT by Henry Sandham, and BANK ON CASTLE FRANK CREEK by a Rev. Mr. Grant. A picture by Lucius O'Brien of A FISHING PARTY OF RAMA INDIANS OUTSIDE THE NARROWS OF LAKE SIMCOE hung near a painting by Verner showing PICHOGEN, A GAME PLAYED LIKE LACROSSE BY THE OJIBWAY SQUAWS, and PROSPECT OF PIGEON PIE by Daniel Fowler. Mr. J. C. Forbes (the father of Kenneth Forbes) and "a pupil," whose only distinction is anonymity, are listed as the authors of BY THE SEASIDE.

The architectural sections of the exhibitions of those years reflect the rapid extension of public and private building. Drawings for St. Andrew's Church, produced by Smith and Gemmell, for a semi-detached villa on Wellesley Crescent, by James and Conolly, and for the National Club, by J. Smith, appeared in 1874; and Frank Darling's plans for the new "Home for Incurables," about to be erected in the "Village of Parkdale," were shown in 1879.

Some of the early catalogues contain lavish displays of advertising, a departure from the artist's traditional attitude towards commerce, which, though it enlarged the size of the catalogue, had at the same time the great advantage of reducing its cost to the hard-pressed Society. The more dignified contents of the volumes are seconded by lengthy announcements relating to the use of electric belts for the cure of nervous diseases, a new parlour game representing the North-West Rebellion of 1885, and the virtues of various corsets, beers, and cigars. "Gagen and Fraser, photographers and

portrait painters" intimate that they are "now ready to take toboggan and other snow pictures," and Marmaduke Matthews, a member of the Society, refers laconically to his "patent safety reading lamp," a lamp which is reputed to have ungraciously exploded subsequently in its inventor's face.

The lease on the Gallery at 14 King Street West expired in 1885, and the Society was once more without permanent quarters. The exhibitions of the next three years were held in such places as the Granite Rink on Church Street and the Canadian Institute on Richmond Street. But in 1890 the Society found a haven which it was to enjoy for almost twenty years. A gentleman named J. Enoch Thompson had erected a theatre, later called the "Princess," and an adjoining art gallery, which was to serve as a foyer. When business prosperity suddenly declined, Mr. Thompson agreed to separate the gallery from the main building and to rent it to the Society, which continued to use these premises until 1909. In the meantime the commodious Central Public Library had been constructed at College and St. George Streets, and here the annual exhibitions were held until 1918.

The accommodation in the Library building was provided by the Art Museum Council. As far back as 1899, the Society had embarked on a crusade for the establishing of an Art Museum, and published a booklet containing suggestions on how it might be founded. An Art Museum Council took up the task with such success that in 1919 the Society entered, at long last, the permanent Public Art Gallery of its earliest hopes.

ART SCHOOLS AND EDUCATION

The Society concluded very early in its career that other forces than its own must be enlisted, if the cause of art in Ontario were to prosper. This was especially true in the field of public education, in which art had not, up to that time, been given the consideration the Society believed it deserved. Two courses of action seemed desirable: the first, that the Provincial Department of Education should be approached to give its official support to the effort being made by the Society to encourage and foster the arts as an element of public culture in Ontario, and that it might do this best by making substantial purchases of pictures for use in the educational system; the second, that the government of the City and the Province should be induced to establish suitable schools for the special training of artists and designers.

These worthy objects were not accomplished without delays and difficulties. The desirability of introducing art into the daily life of the Province and into the education of its people was as obvious to the forward-looking school administrators as it was to the eager members of the Society, and in the end the hospitality of the Government to the Society's proposals produced good fruit. The first evidence of official support came in 1873, when the Government purchased pictures to a value of over \$1,000. This practice of purchasing pictures was followed by the Government for many years. Their growing collection was housed in the Normal School buildings on Gould Street until, in 1912, it was finally broken up and distributed among various Government buildings and schools. A Government grant of \$500 or more, made annually since 1876 and expended on a

variety of useful causes, has helped on several occasions to avert financial disaster and maintain the Society's service to education.

The motto "Ars longa, tempus fugit" explains the insatiable appetite of artists for an ever deeper knowledge of their art in both its technical and philosophical aspects. No artist ever reaches the far horizons, or feels himself content to rest at any point on the long road to what he believes to be real achievement. Success along the way gives him new courage, in failure he seeks for compensation, defeat offers him a challenge. His reward is in the search rather than in the goal, whether he be a lonely genius in an ivory tower or a tyro in a school.

It was natural and inevitable, therefore, that the Society should, at its very inception, concern itself with the training of young artists. Some scattered and short lived attempts had already been made in Ontario to provide training in the rudiments of art. As early as 1829, when Upper Canada College was established, a Mr. Drury had been appointed its first drawing master. George Gilbert, who had conducted private classes, had been a teacher at Bishop Strachan School, and William Armstrong had done similar work at the Normal School. But in these institutions art had been taught for its value as a social accomplishment, and had been far from the kind of professional training that the Society proposed to provide in its own schools.

A modest beginning, made in 1876, consisted of classes held on two days and two evenings of each week for two brief terms in the new rooms at 14 King Street West, and was to be known as the Ontario School of Art. The Provincial Government gave its blessings and a thousand dollars to the institution, and shared the control with a council appointed by the Society. T. Mower Martin became the Director, and a number of his colleagues in the Society volunteered to teach without remuneration. The system of study was copied from those followed in England, and was restricted for a time to drawing from a number of casts borrowed from the Department of Education. The dignity of the institution was enhanced later when each member of the staff was officially granted the title of Professor, and the curriculum was expanded to include instruction in the industrial arts.

The school grew vigorously; students enrolled in increasing numbers, facilities were improved, courses of study became more varied. The staff began to receive salaries, and the Government grants increased accordingly. But so did the deficits.

By 1882 the affairs of the Ontario School of Art and Design were in urgent need of revision, and a new agreement was made with the Government. It provided for a better financial basis on which to operate, and arranged for a more ample accommodation in the Normal School building. The school opened its classes there in October of the same year, but the agreement was terminated two years later when the Society angrily refused to tolerate any longer the ineptitude of the Department's representative on the Council. The Government thereupon relieved the Society of its responsibilities in the management of the school, and thereafter extended its support for a time instead to an institution known as the Toronto Art School.

In spite of this discouragement, the Society made a new attempt to establish an art school when, in 1890, it moved into its rooms at the Princess Theatre. Its recent

rebuff did not change its opinion that art training was properly within the province of artists, and it proceeded to follow a course which would ensure that art education should be directed by its own competent professional authority. Beginning in a small way as a life class, the new school soon became the Central Ontario School of Art, and with the financial and moral support of the City Council, absorbed its rival, the Toronto Art School, after a series of acrimonious discussions which Frederick Bell-Smith had promised would be "war to the knife." The school struggled along on a slender budget, a small grant from the City, an increasing enrolment, and a perennial hope that the Government might soon reawaken to its responsibilities. This hope was finally realized in 1912, when the school was reorganized as the Ontario College of Art, and administered by a Council which included representatives of the Government, of various interested organizations, and of the Society. It was installed once again in the Normal School buildings, was given substantial grants, and placed under the able principalship of George A. Reid.

THE SOCIETY CRADLES THE ACADEMY

The bulky records of the Society's proceedings list innumerable activities both important and trivial. Woven into the fabric of these activities is the thick and endless thread of a resolute purpose to bring art into the service of the community and to win for it the respect and understanding of the public. Few events in its history illustrate this conviction more eloquently than its participation in the founding of the Royal Canadian Academy in 1879.

There were plenty of successful precedents for such an institution. The Royal Academy in England was at the height of its career. Sir Joshua Reynolds, in his address delivered at its opening almost 110 years earlier had said:

It is indeed difficult to give any other reason why an Empire like that of Britain should so long have wanted an ornament so suitable to its greatness, than that slow progression of things, which naturally makes elegance and refinement the last effect of opulence and power.

Canada in 1879 was certainly neither opulent nor powerful, and seemed scarcely ready for such an ornament as an Academy patterned after the English model. Indeed, a number of critics felt that it would not be ready for another hundred years. That was not the opinion, however, of the Marquis of Lorne, who had recently succeeded Lord Dufferin as Governor-General, and was himself a man of culture and literary talents. As was the custom with regard to the King's representatives in Canada, he and his wife, Princess Louise, had been invited by the Society to become its patrons. In accepting this invitation, the Governor-General had suggested that the Society might enlarge its usefulness so as to embrace the whole of Canada by establishing a Royal Canadian Academy, and he backed up his suggestion with a practical plan for its organization.

In one important respect at least, the circumstances surrounding the formation of the two Royal Academies, one in England and the other in Canada, offer a striking parallel. It was only through the influence of His Majesty, King George III, Reynolds

had pointed out, that the proposals to form the Royal Academy in London had been made effective. It is equally probable that, without the powerful and enlightened support of the King's representative a century later in this country, the establishing of the Royal Canadian Academy might never have occurred, or might have been postponed to a less auspicious future. This postponement would have been almost certain had the Society, as the only body of professional artists in Canada, been less percipient.

The Vice-Regal suggestions received the enthusiastic approval of the Society, which began at once to put them into execution. Co-operating with the Montreal Art Association, the Society defined the purposes of the new Academy, including among them the encouragement of design for "manufactures and all sorts of useful things." Eight of its members were elected as Academicians, eight as Associates; and the first exhibition of the Royal Canadian Academy was opened, in Ottawa, by the Marquis of Lorne, in 1880.

IDEALS AND THE FUTURE

Seventy-five years have gone by since the Society first met in Fraser's home on Gould Street. Its pioneers are receding into the mists of the past. They were humble men, but not little. They planned no grandiose future for the Society, but built it out of their own quiet convictions, often at the cost of much money and effort, into an effective and enduring instrument of service and enlightenment for the people of Ontario. They stood staunchly against all the winds of political prejudice and public apathy in order to give life to their ideals; and the indisputable importance of art in the culture of this province at the present time is a monument to their vision.

The older men pass on, and younger artists step in to take their places in the eternal cycle of human affairs. These cherish the same ideals and hold to the same purposes. The Society, throughout its history has zealously observed the spirit of its charter, by which it is pledged to encourage and foster art in Ontario. From the very beginning it has welcomed to its exhibitions the work of thousands of young artists anxious to test their efforts by its high standards. The Society has been a hospitable host to the adventurer and the experimenter, to the "modern" as well as to the "academic." In it the rebel and the orthodox have found a meeting place, and within it other societies have been born.

Today, as in the past, members of the Society practise their art as designers in the studios of commerce and industry or as teachers of art in the schools and galleries, and are to be found in almost every other important art organization in Canada.

The Society has always regarded its chief function to be that of raising and keeping art standards at the highest possible level consistent with the conditions under which the community enables the artist to work. In each artist the standards vary from time to time with the ebb and flow of his inspiration and opportunity; for art is not amenable to the law of supply and demand. It is imperative, therefore, in the interests of both the artist and his public, that institutions be maintained from which the artist may continue to derive the support and understanding necessary for the nourishment of his artistic spirit. To that purpose, the Ontario Society of Artists is dedicated.

ONTARIO SOCIETY OF ARTISTS

CATALOGUE

Ontario Society of Artists, Secretary's Address, 170 St. Clements Avenue, Toronto

ALDWINCKLE, ERIC, O.S.A.	1. Pisces (Tempera)	N.F.S.
	2. Gemini (Tempera)	N.F.S.
AUSTIN, ROY	3. Picnic, Hanlan's Point	\$300.00
BANTING, MRS. AILINE MYLES	4. Sylvia	160.00
BEAMENT, HAROLD, R.C.A.	5. South Side, St. John's	N.F.S.
	(Courtesy of the National Gallery of Canada)	
BENNETT, JOHN	6. Overcast, Georgian Bay (Water Colour)	60.00
BICE, CLARE, A.R.C.A., O.S.A.	7. Rae and Mary	250.00
BOBAK, BRUNO J.	8. Don Valley, Toronto (Water Colour)	50.00



BACKSTAGE. No. 138

R. YORK WILSON, A.R.C.A., P.O.S.A.

BOYES, HARTLEY	9. Draper House	\$350.00
BRIGDEN, FRED. H., R.C.A., O.S.A.	10. Govt. Post War Housing	500.00
	11. The Bugaboo Glacier (Water Colour)	125.00
BROOKER, BERTRAM, O.S.A.	12. Piano! Piano!	350.00
	13. St. Pierre, Interior	150.00
BROOKS, LEONARD, A.R.C.A., O.S.A.	14. Lunenburg, Nova Scotia	600.00
	15. Rush Hour Route	400.00
BUSH, JACK H., A.R.C.A., O.S.A.	16. Yesterday	500.00
	17. The Red Wheel	125.00
CAHEN, OSCAR	18. Praying Man	300.00
CAKEBREAD, JOHN C.	19. St. George (Water Colour)	N.F.S.
CASSON, A. J., R.C.A., O.S.A.	20. Early Snow	500.00
CAUFIELD, H. B.	21. Spanning the Humber (Water Colour)	75.00
CHALLENGER, FREDERICK S., R.C.A., O.S.A.	22. Summer Afternoon	300.00
CHILD, MRS. MARJORY THOMPSON	23. Lenore and Elizabeth	N.F.S.
CHILD, VICTOR L.	24. The Yellow Scarf	N.F.S.



LUNENBURG, N.S. No. 14

LEONARD BROOKS, A.R.C.A., O.S.A.

CHRISTIE, JOHN G.	25. Still Life	\$300.00
CLARK, BENEDICT	26. Abstract Composition (Tempera)	75.00
CLARK, MRS. PARASKEVA	27. Tulips	N.F.S.
COLLIER, ALAN C.	28. Donald Munro, Esq.	N.F.S.
	29. Portrait of a Young Woman	N.F.S.
COMFORT, CHARLES F., R.C.A., O.S.A.	30. Campobasso in the Molise	250.00
COOMBS, E. GRACE, O.S.A.	31. Undergrowth	350.00
COOPER, STANLEY S.	32. Seventh Ave. Shoppers	200.00
	33. Easter Lily Man	175.00
CUMINE, ROBIN C.	34. Cross Roads	200.00
DALY, KATHLEEN, O.S.A.	35. Chief Sitting Eagle's Family	250.00
	36. Stoney Indian Girl	75.00
	37. Beer	80.00
DAVIES, GORDON	38. Leisure Moments	500.00
DINGLE, ADRIAN	39. Sand Plant	450.00
	40. Ice Storm	300.00
DONGES, LANGLEY	41. Tom's Place	200.00



STONEY INDIAN GIRL, No. 36

KATHLEEN DALY, O.S.A.

FINLEY, FRED, O.S.A.	42. Nude	\$200.00
FORBES, KENNETH, R.C.A., O.S.A.	43. A. N. Mitchell, Esq.	
	44. Professor J. W. Bain	
GARDINER, PERCE M.	45. From whence do I come? Whither do I go?	150.00
	46. Shattered Tree	150.00
GARSDIE, THOMAS HILTON, A.R.C.A.	47. Devil's River, Tremblant	500.00
GAUTHIER, JOACHIM, A.R.C.A., O.S.A.	48. October Snowfall	450.00
	49. Muskeg River	250.00
GORDON, MRS. HORTENSE M., A.R.C.A.	50. Seaweed and Driftwood, Abstract No. 1	200.00
	51. Space Relationships, Abstract No. 2	300.00
GORDON, JOHN	52. Spring in the Valley (Water Colour)	40.00
GRESHAM, ARTHUR	53. Self Portrait	N.F.S.
HAGAN, FREDERICK	54. Fishing	250.00
HAHN, SYLVIA, O.S.A.	55. My Mother	N.F.S.
HAINES, FRED. S., R.C.A., O.S.A.	56. Morning, Dark Lake	450.00
	57. Falls, Wanipiti River	450.00
	58. Fantasy	250.00



FORCES AT WORK, No. 110

WINCHELL PRICE, O.S.A.

HALL, JOHN A.	59. In the Forest	\$300.00
	60. Flight over Peel County	300.00
HALLAM, J. S., A.R.C.A., O.S.A.	61. Saturday Matinee	350.00
HARRIS, LAWREN P., O.S.A.	62. Equilibrium	N.F.S.
HAWORTH, MRS. B. COGILL, O.S.A.	63. After Mass, P.Q.	350.00
HAWORTH, PETER, A.R.C.A., O.S.A.	64. Village of St. Irénée (Water Colour)	100.00
	65. Old Apple Orchard (Water Colour)	25.00
	66. The Binder, P.Q. (Water Colour)	75.00
HOLBROOK, ELIZABETH BRADFORD	67. George Nelson (Sculpture)	N.F.S.
HOO, SING, O.S.A.	68. A Happy Pair (Sculpture)	300.00
HOPKINSON, WM. J.	69. Northern Solitude	100.00
HORNE, CLEEVE, O.S.A.	70. Dr. William E. Blatz	N.F.S.
	71. Harrison Gilmour, Esq.	N.F.S.
	72. Our Three Little Men	N.F.S.
HORNYANSKY, NICHOLAS, A.R.C.A., O.S.A.	73. Day's End	800.00
HOUSSE, MRS. YVONNE, A.R.C.A., O.S.A.	74. Enchanted Island	100.00
	75. Jack in the Pulpit	100.00
	76. Moonlight Night	100.00



THE MAROON COAT, No. 85

MARION LONG, R.C.A., O.S.A.

HOUSTOUN, D. MACKAY, O.S.A.	77. Early Spring Outing (Water Colour)	\$ 75.00
	78. Old Homestead, Woodbridge	150.00
	79. The Rink	250.00
JACKSON, A. Y., C.M.G., LL.D.	80. Ranching Country, Cariboo, B.C. . . .	N.F.S.
KEELOR, ARTHUR	81. "Fishin'"	125.00
KENNEDY, JOHN de N.	82. Dead Beeches (Water Colour)	75.00
LANE, MRS. BETTY	83. The Toronto Boat	150.00
	84. The Skating Rink	75.00
LONG, MARION, R.C.A., O.S.A.	85. The Maroon Coat	500.00
	86. Flower Arrangement	125.00
LOOMIS, C. AINSLIE	87. Farm in the Hills	100.00
LUKACHKO, ANDREW	88. Waterfront	75.00
MACDONALD, A. A., A.R.C.A., O.S.A. . . .	89. Bolton	400.00
	90. Niagara-on-the-Lake	100.00
MACDONALD, EVAN, O.S.A.	91. Dr. Tom Savage	N.F.S.
MACGREGOR, WM. FIRTH	92. Professor E. A. Stone	
MARTIN, JOHN, O.S.A.	93. St. George	200.00



EARLY SNOW, No. 20

A. J. CASSON, R.C.A., O.S.A.

McCarthy, Doris, O.S.A.	94. Sunday Morning, Niagara-on-the-Lake	\$150.00
	95. L'Ause au Brilliant	125.00
	96. Haliburton Village	150.00
Milne, Bruce	97. Portrait Study, Dorothy Milne	N.F.S.
Murphy, Rowley, A.R.C.A., O.S.A.	98. The Boy Stood on the Burning Deck, 1940	300.00
	99. H.M.S. Mary Rose Fitting Out (Water Colour)	150.00
Neddeau, Donald F. P.	100. The Picnic	250.00
	101. Country Fair	250.00
Nichols, Jack	102. Listening (Drawing)	60.00
Noble, H. B.	103. Self Portrait	150.00
Norgate, Robert Max.	104. Torso (Limestone Sculpture)	250.00
	105. Bather (Limestone Sculpture)	N.F.S.
Panton, L. A. C., R.C.A., O.S.A.	106. Landscape with Hunters (Tempera)	
	107. Landscape, Morning (Guache)	
Pepper, George, A.R.C.A., O.S.A.	108. Slate Quarries, Blaenau Ffestiniog, North Wales (Water Colour)	75.00
Price, Winchell, O.S.A.	109. Morning Moon	200.00
	110. Forces at Work	200.00
	111. After a September Rain	200.00



RAE AND MARY, No. 7

CLARE BICE, A.R.C.A., O.S.A.

PROUSE, GEORGE J.	112. Poole Bay, Dorset, England . . .	\$140.00
RALPH, N. MAX	113. The Peanut Vendor	400.00
REID, G. A., R.C.A., O.S.A.	114. Wychwood Pond	100.00
ROBERTS, TOM, A.R.C.A., O.S.A.	115. Winter Gale	250.00
	116. Saturday Afternoon at the Harbour	300.00
	117. Midwinter at Caledon	400.00
ROBERTS, WILLIAM EDEN	118. The Bath	100.00
SCHELL, TOM	119. Lagoon Birch	100.00
SHEPPARD, PETER C., A.R.C.A., O.S.A.	120. Summer Pasture	175.00
SIRLUCK, MRS. LESLEY	121. October Rain	N.F.S.
STACEY, OSWALD	122. Winter Ferry	200.00
STAPLES, OWEN P., O.S.A.	123. Old Thorn Trees, Niagara Common	125.00
STAPLETON, A. B., O.S.A.	124. Man, Woman and Child	350.00
	125. Wind	200.00
STEIGER, FREDERICK	126. The Eternal	500.00
STEVENS, DOROTHY, A.R.C.A., O.S.A.	127. Coloured Boy	300.00



YESTERDAY. No. 16

JACK H. BUSH, A.R.C.A., O.S.A.

STONE, TOM, O.S.A.	128. Muskoka Hill-top	\$300.00
	129. Winter Swamp	350.00
TACON, MRS. EDNA	130. Rhapsody No. 1	350.00
	131. Rhapsody No. 2	350.00
THOMSON, GEORGE, O.S.A.	132. Spirit of Muskoka	325.00
THOMSON, WM. R.	133. Portrait of a Young Girl	300.00
TURNER, STANLEY, A.R.C.A., O.S.A.	134. Early Snow	250.00
WATSON, SYDNEY H.	135. St. Thomas', Toronto	125.00
	136. The Great Hall	100.00
WICKSON, A. M.	137. Branch of the Don (Water Colour)	100.00
WILSON, R. YORK, A.R.C.A., P.O.S.A.	138. Backstage	900.00
	139. Telegraph Messengers	200.00
WINTER, W. A., O.S.A.	140. Rosie	600.00
YARWOOD, W. HAWLEY	141. The Hunters	N.F.S.



LANDSCAPE, MORNING, No. 107

L. A. C. PANTON, R.C.A., O.S.A.



A. N. MITCHELL, ESQ., No. 43

KENNETH FORBES, R.C.A., O.S.A.



THE RINK, No. 79

D. MACKAY HOUSTOUN, O.S.A.



OUR THREE LITTLE MEN, No. 72

CLEEVE HORNE, O.S.A.



SATURDAY MATINEE, No. 61

J. S. HALLAM, A.R.C.A., O.S.A.



ROSIE, No. 140

W. A. WINTER, O.S.A.



THE BUGABOO GLACIER. No. 11

F. H. BRIGDEN, R.C.A., O.S.A.



CAMPOBASSO IN THE MOLISE, No. 30

CHARLES F. COMFORT, R.C.A., O.S.A.



COUNTRY FAIR, No. 101

DONALD F. P. NEDDEAU.



VILLAGE OF ST. IRÉNÉE, No. 64

PETER HAWORTH, A.R.C.A., O.S.A.

ONTARIO SOCIETY OF ARTISTS

RETROSPECTIVE SECTION

These paintings, ranging as they do from the 1870's to the 1920's, may be looked upon as illustrations of the development of the O.S.A. and, through its eyes, of Canada. For the most part they were painted in Canada by men who had made Canada their home, and who painted for Canadians.

No matter what our opinions may be about their value as works of art, they deserve our consideration, for they are the purest evidence we can have—because the painters were a part of it, and did not realize they were bearing witness—of the changing interests and viewpoints which shaped the expanding world around them.

MARTIN BALDWIN

1872 - 1882

- BELL-SMITH, F.M., R.C.A. 142. Thames Barges off Greenwich.**
CRESSWELL, W. N., R.C.A. 143. The Last of the Brig.^o
FOWLER, DANIEL, R.C.A. 144. Canadian Game.^o
FRASER, JOHN A., R.C.A. 145. Laurentian Splendour.^o
MATTHEWS, MARMADUKE, R.C.A. 146. Hermit Range, Rocky Mountains.**
O'BRIEN, LUCIUS, R.C.A. 147. A British Columbia Forest.^o
WHITE, HARLOW, R.C.A. 148. River Conway, North Wales.^o

1882 - 1892

- CRUIKSHANK, WM., R.C.A. 149. Ploughing, Lower St. Lawrence, Quebec.**
HARRIS, ROBT., R.C.A. 150. Portrait of O. R. Jacobi, R.C.A.^o
JACOBI, OTTO R., R.C.A. 151. Falls of St. Anne, Quebec.**
MANLY, CHAS. M., A.R.C.A. 152. Willows.**



VENETIAN BATHER, No. 154

PAUL PEEL, R.C.A.



LAURENTIAN SPLENDOUR, No. 145

JOHN FRASER, R.C.A.

1892 - 1902

- ATKINSON, W. E. 153. After Thaw.°°
 PEEL, PAUL, R.C.A. 154. Venetian Bather.°
 REID, G. A., R.C.A. 155. The Visit of the Clock-cleaner.
 (Courtesy of G. M. Malone, Esq.)
 WATSON, HOMER, R.C.A. 156. Evening after Rain.°°

1902 - 1912

- CARLYLE, FLORENCE, A.R.C.A. 157. Grey and Gold.°
 MUNTZ, LAURA 158. A Daffodil.°
 TULLY, SYDNEY S., A.R.C.A. 159. Washing Day.°°

1912 - 1922

- CHALLENGER, FREDERICK S. F., R.C.A. 160. Haying.
 (Courtesy of Mrs. T. W. Hollway)

- GRIER, SIR WYLY, R.C.A., D.C.L. 161. Portrait of Sir Edmund Walker, C.V.O.°°
- HOLMES, ROBERT 162. Wild Phlox.°°
- JEFFERYS, C. W., R.C.A., LL.D. 163. Wood Interior.°°
- THOMSON, TOM 164. October Birches.
(Courtesy of Dr. Fred McCallum)
- WILLIAMSON, CURTIS, R.C.A. 165. Portrait of Homer Watson, R.C.A.°

1922 - 1932

- BEATTY, J. W., R.C.A. 166. Morning, Algonquin Park.°
- MacDONALD, J. E. H., R.C.A. 167. Gleam in the Hills.°

°Courtesy of the National Gallery of Canada.

°°Courtesy of the Art Gallery of Toronto.



EVENING AFTER RAIN, No. 156

HOMER WATSON, R.C.A.

NOTES



