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**THE SCULPTORS' SOCIETY OF CANADA:**

**The First Fifty Years**

**1928 - 1978**

**Joyce Millar**

**A Thesis**

**in**

**The Department**

**of**

**Art History**

**Presented in Partial Fulfilment of the Requirements  
for the Degree of Master of Arts at  
Concordia University  
Montreal, Quebec, Canada**

**September 1992**

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ISBN 0-315-80950-7

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## ABSTRACT

### THE SCULPTORS' SOCIETY OF CANADA:

#### The First Fifty Years

1928 - 1978

Joyce Millar

The history of the Sculptors' Society of Canada reflects the evolution of sculpture in 20th-century Canadian art. Founded in 1928, its first fifty years were dedicated to promoting sculpture, fostering professional standards, sponsoring exhibitions, supporting its members and advancing the art of Canadian sculpture both internationally and at home. This thesis documents the history of the Society from 1928 to 1978 through an examination of its role and its significance in the history of Canadian art. It will conclude with the 50th anniversary celebrations, the Society ceasing to play a prominent role in Canadian sculpture after that date.

## ACKNOWLEDGEMENTS

The research and writing of this thesis on the Sculptors' Society of Canada would not have been possible without the help and co-operation of a number of people. Although the list is lengthy, I would like to publicly acknowledge their assistance.

For his support, extensive advice and "incorrigible" editing of my lengthy text, I am most grateful to my thesis advisor Dr. Brian Foss, Concordia University. With enduring patience he has, time and again, made me strive for clarity of thought and accuracy of fact. To my readers, Professor Lise Lamarche, Université de Montréal, and Dr. Jean Bélisle, Concordia University, my sincere thanks for their guidance and diligent perusal of this thesis.

The documentation for this thesis has been culled from the extensive material in the SSC files at the National Archives of Canada (Ottawa) and from archival sources at the Art Gallery of Ontario; the National Gallery of Canada; the Archives of Ontario; London Regional Art Gallery; the Musée de Beaux-Arts, Montreal; Queen's University Archives; the Lawrence Hayward Collection of Slides and Documentation on Canadian Sculpture at the Queen's University Art & Slide Library; Hart House Archives, University of Toronto; Art Gallery of Hamilton; and The Robert McLaughlin Gallery,

Oshawa. To the directors, curators and researchers in each of these venues, I owe a vote of thanks for their personal assistance, and their prompt and friendly responses to my telephone calls and letters.

I would especially like to thank Michael Williams at the National Gallery Slide Library, who patiently retrieved files and documentation on numerous occasions, and to Mrs. Anne MacDermaid, former Archivist at Queen's University for her assistance in certain areas of my research.

Perhaps the most rewarding aspect of this endeavour has been the honour and pleasure of meeting, interviewing and seeing the work of several members of the Society, past and present: Aileen Cowan, E.B. Cox, Frances Gage, Elizabeth Bradford Holbrook, Cleeve and Jean Horne, Dora de Pedery Hunt, Anne Kahane, Eleanor Milne, Rebecca Sisler and Yves Trudeau. All have welcomed me into their homes and studios and unhesitatingly shared their memories of the SSC with me. Their reminiscences have given me a personalized view into the events and activities of the SSC that could not possibly have come from reading the countless motions in the Minute Books of the Society. To each, a very warm and sincere thank you.

My special thanks to Elizabeth Holbrook for her continuing interest in the development of this thesis, and for her candid comments, warm friendship and hospitality. As a

senior member of the SSC, she exemplifies the dedication and the ideals of the founders of the Society and continues to support and encourage its efforts.

Time and distance also necessitated that a number of interviews be conducted by correspondence. To those sculptors who responded to my appeal for information and documentation on the SSC, I would also like to extend my appreciation. Special thanks to: Andrew Boszin; Anne Mayhew (daughter of sculptor Elza Mayhew); Peggy Imredy (wife of sculptor Elek Imredy); David Marshall for clarifying information on the Northwest Institute of Sculpture and B.C. sculptors; and Ursula Hanes, from France, for her delightful accounting of events of the sixties.

My sincere thanks are also extended: to Qennefer Browne, daughter of Elizabeth Wyn Wood and Emanuel Hahn for allowing me access to the Wyn Wood/Hahn Papers; to Barbara Barclay, friend and confidant of Orson Wheeler; and to Carolyn Robinson who provided me with a copy of her thesis on Dora Wechsler and shared her experiences with me. I would also like to acknowledge the kindnesses of Barbara Graham, daughter of Alvin Hilts, who, despite the recent loss of her father, generously showed me his sculpture and loaned me his extensive files on the Society.

This list would not be complete without mentioning the assistance of Karen Stoskopf Harding, Toronto, the current SSC archivist, who not only provided me with research space in her home, but fed me and poured through countless documents on my behalf. Her friendship and cheerful assistance has been greatly appreciated.

The extensive research required for this thesis has merely scratched the surface with regard to Canadian sculpture. It remains, in fact, a "work in progress" for there are still many sources to uncover, many events to document, and much material to be compiled. It is with this in mind that I wish to acknowledge the exhaustive research and documentation on Canadian sculpture amassed by Lawrence Hayward. While his area of concentration, late 19th-century Canadian sculpture, does not focus on the activities of the Sculptors' Society, his knowledge of the sculptors, their work, and the period prior to the founding of the Society has been invaluable. I wish to thank him for sharing his experiences and information with me.

My "return" to academia, and more specifically, the completion of this thesis, would not have been possible without the encouragement and understanding of my family whose lives were put on hold until "Mum finishes her thesis." Thank you for your support.

This thesis is dedicated  
to my sons  
Derek, Douglas, Jeffrey and Gregory  
with  
my deepest appreciation and love.

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### KEY TO ABBREVIATIONS

AAM	Art Association of Montreal
AGT	Art Gallery of Toronto (1920-1966)
AGO	Art Gallery of Ontario
AO	Archives of Ontario
ASQ	Association des Sculpteur de Québec
CAC	Canadian Arts Council
CAR	Canadian Artists' Representative
FCA	Federation of Canadian Artists
MMFA	Montreal Museum of Fine Arts
NAC	National Archives of Canada
NGC	National Gallery of Canada
NSS	National Sculpture Society, U.S.A.
OSA	Ontario Society of Artists
RCA	Royal Canadian Academy
RAIC	Royal Architectural Institute of Canada
SSC	Sculptors' Society of Canada
VAO	Visual Arts Ontario

## INTRODUCTION

The impetus to document the history of the Sculptors' Society of Canada stemmed from a sense of frustration at the lack of printed material on Canadian sculpture, especially from the first half of the 20th-century. While several books and exhibition catalogues record the evolution of American sculpture, there are no comparable texts on Canadian sculpture.

The first fifty years of the history of the Sculptors' Society of Canada - an association dedicated to the promotion of sculpture - reflects the evolution of that art form in 20th-century Canadian art. This thesis examines the development of the Society over five decades (1928 to 1978) through the reconstruction of the events and issues that shaped its history.

This historical analysis begins with a brief discussion of the status of sculpture at the turn of the century - the foundations from which the notion of an association for sculptors developed. The rise of nationalism following the First World War, and with it the demand for public monuments, played an important role for sculpture. But it was not the sole impetus behind the formation of the Society. A growing awareness of the acceptance of sculpture as an art form in

Europe and America, and the success of the National Sculpture Society in the United States, combined with the sense of displacement that sculptors felt within the existing art societies and in the face of an indifferent public, provided the necessary additional stimulus to seek an independent road. The need was clearly defined. The Sculptors' Society of Canada was formed to meet that need.

During its first decade, the Sculptors' Society not only defined its structure but clarified its position within Canadian art. Framed by the years of the Great Depression and the start of the Second World War, the emphasis of the SSC as documented in my second chapter, "Form and Content", was two-fold: to establish exhibitions to promote sculpture, and to deal with issues regarding its production.

By the end of the War, as Chapter Three demonstrates, the Society had firmly established its identity. The 1940s was thus a period of maturation. The results of earlier efforts on the part of the sculptors, along with social and economic prosperity, meant that, by mid-century, sculpture and the Sculptors' Society of Canada were viable entities. In fact, during this period, the Society and Canadian sculpture were almost synonymous.

The decades of the 1950s, 1960s and 1970s, from the 25th Jubilee Exhibition in 1953 to the 1978 exhibition celebrating

fifty years as a Society, was a time of transition and challenge. The final chapter of this thesis, in addition to documenting Society events during this period, also records the sociological changes that altered the Society's role in Canadian sculpture.

One approaches this task of recounting the history of the SSC with considerable trepidation, for to produce an outline of this vast period - one so full of complexities and converging forces that it almost defies comprehension - is to risk an oversimplification of issues and a generalization of concerns. In addition, there is the dilemma that, in the recounting of specific details and events (which are in themselves noteworthy), one obscures the vision. For example, to state that the Society, from the beginning, was a homogeneous collective, with a unity of purpose and unconditional support, would be erroneous. Clearly, omissions are inevitable for it is impossible to give full justice to every aspect of the SSC's gamut of operations and activities. In this regard it is unfortunate that documentation of the individual contributions of the members of the Society to Canadian sculpture is beyond the scope of this thesis. It is worth noting, however, that my research has revealed that the notion that Canadian sculpture was retardataire and that its sculptors were slow to embrace modernist trends, is largely unfounded.

"The present and the past are explained by the reciprocal light they shed."<sup>1</sup> Hopefully, this preliminary investigation of the issues and events surrounding the formation and evolution of the Sculptors' Society of Canada will serve as a basis for a re-discovery of the past and stimulate further research into Canadian sculpture from this period.

---

<sup>1</sup> Fernand Braudel, "Histoire et sciences sociales: la longue durée," Annales E.S.C. as quoted in France Gascon, Histoire en Quatre Temps (Montréal: Musée d'Art Contemporain, 1978).

## CHAPTER 1

### THE FOUNDATIONS:

#### The Historical Status of Sculpture

Within fifty years of Confederation Canada had grown from an outpost of the British Empire to a nation. Its development had entailed not only economic and political independence, but also improved education and the fostering of a national identity. The promotion of art and culture was one way of manifesting this sense of nationalism. Although the vision of Canada as seen through the eyes of the painters of the Royal Canadian Academy and the Ontario Society of Artists did much to establish the nation's pride, sculpture, too, played an important role from the beginning.

Sculpture's function in establishing our nation's identity is clearly stated in the literature of the late nineteenth century. In one of the two essays on Canadian art in Canada: An Encyclopaedia of the Country, published in 1898, W.A. Sherwood claims that the "fine arts could be most effectually used to develop a strong patriotic national pride,"<sup>1</sup> and notes how bronze replicas of Canadian heroes evoke a sense of patriotism. In the second essay, Hamilton MacCarthy takes this notion even further, stating: "Statues

are ever present reminders to youth of the glory of the past and the potential greatness of the future."<sup>2</sup>

In 1887 George Ross, Ontario Minister of Education and later Premier, commissioned a series of plaster portrait busts of "distinguished Canadians" to complement a group of busts representing classical and European historical figures that had been brought to Canada by Egerton Ryerson for the Educational Museum established at the old Toronto Normal School.<sup>3</sup> While the imported historical "fakes" (plaster-cast copies of famous sculptures) were essential tools in Ryerson's philosophy of a mass education that made culture and the arts an integral part of the process of education, the contemporary portrait busts served a more specific purpose. They helped to foster a sense of national identity within the populace by providing images of eminent Canadians. By 1905, 78 plaster busts of notable citizens, educators, and political figures had been produced, primarily by four Canadian sculptors: Mildred Peel (1856-1920; sister of painter Paul Peel and later the third wife of George Ross), Walter Allward (1876-1955), Hamilton MacCarthy (1846-1939), and Frederick A.T. Dunbar (1849-1921).<sup>4</sup>

A similar situation occurred in Quebec beginning in the 1880s, coinciding with a period of increased feelings of nationalism on the part of French Canadians. While biographical studies of the founders and religious heroes of

New France became popular sources of pride and patriotism, it was the monuments and statues of these historical figures that denoted this epoch as a "mouvement commémoratif."<sup>5</sup> The most ambitious project was for the decorations, proposed by architect Eugène-Etienne Taché (1836-1912), for the facade of the Legislative Building in Quebec City. Here statues by Alfred Laliberté (1878-1953), Elzéar Soucy (1876-1970), Louis-Philippe Hébert (1850-1917), J-Arthur Vincent (1852-1903) and Marc-Aurèle Suzor-Côté (1869-1937) created what Denis Martin in Portraits des Héros de la Nouvelle-France has called "un Panthéon national...un Panthéon consacré à la mémoire des hommes illustres de notre histoire."<sup>6</sup> The importance of this "cult of heroes" to French-Canadian society is clearly illustrated by the following statistics: in 1898, 25,000 people attended the inauguration of Paul Chevre's monument to Champlain (Terrasse Dufferin, Québec); in 1908, 100,000 attended the unveiling of Louis-Philippe Hébert's Laval Monument (Place du Bureau de Poste, Québec); and 30,000 people were present to honour the hero Dollard Des Ormeaux (Parc Lafontaine, Montréal) when the monument by sculptor Alfred Laliberté was unveiled in 1920.<sup>7</sup>

While these statues of French-Canadian heroes stirred the imagination, fuelling Québécois patriotism, and while Ross's gallery of sculpted portraits no doubt helped boost the image of notable Canadians, it was the hundreds of monuments erected after the First World War that provided proof of

Canada's nationhood and seemed to echo Sir Wilfrid Laurier's call that the twentieth century belonged to Canada. While many memorials erected thus far had been imported, mass-produced statuary, there was a growing demand in the immediate post-war period for public monuments designed and sculpted in Canada.<sup>8</sup> In 1919, for example, the Ontario Advisory Committee on War Memorials was formed in an attempt to offer suggestions for those communities interested in erecting some type of memorial. Unfortunately, it was dissolved in 1922, its rather ineffectual role accented by the fact that no sculptors were included in its membership.<sup>9</sup>

The public sculpture erected to commemorate the Great War was the most visible form of art accessible to the general public (practically every town had a war memorial), and played a significant role in the history of Canadian sculpture. Unfortunately, however, commissions too often suffered difficulties that adversely affected the quality of the final monuments. For example, the new-found sense of nationhood and the industrial and economic growth following the War demanded a form of public sculpture that would convey the ideologies of patriotism and civic success as well as commemorate the fallen heroes. The makers of the monuments, or more importantly their patrons, found that conventional traditions of representation inspired by classical and Renaissance forms, often with allegorical themes, best expressed these civic ideals. As Michele Bogart, an American art historian,

commented in the 1989 publication Public Sculpture and the Civic Ideal in New York City, 1890-1930: "...The cultivated blandness of these works was necessary for them to succeed."<sup>10</sup> By the time of the inaugural ceremonies and unveiling of the monument, the sculptor had often been forgotten, and was merely a name noted in passing in the newspaper coverage of the event.<sup>11</sup> Making the same point, Robert Shipley notes in To Mark Our Place. A History of Canadian War Memorials: "The art of the monument is not the art of innovation."<sup>12</sup> The function to society of monuments goes beyond their aesthetic value. Certainly from a sociological point of view, what they "reflect about those who commissioned them is more important than the status of the memorials as objects of art."<sup>13</sup>

A related factor that adversely affected the quality of First World War memorials was the fact that the production and placement of monuments often became the focus of broader social and political issues, as in the case of the Winnipeg War Memorial.<sup>14</sup> The first model chosen (1920) was later deemed inappropriate because the sculptor, Emanuel Hahn (1881-1957), had been born in Germany. The winning entry in the second competition, held in 1927, was also discarded when it was discovered to be by Hahn's wife, the Canadian-born sculptor Elizabeth Wyn Wood (1903-1966). Clearly prejudices were more important considerations than was quality of design. "From the time of Michelangelo," Wyn Wood has noted,

"committees have thwarted the sculptor."<sup>15</sup> Similarly, while the Ontario Advisory Committee on War Memorials attempted to offer advice to those commissioning monuments, nothing was done to prevent local interest groups or biases, rather than artistic merit, from determining the basis of selection. No wonder sculpture's critical reputation suffered early in the twentieth century, at the very time when more commemorative sculptures than ever were being erected. The need for established norms and guidelines protecting not only the sculptor, but also those commissioning the work, was apparent.

The federal government, however, adopted an attitude of non-involvement in setting norms for local monuments. Whether or not this stemmed from not wanting to dictate a formula to deal with such an emotional and delicate issue, the lack of specific guidelines did not prevent the development of a definite Canadian character in these memorials - evidence of "the emergence of a clear and strong Canadian expression."<sup>16</sup> As Shipley has noted, certain patterns and symbols prevailed throughout Canada, promoted not by government propaganda but by individual Canadians.<sup>17</sup> A cumulative image of resurrection and triumph distinguishes Canadian monuments from their European "memento mori" counterparts.<sup>18</sup> Rather than focusing on the glory of war or the anguish of death, works by Hamilton MacCarthy, Henri Hébert, Emanuel Hahn, Alfred Howell (1889-1978) and others, although still based on traditional forms and historical precedents, were infused with an element

of hope - a celebration of human life. Among the best examples of this particular Canadian expression are Elizabeth Wyn Wood's 1934 Welland War Memorial and Florence Wyle's tribute to Edith Cavell (1919)<sup>19</sup> situated on the grounds of Toronto General Hospital. The Edith Cavell Memorial, symbolizing the ideals of the nursing profession, is rendered in sensitive detail and originality of design. In Wyn Wood's Welland War Memorial, the elements of war, while clearly identified, are eclipsed by the two figures - Man the Defender, Woman the Giver - that convey the themes of sacrifice and service that are the basis of a strong nation. As Natalie Luckyj has commented: "Wood engages the private emotions of the spectator in the public expression of collective grief and establishes a new standard for monumental sculpture."<sup>20</sup> Canadian memorials honoured the past but spoke of the future.

The criteria for national monuments in Ottawa, under the federal government's Historic Sites and Monuments Commission, were, on the other hand, more clearly defined than were those for local memorials, and often involved considerably detailed specifications.<sup>21</sup> Competition for these memorials, as for the less prestigious ones, was fierce. The results were, in the case of memorials such as Walter Allward's Vimy Memorial (1920-1936) commemorating the lives of those Canadians lost in the Battle of Vimy Ridge in France in 1917, a source of great national pride.<sup>22</sup> The unveiling of the monument in 1936 made

newspaper headlines throughout the country and drew the following tribute in the 1937 Journal of the Royal Architectural Institute of Canada:

Grandeur of conception, flawless construction, perfect proportions, gracious lines and glorious sculpture combine in a creation which nations will admire and which will thrill Canadians with pride in the generations that are to be.<sup>23</sup>

Beneath the soaring twin towers of white limestone, a majestic cloaked figure symbolizing Canada stands amid human forms depicting Peace, Truth, Justice and Sorrow. "Even now," as an article in the October/November 1991 Canadian Geographic noted, "it looks modern."<sup>24</sup>

Sculpture, in the form of monuments, thus became a widespread visible presence in Canada in the early years of nationhood. The individual sculptor, however, did not fare as well. While commissions were numerous, and provided an excellent source of income,<sup>25</sup> the number of sculptors, architects and commercial stonecutters competing was very high.<sup>26</sup> Seldom were there fewer than three, and often more than thirty, applications for each commission. Although the process of competition was, perhaps, the most democratic means of selection, the artist often incurred a great deal of expense in preparing maquettes for the jury without any guarantee of winning or of receiving any financial compensation. It is interesting to note that the National Sculpture Society in the United States discouraged open

competition primarily for this reason, along with the other important fact that the artistic qualities of a sculpture were not always supported by the dictates of the public "tastes" of layman juries.<sup>27</sup> Added to this was the high cost of production. The lack of casting foundries<sup>28</sup> and qualified stonemasons<sup>29</sup> in Canada meant that the sculptor's plaster model had to be sent to New York or Europe for final realization, all at the artist's expense. The meagre monetary rewards, and the physical difficulties of being a sculptor meant that, as sculptor Rebecca Sisler (b. 1932) has noted: "Only those with a most determined calling ventured into the field."<sup>30</sup> In fact, at the turn of the century sculptors were so straitened that the RCA waived their fees "in the view of the small encouragement given in Canada to sculptors" and for several years during the Depression, the fee was reduced to half the usual amount.<sup>31</sup> Never one to admit defeat with regard to the desperate state of sculpture in Canada, Florence Wyle (1881-1968), in her undated, unpublished monograph on the "Occupation of a Sculptor", mused: "The profession is more or less a blind alley occupation. It is impossible to procure earnings."<sup>32</sup>

Canadian sculptors were not alone in their struggle for survival and recognition. American sculptors had faced similar situations in the early nineteenth century. Just as war memorials evoked a sense of nationalism for Canadians after the First World War, major public sculpture had been a

symbol of American prosperity and pride from the earliest days of the Republic. However, it was the period between the end of the Civil War and the end of World War I that marked the great age of American public sculpture.<sup>33</sup> Although European-trained sculptors had years of tradition, established workshops and academies behind them, the United States quickly began producing home-grown talent that could respond to what historian Katherine Solender called the "national fervour for public sculpture."<sup>34</sup> At the Art Institute of Chicago, for example, sculptor Lorado Taft, with his female assistants (known as Taft's "White Rabbits"), taught a large number of American sculptors in the beaux-arts tradition.

By the turn of the century, the American public's interest in sculpture had enthusiastically grown from monument sculpture to also include small-scale work for the home and garden. The popularity of garden and fountain statuary not only helped to increase the status of sculpture, but provided it with a higher profile as an art form. Women sculptors like Malvina Hoffman (1887-1966), Gloria Vanderbilt Whitney (1876-1942), Janet Scudder (1873-1940), and Anna Hyatt Huntington (1876-1973) were among those who led the field in "domestic" sculpture. As Katherine Solender remarked in her 1986 exhibition catalogue The American Way in Sculpture:

The National Sculpture Society encouraged its female members to concentrate on this kind of work...and did not encourage them as monument-makers. The assumption was that men and women should operate in separate professional spheres.<sup>35</sup>

American women sculptors, however, continued to gain professional confidence, exhibiting widely and winning commissions alongside their male counterparts. By 1925, 20% of members of the National Sculpture Society were women.<sup>36</sup> Interestingly, this phenomenon of women sculptors finds a parallel in the history of the Sculptors' Society of Canada, where the demand for large-scale public works "served to introduce women sculptors as a dominant presence in Canadian art."<sup>37</sup> This is exemplified by the work of not only Frances Loring (1887-1968), Florence Wyle and Elizabeth Wyn Wood but also of Jacobine Jones (1898-1975), Elizabeth Bradford Holbrook (b.1913), Dora Wechsler (1897-1952) and others.

The struggle in Europe and the United States to attain a higher profile for sculpture was not entirely lost in Canadian cultural circles. Beginning in the second decade of the twentieth century both the National Gallery and the Art Gallery of Toronto occasionally brought in travelling exhibitions of contemporary European and American sculpture, as did the Art Association of Montreal (Appendix II). In 1926, the newly-expanded galleries of the Art Gallery of Toronto included a sculpture court that could properly accommodate sculpture exhibitions.<sup>38</sup> An important exhibition, Selected Group of European Modern Sculpture, that included works by Ivan Mestrovic (1883-1962), Jacob Epstein (1880-1959), Aristide Maillol (1861-1944), and Carl Milles (1875-1955) among others, was held there in 1927. Purchases

of several modern sculptures for the permanent collections of these public institutions<sup>39</sup> indicated that, if not a major concern, at least sculpture was a consideration. Even Canadian sculptors were included, especially thanks to National Gallery of Canada Director Eric Brown and his nationalistic acquisition and exhibition policies.<sup>40</sup> For instance, in 1918 the War Memorials Fund committee, through Brown, commissioned Frances Loring and Florence Wyle to create several small bronze figures for the Canadian War Records, depicting women's contribution to the war effort.<sup>41</sup> The resulting fourteen statuettes not only served to further the artists' reputations but also brought them some badly needed income.

Thus, by the second decade of the twentieth century sculptors in Canada were aware of the increased visibility of sculpture in the country's cultural institutions as well as in its public monuments. In addition (and as had happened earlier in the United States), a shift was also beginning to occur in favour of smaller works that could be placed in the home or positioned to enhance the outdoor gardens of private estates. The time was ripe for Canadian sculptors to assert their independence and to attempt to better their situation, in part by moving away from what hitherto had been the dominance, in Canadian sculpture, of monumental and memorial statuary.<sup>42</sup>

Aside from the growing public visibility of their medium, sculptors were also provoked into action in response to critical and social attitudes towards sculpture. These perspectives were often based on the fact that sculpture's traditional functions have historically often placed it in the realm of craft rather than giving it intrinsic status as an art form. Added to this was the mistaken notion (changing, by this time, with the growth in popularity of small-scale pieces) that monuments and architectural enhancement are all that the medium had to offer. In addition, early writers on Canadian art, like Newton MacTavish, William Colgate, M.O. Hammond, and C. Graham McInnes<sup>43</sup> provided only chronological surveys and factual documentation on public monuments, with little stylistic or structural analysis that would provide the viewer with an understanding of the medium, the artist, or the climate in which the work was produced. As well, reviewers often had limited experience and competence in dealing with three-dimensional art. Until the second half of the century, most sculpture reviews in newspapers were written by staff reporters. While several noted art critics like Robert Ayre, Donald Buchanan, Paul Duval and Pearl McCarthy championed the cause of sculpture, their reviews often lacked any substantial analysis that would make the unique vocabulary of sculpture more accessible to the general public. In fact, as Maria Tippettt notes in, Making Culture: English-Canadian Institutions and the Arts before the Massey Commission, critics were "reluctant - and, for that matter, perhaps not

able - to apply critical analytical tools to the works."<sup>44</sup> As a result, without any critical support, the symbolism and didactic allusions in sculptural imagery on monuments or memorials were lost on succeeding generations and the sculptor's vocabulary and craft was increasingly misunderstood.<sup>45</sup> Even when the emphasis shifted from monuments and architectural decoration to small-scale works, there seems to have been a resistance on the part of the cultural community to help the public bridge the gap.

This lack of critical assessment fostered a notion of mediocrity or lack of quality in Canadian sculpture and, with it, a degree of indifference that did not keep pace with the growing interest in sculpture on the part of governments and cultural institutions. No wonder sculpture suffered from public apathy (Colgate)<sup>46</sup> and was called the "Cinderella of the Arts" (Hammond).<sup>47</sup>

Also guilty of fostering an attitude of apathy and neglect toward sculpture were the existing art associations. For over fifty years, from 1880 to 1936, the Royal Canadian Academy's constitution restricted the number of academicians sculptors to five out of a total of forty members. Although by 1928 the total number of sculptors, including associate members, had swelled to twelve, this small number - when compared to the number of painter members - minimized the chance of sculptors exerting any influence within the Academy

on matters concerning them.<sup>48</sup> While subsequent decades saw a meagre increase in their ranks (1930-40 added 3; 1941-1950 added 7; 1951-1960 added 5) it was not until 1964 that the restrictive quotas were lifted and 61 new sculptor members joined the RCA. Added to this limited membership was the restraining rule that precluded members from exhibiting the same piece twice.<sup>49</sup> While this was not a significant problem for a painter, a sculptor's production was often limited both by resources and by the length of time required to complete a piece. The demand for new work for exhibition each year was sometimes impossible to meet. At the same time, because of so few outlets for exhibition, the sculptor was placed at a disadvantage if, because of a lack of newly completed work, he/she was forced to miss an exhibition.

The sculptors, however, seem to have been more vocal in their attempts to increase their visibility within the Ontario Society of Artists than in the RCA. Unfortunately, their efforts had little effect.<sup>50</sup> As a result, during the first decades of the century sculpture consistently received a low priority in RCA and OSA exhibitions. The contemporary idea that "sculpture is something you back into when you step back to view a painting" was never a concern at these annual art shows. Instead, sculpture was discreetly kept out of the way, stuck into corners or relegated to the hallways. Even when sculptors were part of the committee to set up an exhibition,

sculpture did not occupy prime space. The focus was on paintings.

By the late 1920s the frustrations encountered by Canadian sculptors with regard to public indifference and, more importantly, to the feelings of displacement within art associations (especially the Ontario Society of Artists) led four Ontario sculptors - Frances Loring, Florence Wyle, Emanuel Hahn and Elizabeth Wyn Wood - to explore the possibility of forming an independent organization. A professional association for sculptors would not only take their needs and interests seriously but it could actively strive to encourage and promote three-dimensional art in Canada. Canadian sculptors were not unique in feeling ineffectual. One of the main reasons for the formation in 1893 of the National Sculpture Society (NSS) in the United States had been a similar dissatisfaction with the treatment of sculpture in exhibitions.<sup>51</sup> In fact, the NSS was something of a model for Loring, Wyle, Hahn and Wyn Wood. Both Loring and Wyle had studied in Chicago under Lorado Taft and his associate Charles Mulligan (1866-1916), and had brought their teachers' "romanticized version of the old neo-classical precepts"<sup>52</sup> with them to Toronto in 1910. Thus, although Loring had spent almost five years in Europe, she and Wyle were products of the American system which had been greatly influenced by the National Sculpture Society. The objectives of the NSS, "to foster,...encourage... [and]

promote sculpture...[and] to improve the quality of the sculptor's art",<sup>53</sup> were to be echoed by the Sculptors' Society of Canada (SSC) over thirty years later.

However, unlike the NSS, which had established itself as a professional body just as public sculpture had begun to flourish in the United States, the SSC's founding in late 1928 came at the end of the "age of monuments". As Robert Shipley has noted, over 66% of the 1200 documented monuments in Canada were built in the period immediately following the First World War.<sup>54</sup> Although the members of the NSS were, like those of the SSC, often constrained by their patrons' demands and by popular opinion, their influence on American sculpture was quickly established and remained strong for several decades. Ironically, by the late 1920s and early 1930s modern trends in American sculpture had by-passed the "academic" influence and the NSS's authority had been greatly diminished.<sup>55</sup> This was just at the time when Canadian sculptors were trying to establish their professional status and their influence on Canadian art.

Thus, thirty-five years after the founding of the NSS, and convinced that in order to survive artists must join forces,<sup>56</sup> Loring made several inquiries to the federal government's Department of the Secretary of State regarding group incorporation.<sup>57</sup> In the early Fall of 1928,<sup>58</sup> no doubt armed with a copy of Chapter 27 of the Act Respecting

Companies (1927),<sup>59</sup> she and Emanuel Hahn travelled from Toronto to Montreal to meet with Quebec sculptor Henri Hébert (1884-1950).<sup>60</sup> The Ontario delegation was proposing the formation of a national association for sculptors and Hébert was the necessary link between the Ontario sculptors and their Quebec peers. It is safe to assume that the purpose of that meeting in Hébert's studio was known to him beforehand.<sup>61</sup> In any case, it marked the founding of the Sculptors' Society of Canada.

The original 1928 application for the SSC charter and the Letters Patent (Appendix III) do not, however, list Henri Hébert.<sup>62</sup> Instead, in addition to Hahn, Wyn Wood, Loring and Wyle, it includes the name of Alfred Howell, one of Canada's leading war memorial sculptors.<sup>63</sup> As Howell's subsequent move to Cleveland, Ohio in 1929 removed him from active participation in the Society, his contribution to its formation has, unfortunately, been obscured.

Although Hébert's name does not appear on the formal papers, his status as a founder has not been disputed by art historians, for he was an integral part of the Society from the beginning. The inclusion of Quebec sculptors was vital for the promotion of the image of a successful "national" association. Certainly the addition of noted sculptors such as Alfred Laliberté and Suzor-Côté to the SSC membership provided the Society with a certain amount of prestige and

professional status. However, although Laliberté and Suzor-Côté both took part in the inaugural exhibition in 1928 and are listed as directors on the SSC Annual Reports of 1933 to 1935, it is doubtful that they were actually involved in any meetings or administrative activities. Suzor-Côté, in ill-health, had, by 1929, moved to Florida and, while Hébert and Laliberté exhibited together, according to Laliberté's biographer Odette Legendre, they had little in common.<sup>64</sup> Hébert was part of the group associated with Le Nigog, a literary/arts review publication, and he and Laliberté were of decidedly different temperaments and aesthetic views.<sup>65</sup>

It has often been stated that, given the major deterrents and obstacles that sculptors in Canada faced in the early decades of the twentieth century, it is a wonder that any survived. The same may be said of the newly-formed Society. The four major instigators - Loring, Wyle, Hahn and Wyn Wood - had widely contrasting views as to its purpose, and their tenacious personalities undoubtedly led to lively discussions. (Loring and Hahn were almost constant sparring partners,<sup>66</sup> with Hahn's wife, Elizabeth Wyn Wood, often caught in the middle. More than once, according to friends, Florence Wyle had to step in to mediate.)<sup>67</sup> For example, Loring did not encounter unanimous support for her view that the Society's purpose was largely educational and that, although exhibitions were important, acceptance of sculpture would only come with

the development of an informed public. (This was consistent with the aims of the NSS with which Loring was familiar.)

Yet, with an audacity and determination that placed the interests of sculpture above individual egos, this vital group burst upon the art scene with the inaugural exhibition of the Sculptors' Society of Canada at the Art Gallery of Toronto in October 1928, just weeks after joining ranks. In marked contrast to their treatment of sculpture in reviews of the OSA and RCA exhibitions, the Toronto newspapers gave extensive coverage to the event, with headlines like "Canadian Sculptors Strike Sure Note"<sup>68</sup> and "Contemporary Canadian Sculpture: Extensive and Varied Display at Toronto Art Gallery."<sup>69</sup> Not all the sculpture was by Society members, for from the beginning the SSC exhibitions were open to all sculptors. As later records indicate, the SSC exhibitions were always juried and therefore it is reasonable to believe that the works for this first show were also selected by some type of jury process. In any case, the showing was impressive. Canadian sculpture had finally been rescued from the corners and taken out of the corridors; it had declared its independence.

Three separate areas of the Art Gallery of Toronto, the East, West and Cox galleries, were entirely filled with "a dazzling collection"<sup>70</sup> of 170 sculptures in wood, plaster, bronze and marble. Nine sculptors were represented: Lionel Fosbery (1879-1956), Emanuel Hahn, Henri Hébert, Alfred

Howell, Alfred Laliberté, Frances Loring, Marc-Aurèle Suzor-Côté, Florence Wyle and Elizabeth Wyn Wood. Most of the sculptures had been produced over the preceding decade, and, while some had been shown in RCA, OSA and Art Association of Montreal exhibitions, the impact of such a large display of sculpture was bound to make an impression. Florence Wyle was the most prolific, exhibiting 53 works, while Frances Loring presented over 30. Although some models for large monuments were included, the collection was primarily decorative sculpture - "...figures that would adorn any good home."<sup>71</sup>

The result, according the "H.C." [Hector Charlesworth] of Saturday Night, was a "range of subject and variety of styles... [that] shows how ardently our artists in this field are striving to take sculpture out of the conventional rut to which this art, more than all others, is prone."<sup>72</sup> Augustus Bridle of the Toronto Star noted that the work struck "...a balance between progressiveness and traditional reserve, without flamboyant radicalism."<sup>73</sup> Wyn Wood's experiments with form and material, such as Cedars (1928; private collection) in tin, her plaster relief Passing Rain (1928; purchased by the National Gallery of Canada in 1930)<sup>74</sup> and Hahn's stylized bird-like form Flight (1926; Canadian Aviation Museum, Winnipeg) showed that the Canadian sculptors were aware of modernist trends.

In fact, the concept of modernity, although slow in manifesting itself in public commissions and monuments, was explored by a number of sculptors. For instance, Henri Hébert's 1932 marble relief To the Stars, for the central stone of the monument to Count Jacques de Lesseps (1885-1927; a famous French aviator reported missing in 1927), has been declared to elicit "a decorative organization in the purest tradition of Art Deco."<sup>75</sup> In Ontario, although Emanuel Hahn's reputation centred around his teaching and his more utilitarian monuments, Bertram Brooker, writing in 1929, emphasized Hahn's interest in more imaginative works as manifested in his non-representational piece Flight.<sup>76</sup> Certainly Elizabeth Wyn Wood was committed to modernism and was well aware of the works of sculptors like Mestrovic and Brancusi. Her rhythmic, "abstract" landscapes, reflect a modernist's sensibility and are "...an innovation in sculpture...both conceptually and technically."<sup>77</sup>

The first exhibition of the SSC at the National Gallery of Canada (Fig. 1.), in February 1929, in conjunction with the annual exhibition of Canadian art, brought further acclaim. While not quite as large as the earlier exhibition in terms of the number of works, the showing was just as imposing. The National Gallery even purchased one work from the exhibition: Derelicts (c.1928) by Frances Loring.<sup>78</sup> Added to the list of artists represented in the 1928 Art Gallery of Toronto exhibition were several other sculptors: Anna Christopher

(active 1926-29), Charles Fainwell, Alice Nolin (active 1921-35), Mme. Montigny-Giguère (b.1878; active 1916-1946), Cyrille Peloquin, and Elzéar Soucy, all of whom had exhibited sculpture in the early 1920s at the Spring Exhibitions at the Art Association of Montreal.<sup>79</sup> The June 1929 review in La revue populaire<sup>80</sup> provided a photographic sampling of some of the works on display - busts by Henri Hébert, Emanuel Hahn and Elizabeth Wyn Wood, as well as Wyn Wood's Man and Woman (1926; private collection) and Loring's Mother and Child (date and present location unknown).

A third "inaugural" exhibition by the Society opened at the Art Association of Montreal in April 1929.<sup>81</sup> Again the number of works and the participating sculptors differed from those for the earlier shows, due most probably to the high cost of transportation and the rather fragile condition of plaster works. Not surprisingly, the Quebec sculptors were well-represented in the Montreal show. Henri Hébert displayed numerous whimsical bronze figures, while Hahn, in his review of Canadian sculpture for the 1929 Yearbook of the Arts in Canada, claimed Alfred Laliberté's work was "romantic in conception and delicate in modelling."<sup>82</sup>

These three exhibitions of the Sculptors' Society of Canada offered the Canadian public the best examples of contemporary sculpture by some of the most active and prominent practitioners of three-dimensional art in Canada at

that time. Clearly Canadian sculpture, and the Sculptors' Society of Canada, had arrived. But the Society's mission had just begun.

## NOTES

### CHAPTER 1: THE FOUNDATIONS

1. W.A. Sherwood, "The National Aspect of Painting" in J. Castell Hopkins, ed. Canada: An Encyclopaedia of the Country Vol. 4 (Toronto: The Linscott Publishing Company, 1898) 366.

2. Hamilton MacCarthy, "The Development of Sculpture in Canada" in Hopkins, ed. Canada: An Encyclopaedia of the Country Vol. 4, 382.

3. Fern Bayer, The Ontario Collection (Markham: Fitzhenry and Whiteside, 1984) 3.

4. Bayer, 155-57. Undoubtedly encouraged by this demand for portrait busts, a Council of the Guild of Sculptors was formed in 1896.

5. Denis Martin, Portraits des Héros de la Nouvelle-France: Images d'un culte historique (Québec: Hurtubise HMH Cahiers du Québec/Album, 1988) 19.

6. Martin, 19.

7. Martin, 24.

8. Robert Shipley, To Mark Our Place. A History of Canadian War Memorials (Toronto: NC Press Ltd., 1987), 53 & 61. The following is a partial list of sculptors who made their living primarily from creating monumental sculpture: Charles Adamson (1880-1959); Walter Allward (1876-1955); Emile Brunet (1899-1977); Emanuel Hahn (1881-1957); Henri Hébert (1884-1950); Louis-Philippe Hébert (1850-1917); George Hill (1862-1934); Alfred Howell (1889-1978); Frances Loring (1887-1968); Hamilton MacCarthy (1846-1939); R. Tait MacKenzie (1867-1938); Frank Norbury (c.1871-1965); Massey Rhind (1860-1936); Elzéar Soucy (1876-1970); Elizabeth Wyn Wood (1903-1966); Florence Wyle (1881-1968). Lawrence Hayward, in his unpublished manuscript on Canadian sculptors lists over 65 sculptors active in Canada in the early 20th century (Lawrence Hayward, "Canadian Sculptor Biographed" (Reg.), 1991. Courtesy of Lawrence Hayward, Kingston, Ontario.

9. Christine Boyanoski, Loring and Wyle: Sculptors' Legacy (Toronto: Art Gallery of Ontario, 1987) 31 & 33.

10. Michele H. Bogart, Public Sculpture and the Civic Ideal in New York City 1890-1930 (Chicago: The University of Chicago Press, 1989) 222.

11. Nicole Cloutier, Laliberté (Montreal: Montreal Museum of Fine Arts, 1990) 57.
12. Shipley, 109.
13. Shipley, 126.
14. Shipley, 93-94.
15. "Hahn and Wife, Sculptors," Maclean's Magazine (November 1, 1945) 43.
16. Shipley, 126.
17. Shipley, 141. Among the more prevalent images in Canadian memorials was that of the poppy. It was especially poignant to Canadians due to the popularity of John McCrae's poem "In Flanders Fields" written in 1915. Often the title of the poem was also inscribed on a cross as part of the monument.
18. Shipley, 155.
19. Wyle's marble relief memorial, erected in 1922, honoured Edith Cavell, an English nurse who was executed by the Germans in World War I for helping Allied soldiers during the occupation of Brussels.
20. Natalie Luckyj, Visions and Victories: 10 Canadian Women Artists 1914-1945 (London: London Regional Art Gallery, 1983) 12.
21. General Conditions for the Guidance of Architects, Artists, Sculptors in Preparing Competitive Designs for the Proposed National Commemorative War Monument for the Dominion of Canada in Ottawa (Ottawa, February 12, 1925). File 9238-1-A. RG 11 Vol. 4004. National Archives of Canada, Ottawa.
22. Shipley, 63. Among other federally-sponsored memorials were: St. Julien, Belgium, by George Clemeshaw; and the Sailor's Memorial, Halifax Harbour, and the National Memorial, Confederation Square, by English sculptors Vernon and Sydney March.
23. "Walter S. Allward, Sculptor and Architect of Vimy Memorial," Journal of Royal Architectural Institute of Canada, Vol. XIV, No. 3 (March 1937) 39.
24. Peggy Berkowitz, "Vimy Ridge," Canadian Geographic, Vol. 111, No. 5 (October/November, 1991) 92.
25. Cloutier, Laliberté, 47.

26. Shipley, 89. For example, according to Shipley there were twenty-two designs submitted for the Welland, Ontario memorial, ten from sculptors and twelve by architects.

27. Bogart, 83.

28. There were virtually no foundries specializing in "fine art" casting in Canada until mid-20th century. Some work by Laliberté was done by the Robert Mitchell Company in Montreal (Cloutier, 87), but most sculptors used the Roman Bronze Company, New York (founded in 1897) or the Gorham Company of Providence, Rhode Island or such European foundries as the Grandhomme Foundry in Paris or in Brussels. By the 1920's the William A. Rogers Company Foundry Division was offering bronze casting in Toronto and a branch of the Gorham foundry had opened in Toronto but the quality of the casting was poor. Several of Loring's figures for the War Records were badly cast at this foundry. The Racine Art Foundry in Detroit, Michigan opened in 1964, however, it was not until the late 1960s that Mid Canadian Investments Casting Ltd. was established in Georgetown (later became ArtCast) and, along with other foundries, finally gave Canadian sculptors an alternative to the expensive option of foreign casting. In 1963, Dorothy Cameron of the Dorothy Cameron Gallery in Toronto solicited support from the SSC and sculptors across Canada for her application to the Canada Council to set up the independent Canada Fine Art Foundry for casting in bronze and other materials. The application for funds, however, was refused and the idea was dropped.

29. Cloutier, 86. It is noted that Georges-Edouard Tremblay (1878-1939) opened a studio in Iberville in 1907 to carve marble copies of plaster models. Other stone carvers, like Louis Temporale, of Canadian Art Monuments, Port Credit, Ontario, operated monument companies and occasionally did carving for sculptors. More often, sculptors had their plaster models shipped to Italy or Belgium to be cut. Using a pointing machine, the craftsmen carved the form to within 1/4 in. It was then returned to the artist for the final cut.

30. Sisler, Passionate Spirits: A History of the Royal Canadian Academy of Arts 1880-1980 (Toronto: Clark, Irwin & Company, Ltd., 1980) 47.

31. Sisler, 41.

32. Undated manuscript "Occupation of a Sculptor," 8 pages. Loring and Wyle Papers. No. 85. AGO Archives, Toronto.

33. Bogart, 2.

34. Katie Solender, The American Way in Sculpture 1890-1930 (Cleveland: Cleveland Museum of Art, 1986) vi.

35. Solender, 6.

36. Solender, 6.

37. Natalie Luckyj, 12.

38. Ironically the sculpture court was not as well suited to sculpture. As Frances Loring noted in her September 25, 1949 letter to Alvin Hilts regarding the 1950 AGT Jubilee exhibition, the architecture exhibition was to be held in the Sculpture Court as "sculpture does not display well there." (Alvin Hilts Papers. Courtesy of Barbara Hilts Graham, Peterborough, Ontario.)

39. For instance, the Art Gallery of Toronto sculpture purchases included: 1925 - Suzor-Côté, Caughuawaga Women; 1928 - Rodin, Study for a Head & Eve; Mestrovic, Mother at Prayer; Hahn, Head of Elizabeth Wyn Wood; H. Hébert, Head of Jongers; 1932 - Suzor-Côté, Marie Chapdelaine.

40. National Gallery of Canada sculpture purchases included: 1909 - Laliberté: Bust de Louvigny de Montigny; 1911 - Tait McKenzie, The Competitor; 1915 - Wyle, Dancing Boy; 1916 - Laliberté, La Muse; 1917 - Hahn, The Indian Scout; 1918 - Wyle, Sun Worshipper; 1920 - Katherine Wallis, Son Meilleur Jouet; 1927 - Wyn Wood, Head of a Negress; 1928 - Hahn, Head of Elizabeth Wyn Wood; 1929 - Laliberté, Le Repas du Veau; Loring, Derelicts; 1930 - Wyn Wood, Bust of Stephen Leacock & Passing Rain; 1933 - Wyle, Torso; 1934 - Jones, Equestrian Figure, 1936 - Wyle, Bust of A.Y. Jackson.

41. War Records, Canadian War Memorials Collection, purchased by National Gallery in 1918: Loring - The Rod Turner, The Shell Finisher, The Furnace Girl, Two Girls with a Rail, The Oiler, Noon Hour in a Munitions Plant; Wyle - Woman with Adapter, Munitions Worker, Farm Girl, On The Land, Noon Hour, A Moulder, Furnace Man, The Rimmer, The Blacksmith.

42. Boyanoski, 43.

43. William Colgate, Canadian Art: its origin and development (Toronto: McGraw-Hill Ryerson Limited, 1943); M.O. Hammond, Painting and Sculpture in Canada (Toronto: The Ryerson Press, 1930); Newton MacTavish, The Fine Arts in Canada (Toronto: Macmillan Company of Canada, Limited, 1925); Graham McInnes, A Short History of Canadian Art (Toronto: The Macmillan Company of Canada Limited, 1939).

44. Maria Tippet, Making Culture: English-Canadian Institutions and the Arts before the Massey Commission (Toronto: University of Toronto Press, 1990) 48.

45. While some pioneering scholarship has been done by Shipley with regard to the production, reception and social context of monuments in Canada, relatively little art historical attention has been devoted to fully assessing their artistic merits. Monographs such as Odette Legendre's Alfred Laliberté: sculpteur (Quebec: Boréal/Société Radio-Canada, 1989) and Bruno Hébert's Philippe Hébert: sculpteur (Montreal: Fides, 1973) have discussed monuments as part of the artists' entire oeuvre but with little or no critical analysis of them specifically. Aline Gubbay in her 1978 MA thesis "Three Montreal Monuments: An Expression of Nationalism" (Concordia University) offered a more extensive analysis in her examination of three memorials by Louis-Phillipe Hébert, George Hill and Alfred Laliberté. A 1990 Queen's University Masters thesis by Lane F. Borstad, "Catalogue of Drawing and Sculpture of Walter Seymour Allward," while offering a much needed catalogue raisonné of the artist's work, does not include any discussion of the sculpture. A more complete analysis of Alfred Laliberté's memorials is offered in the chapter titled "Commemorative Monuments" in Nicole Cloutier's 1990 exhibition catalogue Laliberté for the Montreal Museum of Fine Arts. Similarly, Christine Boyanoski, in her 1987 catalogue Loring and Wyle: Sculptors' Legacy, for the Art Gallery of Ontario, provides a much-needed assessment of the memorials created by these two women sculptors.

46. Colgate, 194.

47. Hammond, 56.

48. Sisler, 161, 165 & 224. The number of full academicians for the RCA was originally set at 40: 22 painters, 5 sculptors, 9 architects, and 4 designers, etchers, engravers. Vacancies only opened upon the death of a member. In the mid-1930s retirement age was set at seventy; thus allowing new academicians into the ranks. The by-laws were finally amended in 1964 and the number of full academicians was enlarged to 60. Of the original members of the SSC, Henri Hébert and Alfred Laliberté became academicians in 1922, Emanuel Hahn in 1931, Florence Wyle in 1938, Frances Loring in 1947, and Elizabeth Wyn Wood in 1948. Sisler's membership list for the RCA (from 1880-1980) gives a total of 955 members, of whom 105 were sculptors.

49. Constitution and Laws of the Canadian Academy of Arts (Ottawa: A. Bureau, Printer, 1879) 36.

50. After several pleas by the sculptors, the OSA adopted a proposal that a) sculpture be judged "with special attention at the beginning of the selection" and b) that if no sculptor was part of the hanging committee, one be brought in "to act in an advisory capacity". As an attempt to accommodate sculptors, it was an example of too little, too late. One year later, Loring, Wyle, Hahn and Wyn Wood resigned from the OSA. (OSA Minutes, Feb. 2, 1932. MU 2257. Ontario Archives, Toronto.)

51. Bogart, 49.

52. Sisler, Passionate Spirits, 166.

53. Solender, 4.

54. Shipley, 188 (note #2).

55. Bogart, 9.

56. Rebecca Sisler, The Girls: a biography of Frances Loring and Florence Wyle (Toronto: Clarke, Irwin & Company, Ltd., 1972) 42.

57. Correspondence between Loring and W.P. O'Meara of the Department of the Secretary of State regarding the incorporation of the SSC began in October 1928 and continued until August 1932 when the final charter was granted.. (SSC Papers. File: Charter, 1828-32, 1974. MG 28 I 185 Vol. 1. National Archives of Canada, Ottawa.)

58. Frances Loring spent the summer of 1928 in Italy. Therefore, the meeting with Henri Hébert in Montreal most probably took place after her return but in time to allow for preparation of the SSC's first exhibition which opened October 5, 1928. (Wyle. Letter, Feb. 26 [1929], to Eric Brown. Correspondence File: 7.1-W (Wyle). National Gallery of Canada Archives, Ottawa.

59. "An Act Respecting Companies from the Federal Government" - Chapter 27 (1927). SSC Papers. MG 28 I 185, Vol.I. NAC, Ottawa.

“ Loring and Hahn both spoke French and, as they seem to have been the dominant personalities at that time, they were the obvious ones to go to Montreal to convince Hébert to join their proposed group.

61. To date no Minutes for the SSC have been found prior to 1943, nor are there, to this author's knowledge, any papers from Henri Hébert's estate to clarify this issue.

62. Dora de Pedery Hunt Papers. Untitled file. MG 30 D 364, Vol. 10. National Archives of Canada, Ottawa.

63. Howell was born in Oldbury, England and attended the Royal College of Art, winning a British Institution Scholarship in sculpture before emigrating to Canada in 1913. He was the art director of the Toronto Technical School from 1913 until 1929 when he moved to Cleveland, Ohio. A professor emeritus of Western Reserve University and former art director of Cleveland Public Schools, he died in 1978 at the age of 89. (Alma Kaufman "Alfred Howell, 89, Teacher Here for 30 years, Sculptor, Painter," newspaper unknown (Nov. 28, 1978). Alfred Howell. Artist File. National Gallery of Canada Archives.)

64. Legendre, 182.

65. Cloutier, 16.

66. Sisler, The Girls, 43.

67. Dora de Pedery Hunt recalls several incidents in which tempers flared. At one meeting in the Loring/Wyle studio, Hahn stormed out in anger, seeking refuge in his old jalopy, only to be cajoled into returning by Wyle. (Dora de Pedery Hunt. Personal interview, September 24, 1991, Toronto, Ontario.)

68. R.F. Choate, "Canadian Sculptors Strike Sure Note," Toronto Mail & Empire (October 8, 1928).

69. H.C. "Contemporary Canadian Sculpture," Saturday Night (October 27, 1928).

70. Choate, (October 8, 1929).

71. Augustus Bridle, "Big Crowds, Seven Shows as Art Gallery Reopens," The Toronto Star (October 6, 1928).

72. H.C., (October 27, 1928).

73. Bridle, (October 6, 1928).

74. Wyn Wood's Passing Rain won the Willingdon Arts Competition prize for sculpture in 1929, along with Mon Grand Père, a bronze head by Montreal sculptor Sylvia Daoust. Daoust became a member of the SSC (c. 1944).

75. Jean-René Ostiguy, Modernism in Quebec Art, 1916-1946 (Ottawa: National Gallery of Canada, 1982) 72.

76. Bertram Brooker, "Sculpture's New Mood" in Bertram Brooker, ed. Yearbook of the Arts in Canada 1928-1929 (Toronto: The MacMillan Company of Canada Limited, 1929) 101.

77. Brooker, 104.

78. R.H. Hubbard, National Gallery of Canada: Catalogue of Painting and Sculpture, Vol. 111 - Canadian School (Ottawa: University of Toronto Press, 1960). Emanuel Hahn's Head of Elizabeth Wyn Wood was also purchased by the National Gallery in 1928, as was Laliberté's bronze Le Repas du Veau (1920-25).

79. Evelyn McMann, Montreal Museum of Fine Arts, Formerly Art Association of Montreal - Spring Exhibitions 1880-1979 (Toronto: University of Toronto Press, 1988).

80. J.C., "Chronique d'Art: La Société des Sculpteurs du Canada," La Revue Populaire (June 1929).

81. Cloutier, 27. No catalogue has been found for this exhibition, held at the Art Association of Montreal April 13 - 28, 1929.

82. Emanuel Hahn, "Sculpture in Canada" in Brooker, Yearbook of the Arts in Canada 1928-1929, 96.

## CHAPTER 2

### FORM AND CONTENT:

#### The first decade

"We may confidently look forward to a great growth in public interest in sculpture in Canada as a result of your plans for the Society. Sculpture will no longer be the Cinderella."<sup>1</sup> These words from Harry McCurry, Director of the National Gallery of Canada, clearly reflected the enthusiasm and optimism that greeted the formation of the Sculptors' Society of Canada. Indeed, as this chapter reveals, once the formal constitutional details were established, the early years of the Society focused on specific social and artistic issues of concern to the sculptor. At last, sculptors had an organization that was specifically oriented to their needs. As the SSC actively promoted its objectives, however, it did not neglect its role in the wider sphere of cultural and social affairs. This, too, occupied the sculptors' energies during the first decade of the Society. Although the Society was small in numbers (a total of eight members in 1937 and by the mid-forties only fourteen members), its vision for sculpture was never limited.

Frances Loring's extrovert nature, coupled with a steadfast integrity and dedication to the cause of sculpture,

made her the undisputed force behind the new association. Yet, although her initial requests for incorporation and the unofficial activities of the Society began in 1928, final steps for a formal charter dragged on into the early 1930s. From December 1930 until August 1932 Loring corresponded with W.P. O'Meara and his associates at the Department of Secretary of State, requesting specific information on constitutional procedures such as the election of officers and the appointment of auditors.<sup>2</sup>

The biggest problem seems to have been the cost of obtaining the charter. Through some misunderstanding, it was initially understood that the total fee for establishing the Society would be \$15. Instead, organizers were assessed a fee of \$100, certainly far beyond the means of this dedicated and determined group. Loring protested. She made the appeal that the SSC be deemed a charitable organization, declaring that the stated objectives of the Society and its educational value to Canada should exempt it from this exorbitant fee. "Should it be necessary to pay this fee," Loring claimed in a January 23, 1932 letter, "we will find ourselves forced to withdraw our application for charter."<sup>3</sup> But this was to no avail. The application for charitable status was denied; the \$100 fee remained.<sup>4</sup> The next letter, dated February 8, 1932 to the Under-Secretary of State, must have been most difficult for Frances Loring to write. She had no choice but to request

that the application for a federal charter establishing the Sculptors' Society of Canada be withdrawn.

However, somehow O'Meara was able to waive some of the \$100 cost<sup>5</sup> for, in her August 20, 1932 letter to him, Loring notes, "We are very grateful that you have found a means of our getting a charter without so great an outlet of money."<sup>6</sup> Finally, on August 27, 1932, the Sculptors' Society of Canada became a legal entity, its Constitution and By-laws (Appendix IV) signed by Frances Loring, Florence Wyle, Elizabeth Wyn Wood and Emanuel Hahn, and duly stamped with the SSC seal. Charles Barker, of 24 Adelaide Street, Toronto, witnessed the signatures.<sup>7</sup> By mid-September 1932, the Letters Patent incorporating the Sculptors' Society of Canada had finally arrived. The purpose and objectives of the Society, as stated in the document, were:

- a) To promote closer co-operation amongst the sculptors of Canada and the encouragement, improvement and cultivation of the Art of Sculpture;
- b) To hold exhibitions in the principal cities of Canada and elsewhere;
- c) To act in an advisory capacity for the erection of public memorials.<sup>8</sup>

The Constitution clearly established the group's professional status. Membership was strictly limited to practising professional sculptors residing in Canada.<sup>9</sup> New members had to be proposed by two SSC sculptors and were elected by secret ballot at the Annual Meeting. This type of jurying for membership became a recurring point of dissent

within the Society over the years. The most obvious problems arose when voting was done solely on the basis of photographs of works rather than on actual viewing; as well, there was the danger that membership might tend to be restricted largely to those sculptors who were known to other members. In contrast to the National Sculpture Society in the United States which included associate and non-sculptor members,<sup>10</sup> the SSC did not admit associate members until the 1970s although there were three honorary members named in the 1960s and 1970s.<sup>11</sup> Indeed, over the years, the whole question of membership has created regional problems, taken on political overtones, and brought into focus the fine line between amateurs and professionals.

The Officers of the SSC consisted of a President, a Secretary/Treasurer, a Provincial Representative and a council of three other members. The President was elected for a two-year term while the other officers were elected annually. All members had equal voting privileges for electing officers and new members, and a two-thirds majority was needed in each case. Five members constituted a quorum for the election of officers, while other meetings required only three members to be present.<sup>12</sup>

With their legal status finally assured and with full confidence in their new organization, the sculptors took one last step to complete their independence. In a letter dated

February 8, 1933, Loring, Wyle, Hahn and Wyn Wood officially tendered their resignations from the Ontario Society of Artists. Their joint letter stated:

This move is prompted by no ill will... realizing, however, that our contribution and our needs are different from the majority... we consider that our energies should be devoted more specifically to the furtherance of sculpture.<sup>13</sup>

The OSA regretfully accepted and in a special motion in the Minutes of April 4, 1933 stated that

the Society [OSA] also regrets that during the past years, sufficient justice has not been possible to be given to sculpture, on account of inadequate facilities for its exhibition.<sup>14</sup>

No doubt the resignations amounted to more than just a symbolic move; they were necessary to emphasize and enhance the independent status of the newly incorporated sculptural body, the SSC.<sup>15</sup> In fact, it was by now becoming increasingly important for artists to establish themselves on a professional level, thus creating lobby groups, cultivating patrons and developing inroads into the realm of national culture.<sup>16</sup> In a letter written to Harry McCurry prior to the announcement of their resignation from the OSA, Elizabeth Wyn Wood stated:

We have had it in our minds for some years, and we feel the time has come when it is utterly foolish for us to be mixed up in a society to which we can contribute nothing, and which is of no value to us. We do not think any society with both painters and sculptors can function with ease, and in the best interests of both crafts. The needs are

entirely different.<sup>17</sup>

Although no formal Minutes have surfaced prior to 1943 (with the exception of a handwritten copy of the President's Report prepared by Elizabeth Wyn Wood for the two-year period 1937-1938), the activities and events of the SSC's first ten years can be reconstructed with a certain degree of accuracy from various pieces of correspondence in the National Gallery, as well as from newspaper reviews and SSC archival files on specific exhibitions.<sup>18</sup> Certainly formal meetings were held periodically, especially when an important issue arose or when exhibition details needed sorting out. And, certainly some type of written record of the SSC meetings must have been kept for, as Dora de Pedery Hunt and Elizabeth Holbrook attest, Elizabeth Wyn Wood was always insistent on following proper "parliamentary" procedure with regard to motions, etc.<sup>19</sup> However, it is more likely that most SSC meetings were impromptu affairs - part of the informal Saturday night get-togethers at the Loring/Wyle studio on Glenrose Avenue in Toronto.<sup>20</sup> "The girls", as they were affectionately known, held a regular Saturday "soirée," with a diverse collection of artists, writers and musicians in attendance. Their studio, dubbed "a national home for sculptors,"<sup>21</sup> formed a centre of Toronto's cultural life until well into the 1950s. Here, amid the carvings, plaster busts and monumental statues, lively discussions took place on art, politics and the social issues of the day.

Despite the gaps in the SSC records and the frequent disputes with the Ontario and federal governments over the late filing of annual reports and submission of fees,<sup>22</sup> the Society maintained an active, formal association during the 1930s and 1940s. One indicator of this is the fact that the Society had printed letterheads for correspondence and detailed exhibition forms (Appendix V) that were mailed out regularly to both member and non-member sculptors.

However, the SSC's early years also coincided with severe economic times which meant that earning a living took precedence over monthly meetings and the filling out of annual reports. As Loring noted in her March 18, 1939 letter officially welcoming Jacobine Jones into the SSC, "...We have been sort of dead this year, all of us being too busy to have meetings."<sup>23</sup> Indeed, while each of the founding members unselfishly gave time and effort to the Society, the economic difficulties of the Great Depression and the lack of patrons and government commissions left the members struggling for survival. Even the annual membership fee of \$10.00, set in 1928, was too much for most, and in 1931 it was reduced to \$5.00. Although it was not re-established at \$10.00 until 1951, the limited financial resources of sculptors meant that members often owed several years' of back dues. Unfortunately, this, and a lack of funding from government agencies, especially by mid-century, also restricted the SSC's sponsorship of larger exhibitions, thus eventually disabling

them from gaining greater national and international exposure. For all these reasons, administrative duties were secondary, and the SSC's energies were directed towards exhibitions that would, it was hoped, create interest and generate income.

Frances Loring, perhaps the most dynamic member of the group, was the logical choice for President. It was Emanuel Hahn, however, who became the first President of the Society and who is listed in that position on the first Annual Report in 1933. Loring was, according to her own testimony, relegated to the job of Secretary because she had a typewriter and spoke French.<sup>24</sup> However, it is also worth noting that women at that time were still not as likely as their male counterparts to be considered as serious artists - especially in the traditionally male field of sculpture. If the status and legitimacy of the Society was to be reinforced by male leadership, then Loring's commitment to the success of the SSC may well have been one reason why she did not become its first President. As Loring's biographer Rebecca Sisler explained, Loring always looked at the larger picture, what was best for the whole Society.<sup>25</sup> When Loring finally took over the Presidency in 1944, Harry McCurry, Director of the National Gallery wrote: "I had an impression all along that you were the president anyway!"<sup>26</sup>

One of the first problems that Emanuel Hahn had to address, as President, was the lack of work for sculptors.

Unquestionably, the first decades of the twentieth century were difficult ones for Canadian sculptors. Few teaching jobs were available, as sculpture was not part of the public school curriculum. Those who were fortunate enough to secure jobs in the nation's art schools tended to hang onto them for years, grateful for some steady income in such a precarious profession. Hahn was Director of Sculpture at the Ontario College of Art from 1922 to 1951,<sup>27</sup> and when Elizabeth Wyn Wood applied for a twice-a-week teaching position at Toronto's Central Technical School a special meeting of the Board of Education was convened. At that time, it was against the rules to hire "married women whose husbands are able to earn a living"<sup>28</sup> - evidence of (among other things) the fact that the economy was unable to offer jobs to more than half the adult workforce. Wyn Wood got the job when it was proven that she was "particularly qualified for the position" and when it was also noted that the only other two people (Loring and Wyle) "who could handle it would not be available."<sup>29</sup> Jacobine Jones followed Hahn at the OCA as Director of the School of Sculpture when he retired, but, by that time, Jones found that the demands of teaching took too much away from her own work. Other members of the SSC taught at the Hamilton Art School (William Oosterhoff (b.1895) and Don Stewart (1912-c.1977)), and at the Ecole des Beaux-Arts in Montreal (Sylvia Daoust) and Quebec City (Marius Plamondon (1914-1976) and Clement Paré (b.1918)), while others, like Loring and Wyle, gave lessons in their studio. Although teaching often meant

a disruption in their own work, it was, according to sculptor Sophia Hungerford (b.1907; one of Loring/Wyle's students), "unhappily a financial necessity."<sup>30</sup>

Teaching was not the only field in which jobs could be difficult to find. After the initial boom in commissions for war memorials, government-sponsored projects diminished. And, unfortunately while the early SSC exhibitions helped increase sculpture's profile, sales were almost non-existent.<sup>31</sup> By the early thirties, the growing financial hardship resulting from the Great Depression was taking its toll. Budget cuts to the National Gallery and other institutions like the Art Gallery of Toronto meant even less money for purchases. Most frequently sculptors were forced to resort to creating work "on spec".<sup>32</sup>

The situation in Quebec, where historically Church and government sponsorship had been so supportive of artists, also deteriorated. With the loss of Church patronage, the francophone artist, as François-Marc Gagnon noted in 1976, was "plunged into an unprecedented isolation."<sup>33</sup> While the English-speaking artists had at least some support from colleagues, galleries, museums, and associations, Quebec had no network of dealers as such. Marcel Fournier, in Les generations d'artistes, has concurred, noting:

Le support que les arts visuels reçoivent des milieux francophones québécois est, il faut le reconnaître, faible....Du côté anglophone, la situation est fort

différente.<sup>34</sup>

The Canadian arts community, however, was relatively small, and sculptors enjoyed a friendly and supportive relationship with National Gallery Director Eric Brown. Although plagued by his own financial restraints on the Gallery, Brown continually tried to find ways of keeping Canada's sculptors from starving. In 1933 Henri Hébert, hitherto never one to lack commissions, wrote to Eric Brown:

I am asking you if it would not be possible to help me a little:...I am now in financial straits and am wondering if the time were not ripe to help me out in purchasing for example, one of the bas-reliefs that adorn the Lafontaine Monument.... I sincerely hope that my request will not offend you and you may rest assured that our relations will not be hampered if nothing can be done.<sup>35</sup>

Letters like this became commonplace. Unfortunately, Brown had little hope to offer and was forced to give the same reply to all:

Needless to say, the National Gallery would like to help everyone in similar circumstances but it is restricted as much or more as private people...[but] if anything can be done I am sure they will want to do it.<sup>36</sup>

Certainly the National Gallery's Director was sympathetic to the special difficulties that sculptors encountered. Whenever possible the Gallery assisted with costs of transportation to its exhibitions. It also generously offered pedestals for displaying sculpture on an on-going loan/rental basis to the SSC. Similarly, when Henri Hébert was invited by

the National Sculpture Society to participate in the Sculpture of Freedom outdoor exhibition at the Rockefeller Centre, New York in 1942, he wrote Brown requesting to borrow one of his busts (Jongers), and a 1914 statuette, both owned by the Gallery. Brown obligingly replied: "...We shall be happy to pack and insure both pieces at our expense."<sup>37</sup>

It is, therefore, not surprising that, when the simmering controversy over the National Gallery's exhibition and purchasing policies by a faction of disgruntled RCA members finally reached its peak in 1932,<sup>38</sup> the first rally of support for Eric Brown came from the sculptors. Loring, Wyle and Wyn Wood (along with Louise Comfort, wife of Charles Comfort) took on the role of political activists in the affair and, primarily as a result of their effort, the debate - simmering since the mid-1920s - was finally silenced.<sup>39</sup>

As Charles Hill notes in Canadian Painting in the Thirties, after the Brown controversy the RCA and the OSA "ceased to play any progressive role in Canadian art."<sup>40</sup> The difficult employment situation (already discussed), was a contributing factor to the growth of left-wing sympathies in the 1930s. This contributed to the decline of the RCA, and the rise of importance of other groups that were more concerned than the RCA with integrating artists into society. These groups included such societies as the SSC as well as cultural organizations committed to enriching urban and rural

life. In fact, by 1935 critics were referring to the re-emergence of artistic life after the Depression as the "Canadian Renaissance."<sup>41</sup> The interest in integrating artists more fully into society as a whole was reflected in the SSC's purpose to educate people about sculpture thus creating a broader basis for three-dimensional art, as well as trying to make it easier for artists to exhibit. Therefore the SSC became a central player in the 1930s debate over the artist's position vis-à-vis society. The Society's goal was to ensure a future for its members, by changing both government legislation and popular attitudes.

Indeed, political or social activism seemed a natural extension of the goals of the SSC, perhaps because so many times sculptors had felt the sting of injustice. In particular, the SSC helped to establish norms and precedents that served the collective interests of the profession. The Society's members, such as Wyn Wood and Loring, thus typified the concern, amongst artists in the 1930s, regarding artists' role in society. (The involvement of the SSC in the 1941 Kingston Conference and the subsequent formation of the Federation of Canadian Artists and the Council of the Arts will be discussed in the following chapter.)

In order to better the cause of sculpture and ameliorate the plight of the sculptor, the SSC almost immediately after its founding began its intervention into the tax and tariff

regulations for works of art. As noted earlier, it was because of the lack of foundries in Canada, that work had to be sent to the United States or Europe for casting. Although tariff item #348a of the Customs regulations provided for "the duty free entry of works of art in bronze, cast from models made in Canada and designed by sculptors domiciled therein,"<sup>42</sup> sculptors had to request a letter from the National Gallery attesting to each object's status as a work of art, in order to avoid paying taxes when the finished work re-entered the country. As each new work necessitated its own letter, and as sculptors were notorious for making their requests at the last minute, the whole process was a complex, annoying and time-consuming task for all concerned.

Even marble works were not exempt. Instead they fell under item #307 - "Marble and granite and all manufactures of marble or granite" - and therefore were subject to both an import tax and a sales tax. Here the amounts varied depending on whether it was a statue (taxed at 27 1/2 % ad valorem) or as a "manufacture of marble" (not a statue, and therefore taxed at 32 1/2 %). In addition to the Customs duty there was also a 4% sales tax.<sup>43</sup> Even plaster casts to be used as models for carving were subject to special stipulations. Their export and re-importation duty free was dependent on the provision that they had not been "advanced in value or improved in condition by any process of manufacture or other means" while out of the country.<sup>44</sup> They, too, needed a

validation certificate from either the National Gallery or the Royal Canadian Academy to ease their passage.

In 1936, in an attempt to clarify the situation, Elizabeth Wyn Wood, then President of the Society, wrote H.B. McKinnon, Commissioner of Tariff (now the Department of Finance) requesting a change in item #348a to read:

Sculpture in any material, cast or cut  
from models prepared in Canada, and  
designed by sculptors domiciled therein,  
under regulations by the Minister of Customs  
- Rate from all countries, FREE.<sup>45</sup>

Noting that this request was based on the assumption that the government's intention was to "encourage the Art and Sculpture in this country," Wyn Wood concluded that due to a lack of facilities in Canada the restriction "actually protects no Canadian industry but does hamper the artist."<sup>46</sup>

Shipping works to international exhibitions also involved some creative manoeuvring and an understanding of complex customs regulations. Perhaps in an effort to simplify matters, requests for exchange exhibitions, or for representation in European shows, were directed through the Department of External Affairs or (during the Second World War) the Wartime Information Board (W.I.B.) and were then passed on to the National Gallery.<sup>47</sup> Unfortunately, in at least one case the notification came far too late for the relevant works to be collected and sent off. As Wyn Wood

noted, if the invitation had been made directly to the SSC, the exhibition opportunity would not have been lost.<sup>48</sup>

The problems with tariffs and customs regulations became an ongoing issue despite the SSC's attempts to clarify, unify and simplify the situation. In 1939, as the Sculptors' Society was preparing its exhibition for the New York World's Fair, Harry McCurry advised Wyn Wood to have all works shipped together under the auspices of the National Gallery, noting: "... The whole business of customs is exceedingly complicated."<sup>49</sup> And, while some inroads were made by the SSC in defining the definition of materials exempt from tax, the problem regarding the verification of a work of art, before it could cross international borders, continued. (Writing to thank Alan Jarvis "for your assurance that my Mother and Child is a work of art," Florence Wyle commented: "There seems to be so little sculpture done in this country that the customs people are uncertain about it."<sup>50</sup>) The problem was magnified for Montreal sculptor Sybil Kennedy (1899-1986), who spent most of her professional life living and working in New York.<sup>51</sup> Despite the lobbying of the SSC, by the mid-1960s it was necessary to have three copies of a special exemption form submitted to a Regional Authority which then assessed the validity of the application and allowed the National Gallery to issue an exemption certificate deeming the works of art to be "of cultural character", in accordance with tariff regulations.<sup>52</sup>

Another issue that was of great importance to the Society was the relationship between the sculptor and the architect. Although architects and sculptors were often in competition with each other during the boom period in war monuments, they were also sometimes contracted to work side-by-side on commissions. Several architects in Toronto, such as W.L. Sommerville and the team of Marani and Morris, considered sculpture an important part of their construction concepts. Examples of just how successfully sculpture could be incorporated within architecture are found in the bas-reliefs on the Royal Ontario Museum, Toronto and the pediment carvings for the Bank of Montreal, Hamilton, both done by sculptor William Oosterhoff.<sup>53</sup> As one critic in 1933 noted, "Architects are re-discovering sculpture as a crown to architecture."<sup>54</sup>

In reality, however, most builders/contractors employed professional carvers or stone masons to execute decorative embellishments. Unlike the United States, which established the Works Progress Administration (WPA) in 1933-1935 to encourage and support the employment of artists in the Federal Arts Project building program, the Canadian government had no basic policy regarding construction.<sup>55</sup> Architects might include sculptural decoration on their buildings, but unless they stipulated a particular sculptor (and included the cost in the proposal), the work was given to the lowest bidder -

usually a stone carver. Contractors, as Wyn Wood noted, naturally looked for work that was "cheap in price and cheap in quality".<sup>56</sup>

Accordingly, in late 1935 the Sculptors' Society wrote to P.J.A. Cardin, the Minister of Public Works, regarding the production of sculpture for public buildings:

This organization has noted, with some disappointment, that the sculptural embellishment of public buildings in this country in the past has sometimes been given slight consideration and since our policy is to encourage the use of fine sculpture wherever possible we should be glad to cooperate in any way which might further the interests of the art. Further, we need scarcely point out that these are difficult times for sculptors, particularly in Canada, and we venture to suggest that any work of this nature which could be commissioned from Canadian artist-sculptors would be of great cultural encouragement.<sup>57</sup>

Unfortunately, the reply was typically non-committal. Cardin noted that there was "very little sculpture work in connection with public buildings [and that] when there is it is up to the contractors to employ the sculptor." He added only that if and when the government required the services of a sculptor, "your [SSC] application will receive consideration."<sup>58</sup> However, Elizabeth Wyn Wood, who was at this time President of the Society, brought the matter to the attention of Harry McCurry at the National Gallery. McCurry concurred that the Department of Public Works should have a policy that encouraged the work of Canadian artists by specifically writing in a contract "that professional Canadian

sculptors" be employed to provide sculptural decoration on government buildings.<sup>59</sup> Unfortunately, the problem with that wording, as Wyn Wood pointed out, was that "professional" also encompassed those working in commercial modelling, plaster and stone shops. "I think," stated Wyn Wood, "that this situation will persist until sculpture is recognized as a fine art and not included in the general contract."<sup>60</sup> In fact, as various members of the SSC declared, while one could be a good craftsman without being a good artist; one could not be a good sculptor without being a good craftsman.<sup>61</sup>

The SSC, therefore, looked to architects for allies. In 1931, for instance, Hahn, Alvin Hilts, Loring, Wyle, and Wyn Wood were included in an exhibition by the Toronto Chapter of the Ontario Association of Architects held at Grange Park. From 1928 to 1939 sculptors were included in the exhibitions of Allied Arts and Architecture, also sponsored by the Toronto architects.<sup>62</sup> Even when the SSC exhibition program increased in scope, the sculptors still maintained a co-operative association with architects.

Unfortunately, however, the architecture profession as a whole was not fully convinced of the merits of integrating sculpture with architecture. The main problem, according to Emanuel Hahn, was in the lack of instruction given sculptors with regard to architectural problems.<sup>63</sup> Added to this was the need to make architects more aware of how they could

devise new applications for the use of sculpture within their designs. As the June 1938 editorial in the Journal of the Royal Architectural Institute of Canada stated: "We sympathize with the architect whose building or whose client demands sculpture... [but] the question arises? what sculpture and what sculptor?"<sup>64</sup> At least, as the editor noted, sculpture was increasingly becoming part of architects' conversations. Unfortunately, by the end of the decade, the intervention of the Second World War put a hold on new building construction.

Meanwhile, the sculptors continued to pursue the Society's first goal: to bring the art of sculpture to the public; to make it easier for the viewer to understand three-dimensional art; and to dismiss the notion of sculpture as being suitable only for monumental or architectural decoration. Certainly as Wyn Wood pointed out, the ongoing lack of public interest, as manifested during the SSC exhibition at the Art Gallery of Toronto in 1938, meant that there was a definite need for "further educational activities on the part of the Society in order to convince people that they could become literate regarding sculpture as a medium."<sup>65</sup>

Throughout the 1930s and 1940s, therefore, the SSC members presented frequent lectures and demonstrations to a wide range of organizations. For instance, Wyn Wood presented a lecture, "Sculpture - Landmark and Timemark," at the National Gallery in 1940, spoke on the "Philosophy of Art" as part of a series

of lectures sponsored by the Public Speaking Association in Toronto in 1941, lectured at the Hamilton Women's Art Association, and spoke on "Why is Sculpture?" at the University Women's Club, also in 1941.<sup>66</sup> Frances Loring was also in demand as a lecturer at the Women's Art Association and the Lyceum Club, Toronto. In addition, in 1939 she recorded six lectures, titled "Great Sculpture," for the CBC, tracing the development of sculpture throughout history and ending with a discussion of contemporary Canadian sculpture.<sup>67</sup> Loring's continuing education work spanned over three decades and included, in 1952, a lecture tour - with A.Y. Jackson - through northern Canada. Other presentations, such as Henri Hébert's 1932 address to the Women's Branch of the Antiquarian Society in Montreal, and Jacobine Jones' demonstrations at the Ontario Agricultural College, offered additional educational forums for sculpture. These were augmented by brief lectures at the opening of SSC exhibitions.<sup>68</sup>

The sculptors also wrote on sculpture.<sup>69</sup> Emanuel Hahn wrote the first article on the newly-formed Sculptors' Society for the 1929 Yearbook on the Arts in Canada. This was followed by several articles in the Journal of the Royal Architectural Institute of Canada by Hahn, Cleeve Horne (b.1912) and others including, in the 1948 issue, a detailed analysis of the state of sculpture over the two decades of the SSC's existence by Elizabeth Wyr. Wood. Frances Loring wrote

on "Sculpture in the Garden" for the Winter 1943-44 issue of Canadian Art and, also during the Second World War, penned a "how to" booklet, Woodcarving for Pleasure, for the Department of National Defence as a source of recreation for the men of the armed forces.<sup>70</sup> Elizabeth Wyn Wood, however, became the most dedicated spokesperson for the SSC during her terms as President, from 1935 to 1942. In addition to her articles and lectures, Wyn Wood devoted more and more time to addressing the larger issues and concerns of the development of art in Canada, and less and less time to her own creative endeavours.

By the end of its first decade the Sculptors' Society had, especially under Wyn Wood's leadership and under the close guidance of Loring and Wyle, taken full charge of its role as the representative organization of Canadian sculpture. It had undertaken important activities in promoting exhibitions of sculpture, in lobbying for greater opportunities and rights for sculptors, and in educating the public about sculpture as a medium. In addition (as will be seen in chapter 3), Wyn Wood's involvement in associations such as the Federation of Canadian Artists and the Sixteen Artists' Societies gave the Sculptors' Society of Canada a high profile. Because of this, and the numerous SSC exhibitions and the Society's active promotion of issues affecting sculptors, the organization's stature was well respected within the nation's cultural community. Its involvement was solicited and its members were recognized as

professionals in every sense of the word. Indeed, as will be seen in the following chapter, Canadian sculpture during the 1930s and 1940s became synonymous with the Sculptors' Society of Canada.

## NOTES

### CHAPTER 2: FORM AND CONTENT

1. Harry McCurry. Letter, February 21, 1933, to Wyn Wood. Correspondence File: 7.1-W (Wyn Wood). National Gallery of Canada Archives, Ottawa.

2. File: Charter 1929-1932, 1974. SSC Papers. MG 28 I 185 Vol. 1. National Archives of Canada, Ottawa.

3. Loring. Letter, January 23, 1932, to W. P. O'Meara, Department of Secretary of State. File: Charter 1929-1932, 1974. SSC Papers. MG 28 I 185, Vol. 1. NAC, Ottawa.

4. Thos. McMulvey, Under Secretary of State. Letter, January 25, 1932, to Loring. File: Charter 1929-1932, 1974. SSC Papers. MG 28 I 185 Vol. 1. NAC, Ottawa.

5. Unfortunately, a copy of the letter from O'Meara to Loring dated February 13, 1932 has not been found in either the SSC archives or in the correspondence files of the Department of the Secretary of State at the National Archives, nor is it among the remaining Loring/Wyle estate papers at the AGO. What is interesting is that there are copies of all the other Loring/Dept. of Secretary of State correspondence regarding the establishing of the Federal Charter of the SSC in the SSC Papers in Ottawa.

6. Loring. Letter August 20, 1932 to McMulvey. File: Charter 1928-1932, 1974. SSC Papers. MG 28 I 185 Vol. 1. NAC, Ottawa.

7. Information on Charles Barker is unavailable at this time. However, it should be noted that when Frances Loring arrived in Toronto her address (studio?) was listed as 24 Adelaide Street. Evidently this area was home to many artists. Emanuel Hahn and Elizabeth Wyn Wood also had adjoining studios in a building at 32 Adelaide during the early years of the SSC.

8. Sculptors' Society of Canada: Letter Patent. Registration Division. Consumer and Corporate Affairs Canada.

9. SSC Constitution and By-Laws, November 25, 1931.

10. The National Sculpture Society had seven classes of memberships: Fellows, Members, Allied Professional Members, Patron Members, Life Members, Members Emeritus and Honourary Members. (National Sculpture Society By-Laws, Article II, Classification of Membership, in National Sculpture Society

Yearbook (New York: New York, 1956), 11. SSC Papers. File: SSC Published Material. MG 28 I 185, Vol. 4. NAC, Ottawa.)

11. Honourary Members were: Isamo Noguchi (1961); Mrs. David Vaughan (1971); Professor Ian McNairn (1971).

12. Incorporation meant that annual reports, and submission fees, had to be filed for both the federal and provincial governments listing the directors and officers of the Society. Given the small number of members, it is interesting to see how often the names were switched around. Each member was called on to fill the role of Director or executive member several times. For instance, in 1933 both Suzor-Côté and Alfred Laliberté were listed as directors on the annual report to the federal government, along with Wyle, Hébert, Loring, Wyn Wood and Hahn. In 1934, the name of Stephen Trenka (b.1909) was added to the list, and the names remained the same for 1935. However, on the 1935 annual return for the Ontario government, only Alfred Laliberté is listed as one of the directors, along with Florence Wyle and Henri Hébert. In 1938, Hébert is again listed, but this time with Emanuel Hahn. (File: Annual Reports. SSC Papers. MG 28 I 185, Vol. 1 National Archives of Canada, Ottawa.)

13. OSA Minutes April 4, 1933. MU 2257. Archives of Ontario, Toronto.

14. OSA Minutes April 4, 1933. MU 2257. AO, Toronto.

15. Although the four remained associates and academicians of the RCA (Hahn, ARCA 1927 - RCA 1931; Loring, ARCA 1929 - RCA 1947; Wyn Wood, ARCA 1929 - RCA 1948; Wyle, ARCA 1920 - RCA 1938), it was not until 1947, at the request of Florence Wyle, that they were reinstated into the OSA. (OSA Minutes November 4, 1947. MU2257. AO, Toronto.)

16. Maria Tippet, Making Culture, English-Canadian Institutions and the Arts before the Massey Commission (Toronto: University of Toronto Press, 1990) 17.

17. Wyn Wood. Letter, February 20, 1933, to McCurry. Correspondence File: 7.1-W (Wyn Wood). NGC Archives, Ottawa.

18. The Minutes in the SSC Papers in the National Archives of Canada date from 1943.

19. Dora de Pedery Hunt. Personal interview, September 24, 1991, Toronto. Elizabeth Bradford Holbrook. Personal interview, September 23 & 25, 1991, Ancaster, Ontario.

20. Rebecca Sisler, The Girls: A Biography of Frances Loring and Florence Wyle, (Toronto: Clarke, Irwin & Co. Ltd., 1972) 40-41. and Christine Boyanoski, Loring and Wyle: Sculptors' Legacy, (Toronto: Art Gallery of Ontario, 1987) 29.

21. Sisler, The Girls, 72.

22. For example, it was mandatory for corporations to file annual reports to both the federal and provincial governments and the SSC files at the National Archives of Canada are filled with official notifications of missing reports. Eventually the Ontario government reports were completed and the annual fees of \$1.00 sent in but often several years late. The federal summaries, however, brought bigger, and more expensive, problems. In 1937, the Society was fined \$20 for defaulting on submitting its annual summary. Although the SSC seems to have been spared any additional financial punishment, letters of admonition from both governments for missing reports continued to be a common occurrence throughout the 1930s and 1940s. (File: Annual Reports. SSC Papers. MG 28 I 185, Vol. 1. National Archives of Canada, Ottawa.)

23. Loring. Letter, March 18, 1939, to Jones. Jacobine Jones Papers. Queen's University Archives, Kingston, Ontario.

24. Sisler, The Girls, 45; and Boyanoski, 43.

25. Sisler. Personal interview, November 16, 1991, Madoc, Ontario.

26. McCurry. Letter, September 30, 1944, to Loring. Correspondence File: 7.1-L (Loring). NGC Archives, Ottawa.

27. Emanuel Hahn taught at OCA for close to thirty years and many of his students later joined the SSC. Unfortunately, his influence as a teacher has yet to be fully documented.

28. "Favour Breaking of Rule", Toronto Telegram (May 28, 1930).

29. Ibid.

30. Susan Farr, Sculpture by Sophia Hungerford (Guelph, Ontario: MacDonald Stewart Art Centre, 1989) 3.

31. See note #'s 39-41, Chapter 1.

32. Because of the high cost of producing sculpture, large works were often considered too risky to make without a pre-sale agreement. However, even in severe economic times Canadian artists, hoping a sale would eventually come, kept on creating work. Loring's monumental Goalkeeper (c. 1935; Art Gallery of Ontario) was one such work done, "on spec".

33. François-Marc Gagnon, "La peinture des années trente au Québec/Painting in Quebec in the Thirties," Journal of

Canadian Art History Vol. 111. No. 1 & 2 (Fall/Automne 1976) 15.

34. Marcel Fournier, Les Generations d'artistes (Québec: Institut québécois de recherche sur la culture, 1986) 30.

35. Hébert. Letter, February 22, 1933 to Brown. Correspondence File: 7.1-H (Hébert). NGC Archives, Ottawa.

36. Brown. Letter, February 23, 1933, to Hébert. Correspondence File: 7.1-H (Hébert). NGC Archives, Ottawa.

37. Brown. Letter, August 20, 1942, to Hébert. Correspondence File: 7.1-H (Hébert). NGC Archives, Ottawa.

38. As a result of discontent stemming from the selection of works for the Wembley Exhibition in 1924 and the perceived bias of the National Gallery towards the Group of Seven at the expense of the more academic painters of the RCA, a petition was collected and presented to the Governor-General in Council in 1932. A copy of the petition with the list of 118 signatures includes the names of only 3 sculptors - H. McCrae Miller, Elzéar Soucy, and John Sloan. As it was later pointed out, a number of names, including those of A.Y. Jackson and Maurice Cullen, were added without their knowledge, therefore, it is possible that these three sculptors were also included in that manner. This is now impossible to determine definitively. (Controversy File: 1, 1932-1934. 9.9-C. NGC Archives, Ottawa.)

39. Florence Wyle was the first to write a letter in defence of Brown and the National Gallery to the Toronto papers. (File: 75, Scrapbook 1, Newspaper clipping 19.47, n.d., no source. Anne Savage Papers. Department of Art Education. Concordia University, Montreal.) It was then followed by the SSC's official letters of support from Emanuel Hahn. (Hahn. Letter, December 13, 1932 to Southam. Controversy File: 1. 9.9-C. NGC Archives, Ottawa.) Wyn Wood and Loring then continued co-ordinating the efforts to gather a list of names of support from over 300 professional artists throughout the country. Finally, in January of 1933, the debate was silenced.

40. Charles Hill, Canadian Painting in the Thirties (Ottawa: The National Gallery of Canada, 1975) 13.

41. "Greeting," Curtain Call Vol. 7, No. 3 (December 1935), 1. as quoted in Tippet, Chapter 1, Note # 43.

42. J.A. Watson, for the Commissioner of Customs, Department of Customs and Excise, Ottawa. Letter, April 25, 1924, to Loring. File: Correspondence Loring, 1924-1939. 1944. MG 28 I 185 Vol. 3. NAC, Ottawa.

43. Watson. Letter, February 10, 1928, to Loring. File: Correspondence Loring, 1924-39, 1944. MG 28 I 185 Vol. 3. NAC, Ottawa.

44. E.S.Reburn, Tariff Department. Letter, January 29, 1929, to Hahn. File 25-19, Gallery Exhibitions, c. 1930. Wyn Wood/Hahn Papers. Courtesy of Qennefer Browne, Thunder Bay, Ontario. On deposit at Queen's University Archives, June, 1992.

45. Wyn Wood. Letter, November 12, 1939, to H.B. McKinnon, Commissioner of Tariff, Department of Finance, Ottawa. File 12-6, SSC, c.1935-1966. Wyn Wood/Hahn Papers.

46. Ibid.

47. McCurry. Letter, April 18, 1945, to Wyn Wood. Correspondence File: 7.1-W (Wood). NGC Archives, Ottawa.

48. This continued to be a problem. In 1961, for instance, the SSC requested that the External Affairs Department, "if it is in the framework of protocol," advise the SSC as well as the National Gallery of all foreign and international invitations to exhibit. At that time, the National Gallery had neglected to inform the SSC of two shows, one at the Rodin Museum in Paris, the other at Sao Paulo, Brazil. (SSC Minutes, October 27, 1961. SSC Archives. Courtesy of Karen Stoskopf Harding, SSC Archivist, Toronto.)

49. File 2. Canadian Exhibitions/Foreign. New York World's Fair, 1939. 5.4-N. NGC Archives, Ottawa.

50. Wyle. Letter, July 27, 1958, to Jarvis. Correspondence File: 7.1-W (Wyle). NGC Archives, Ottawa.

51. In a letter to Frances Loring in 1949, Kennedy bemoans the fact that sending sculpture to exhibitions involves so much "red tape" and that she must borrow work already in Canada for the upcoming National Gallery show in 1950. (Kennedy. Letter, August 18, 1949, to Loring. SSC Exhibitions, Ottawa Travelling Exhibition 1949-1950. MG 28 I 185 Vol. 11. NAC, Ottawa.) In fact, at an SSC meeting, January 18, 1951, a discussion regarding the regulations of works of art imported into Canada noted that, although 17 countries had signed a UN agreement allowing works of art free access, Canada had refused to sign. It is interesting to note that the SSC supported this decision as it was felt that a lowering of regulations "might open the way for a flood of cheap reproductions of sculpture." (SSC Minutes, January 18, 1951. File: SSC Minutes 1943-1951. MG 28 I 185, Vol. I. NAC, Ottawa.)

52. File 45-12 Sculptors Sales Tax Exemption 1964. National Gallery File 3.11.2. Charles Comfort Papers. MG 30 D 81 Vol. 45. National Archives of Canada, Ottawa.

53. Stuart MacCuaig, Climbing the Cold White Peaks: A Survey of Artists in and around Hamilton 1910-1950 (Hamilton: Hamilton Artists, Inc., 1986), 97-98. A Dutch sculptor trained in Britain as a stonemason, architect and sculptor, Oosterhoff had numerous commissions in Hamilton and Toronto after coming to Canada in 1925. From 1950 to 1962, William Oosterhoff was the National Stone Carver of Canada for the Parliament Buildings, Ottawa. He was succeeded by another SSC member, Eleanor Milne, who still retains that position.

54. Kenneth Wells, [title unknown], Toronto Telegram (June 3, 1933). Artist File: Loring. NGC Archives, Ottawa.

55. Holger Cahail, "Art Goes to the People in the United States," Canadian Art Vol. 1, No. 5 (February/March 1944) 106-107. From December 1933 to May 1934, the Public Works of Art Project (PWAP) was set up under the supervision of the United States Treasury Department to assist and encourage American artists. In August 1935 the Federal Arts Project under the Works Progress Administration (later called the Work Projects Administration - WPA) was put into place and at the same time the Public Buildings Administration began the project of expending 1% of construction funds for federal buildings, on art. This initiative gradually extended to other building projects. In Canada it was not until the 1960s that the Federal Department of Transport, beginning with the program for construction of new airports, utilized this idea of setting a specific percentage of construction costs for art.

56. Wyn Wood. Letter, January 30, 1935 [1936], to McCurry. Correspondence File: 7.1-W (Wood). NGC Archives, Ottawa.

57. Loring. Letter, November 20, 1935, to P.J.A. Cardin, Minister of Public Works. File 2556-20B. RG 11, Vol. 2711. National Archives of Canada, Ottawa.

58. Cardin. Letter, November 23, 1935, to Loring. File: 12-6. SSC c.1935-66. Wyn Wood/Hahn Papers.

59. McCurry. Letter, February 4, 1936, to Wood. Correspondence File: 7.1-W (Wyn Wood). NGC Archives, Ottawa.

60. Wyn Wood. Letter, February 5, 1936, to McCurry. Correspondence File: 7.1-W (Wyn Wood). NGC Archives, Ottawa.

61. Alvin Hilts. Telephone interview, September 30, 1991, Peterborough, Ontario.

62. Exhibition Catalogues. Ontario Association of Architects, 1927-1939, Vol. 1-7. Metro Toronto Library, Toronto. These exhibitions were held in conjunction with the Allied Arts Council which was formed in 1938 to bring together various groups of artists, writers, musicians, critics, etc. to promote a common policy in promoting an active participation in the nation's cultural life. (Tippett, 33-34.)

63. Emanuel Hahn, "Architectural Sculpture," Journal of the Royal Architectural Institute of Canada (August 1932) 194.

64. "Editorial," Journal of the Royal Architectural Institute of Canada Vol. 15, No. 6 (June 1938) 130.

65. Elizabeth Wyn Wood. President's Report, April 1938. File: 27-16 SSC. Wyn Wood/Hahn Papers.

66. In 1945 Wyn Wood also joined Donald Buchanan, noted art critic and secretary at that time of the National Film Society, in a joint lecture and film presentation on Canadian art in conjunction with the Canadian Handicrafts exhibition at the National Arts Club, New York on March 21, 1945. Wyn Wood was an eloquent speaker and her lectures were well-publicized. For instance, in the October 1941 University Woman's Club Bulletin, there is a notice of Wood's upcoming lecture "Why is Sculpture?" and a page from the National Museum of Canada Information Guide (c.1940) gives a biographical sketch of Wyn Wood under its listing of her lecture "Sculpture - Landmark and Timemark" at the National Gallery (February 17, 1940 for school children & February 21, 1940 for adults). File: 10-5 Lecture Notes. Wyn Wood/Hahn Papers.)

67. Loring. Letter March 15, 1939, to McCurry. Correspondence File: 7.1-L (Loring). NGC Archives, Ottawa.

68. For instance, in 1950, at the opening of the Contemporary Canadian Sculpture exhibition at the National Gallery, Frances Loring gave a talk entitled "A Sculptor Looks at Sculpture," to an audience of over 300 people. While small honorariums were often offered to the speakers, these lectures were never thought of as a source of revenue for the sculptors. The prime motivation was, as Loring affirmed, "the pleasure of telling people about sculpture." (Loring. Letter c. 1950 to McCurry. Correspondence File: 7.1-L (Loring). NGC Archives, Ottawa.) In fact, in at least one instance, Loring requested that the amount of her honorarium be matched by the gallery and used to establish a sculpture purchase fund. (Tom Smart, The Collection (London: London Regional Art and Historical Museum, 1990) 87.)

69. Please refer to the Bibliography for a complete list of articles written by SSC members over the years.

70. Frances Loring, Wood Carving For Pleasure (Canadian National Legion Educational Services in co-operation with the Y.M.C.A War Services, 1943).

## CHAPTER 3

### ESTABLISHING AN IDENTITY:

#### From the 1930s to mid-century

The SSC had survived the difficult social and economic decade that marked its first ten years. It had emerged as a small but cohesive, professional organization. With its public image and professional credibility increased through its large public museum exhibitions, the following years were devoted to consolidating the Society's identity as the national representative of Canadian sculpture. It was a time of maturity and growth - one of cultivating old alliances and establishing new ones.

Throughout the 1930s the SSC had made significant efforts to increase the opportunities for sculptors to exhibit in galleries and public museums. The SSC exhibition program, begun in 1928-1929, had continued in 1931 and 1932 with alternating annual exhibitions at the National Gallery and the Art Gallery of Toronto (Fig. 2 & 3.) and did much to bring sculpture to public attention. For instance, the 1935 exhibition at the National Gallery, proved to be extremely popular, with approximately 1000 visitors in attendance on one afternoon.<sup>1</sup>

The biggest achievement during that first decade, however, was the 1936-1937 travelling sculpture exhibition for the National Gallery. In June 1935, Frances Loring wrote the National Gallery Director, Eric Brown, to inquire if the Gallery could place an exhibition of sculpture in its extension program of travelling shows.<sup>2</sup> The result was the first exhibition of Canadian sculpture to travel throughout Canada. Nine sculptors (Emanuel Hahn, Henri Hébert, Alvin Hilts, Jacobine Jones, Frances Loring, Stephen Trenka, Orson Wheeler (1902-1990), Elizabeth Wyn Wood and Florence Wyle) presented 47 pieces that, as the foreword to the catalogue noted, would "create increased appreciation of an art form which is the earliest and greatest of all forms of individual artistic expression."<sup>3</sup> The show opened in Ottawa in October 1936 then travelled to Montreal, Winnipeg, Edmonton and Vancouver, ending in Calgary in July 1937. Reactions across the country were extremely favourable. Under the sub-heading "Works of Canadian Artists Show Deft Craftsmanship and Artistic Expressiveness," Alex Musgrove in his February 6, 1937 review in the Winnipeg Free Press remarked on the "splendid exhibition" and the fact that although Winnipeg "is familiar with Canadian painting.... any opportunity to study our sculpture is welcomed."<sup>4</sup> If an accounting of the number of catalogues sold at each stop on the circuit is any indication of the show's popularity, then Winnipeg's reception of the exhibition was the most noticeable. A total of 101 catalogues were sold during its stay in Winnipeg, while

Montreal was next with a total of 93.<sup>5</sup> In her President's Annual Report for 1938, Elizabeth Wyn Wood noted that for the first time hundreds of Canadians throughout the country had had an opportunity to view sculpture, and concluded:

That this exhibition is thus very significant and may have far-reaching results is a source of satisfaction to this Society.<sup>6</sup>

However, although museum/gallery exhibitions such as this one during the 1930s were extremely beneficial to the Society in terms of prestige and recognition, this trend was almost completely reversed in the succeeding decade as Canada entered the Second World War. Public patronage, never by any means excessive, almost completely ceased to exist. During the War, for example, the Canadian government withheld commissions and, whereas during the First World War its Canadian War Records project had included sculptors, no such provision was included in the selection of war artists in the 1940s.<sup>7</sup> In addition, there were changes of policy at museums regarding exhibitions by art societies. As Susan Lowery notes in her 1985 MA thesis "The Art Gallery of Toronto: Pattern and Process of Growth, 1872 to 1966," exhibitions of Canadian art societies were curtailed at the AGT so that the additional space devoted to temporary exhibitions could be used to accommodate the Gallery's growing permanent collection instead.<sup>8</sup> Annual society shows had already been suspended at the National Gallery<sup>9</sup> in 1933 and, by the late 1930s, the Art Gallery of Toronto had changed its policy for society exhibitions to one show every three years.<sup>10</sup>

Thus, although the annual Spring Exhibition at the Art Association of Montreal continued to offer individual sculptors the possibility of exhibition, other venues needed to be explored, especially those that would induce sales. This was all part of the basic shift in patronage from government/public commissions to private sponsorship that developed in the latter part of the thirties and that was exacerbated by the War. A similar situation had evolved earlier in the United States, when a variety of venues had opened up to sculptors as a result of the increased promotion of sculpture following the establishment of the National Sculpture Society. Smaller exhibitions at locations other than the large museums and galleries were also attractive to the SSC because they were less expensive, easier to mount, and more intimate. Most of the sculpture being produced during the late 1930s and the 1940s was relatively small in size and was often lost in a larger setting.<sup>11</sup>

In 1942, for example, the SSC held a successful exhibition of 81 portraits in the Fine Art Galleries of Eaton's department store in Toronto.<sup>12</sup> This space became a popular spot for the sculptors, especially for those working in clay.<sup>13</sup> (As an added dividend, several sculptors also supplied Eaton's gift shop with small works. Like Tiffany's in New York, which carried the work of American sculptors Anna Hyatt Huntington and Janet Scudder, Eaton's provided Dora

Wechsler, Pauline Redsell, Eugenia Berlin, and others with an outlet for their creations.<sup>14</sup>) Other department stores, like Simpson's, offered a similar setting and, in Hamilton, shows organized by the Hamilton Arts Club were held on the sixth floor of Robinson's Department Store from 1935 to 1942.

Similarly, in 1942, Loring, Wyle, Jones and Wechsler had a small showing of thirteen sculptures in the Print Gallery of the Art Gallery of Toronto. The next year, 1943, the SSC sponsored an exhibition, Six Toronto Sculptors (Hahn, Loring, Jones, Don Stewart, Wyn Wood and Wyle), at the London Public Library and Art Museum. The show opened with a lecture by Frances Loring and aroused such interest that similar annual shows were proposed.<sup>15</sup> The curator of the gallery, Clare Bice, also set up an on-going exhibition of sculpture, in which works of various SSC members were shown on a rotating basis.<sup>16</sup> Also during the 1940s, Hart House at the University of Toronto rented small sculptures from the SSC. When the agreement was terminated in 1947 over concern about the \$5.00 rental fee, SSC members were invited to exhibit individually.<sup>17</sup> In Quebec, sculptors like Henri Hébert exhibited regularly at the Arts Club on Victoria Street in Montreal, an intimate space that suited smaller works. Finally, by 1949 the Montreal Museum of Fine Arts had opened Gallery XII, providing another small space for individual and two- or three-person shows. Over the next decade several SSC members had exhibitions at Gallery XII - Louis Archambault,

Anne Kahane (b.1924) and Sybil Kennedy in 1951; E.B. Cox (b.1914), Anne Kahane and Hilda Bolte (b.1922) in 1954; Gisela Lamprecht (b.1899) in 1956; and Kahane in 1959.

As a result of these other small exhibitions, there occurred a slow shift from "salon sculpture" (i.e. work slated for museums and public places), to work that could be collected and displayed in the home. Wyn Wood noted this shift in her 1948 "Observations on a Decade" article in the Journal of the Royal Architectural Institute of Canada, and described the years 1938-1948 as "by far the most productive in the history of Canadian sculpture."<sup>18</sup> This was the culmination of a trend (begun in 1930 and noted by Charles Hill<sup>19</sup>) away from the nationalism of war memorials towards new subjects and themes, and towards what John Lyman referred to as "the subjective qualities of art."<sup>20</sup>

Not surprisingly sculpture for the home became the theme for a 1945 SSC exhibition at Eaton's Fine Art Galleries, Toronto and also shown later at the London Public Library and Art Museum. Sculpture in the Home, as Paul Duval noted in Saturday Night, offered the prospective collector sculptures that "possess a visual importance worthy of a permanent place in any well-appointed home."<sup>21</sup> His article dismissed the notion that sculpture was too expensive for private purchases and noted that its price was comparable to imported giftware that, far from being original or from limited, numbered

editions, was mass-produced. Exhibitions like Sculpture in the Home, and reviews like the one by Paul Duval, had their intended effect. In fact, five pieces of sculpture (an unprecedented number) were sold at the Eaton's exhibition. Thus, by the end of the Society's second decade, sculpture of a size suitable for a domestic setting had become extremely popular with collectors and the general public.

Social and economic factors also played their part. For example, the high employment rate during the War, coupled with the drop in consumer products on which to spend money, meant that the post-war period was one of great prosperity. With greater spending power and more goods available, the middle and more affluent classes became more style-conscious. Articles in magazines, such as Canadian Homes and Gardens<sup>22</sup> and Macleans, focused on interior decoration, and the Journal of the Royal Architectural Institute of Canada included several photographic essays on city and country estates in their issues. Increasingly, sculpture - primarily decorative work that fitted the post-war public taste for art unburdened by moral or social significance<sup>23</sup> - became part of the Canadian decor.

Garden and fountain statuary, an art form which Henri Hébert fervently believed was necessary for "visual harmony",<sup>24</sup> also flourished. Wealthy Canadians, as their American counterparts had done at the turn of the century,

began to commission works of sculpture to decorate their estate grounds. As Jean-René Ostiguy notes in Modernism in Quebec Art, 1919-1946, work like Henri Hébert's bas-reliefs Cupid (Eros) and Woman (1925) for architect Ernest Cormier's (1885-1980) garden on rue Saint-Urbain, Montreal, "lent an ironic note perfectly appropriate at the garden parties and receptions of the little community of Montreal artists and 'free spirits'."<sup>25</sup> While Florence Wyle was particularly well-known for her fountain figures<sup>26</sup> such as the Bain Fountain Figure (c.1942; model at AGO) for the home of R.H. Bain, Toronto, most sculptors did pieces for garden settings. Public gardens were also chosen as sites for sculpture. The Rock Garden in the Royal Botanical Gardens, Hamilton was the setting for Elizabeth Bradford Holbrook's Merriman Memorial, a figure of a young girl holding a dove, commissioned by the Hamilton Bird Protection Society in 1937. The Toronto sculptors, especially, were encouraged in this line by the landscape architects Dunington-Grubb,<sup>27</sup> while in Montreal sculptors like Elzéar Soucy were given commissions for interior decorative carvings by residents of the Golden Square Mile.<sup>28</sup>

Thus as government support decreased, private sources that had long been targeted by the SSC's programs of education and promotion of sculpture began to pay off. Nor were financial supporters restricted to private individuals among the social elite and well-to-do business leaders in the

cosmopolitan areas such as Toronto and Montreal. For instance, the Massey Foundation, established by the Massey family in 1896, had, by the 1930s (under the chairmanship of Vincent Massey) provided direct assistance to several artists including Florence Wyle. In addition, while funds from American-based foundations like the Carnegie Corporation and the Rockefeller Foundation did not directly sustain Canadian sculptors, these organizations had a great influence on the cultural activities in Canada. Although this support was sporadic and uncoordinated, these philanthropic individuals and foundations, as Walter Abell noted in 1941, "acted as patrons in a time when there was none other to call upon."<sup>29</sup>

In fact, in a 1946 letter to Harry McCurry, Director of the National Gallery, Elizabeth Wyn Wood wrote: "The newspapers say there is an 'art boom' on in Canada. I think there really must be - we are all so busy."<sup>30</sup> Sculptors began to sell regularly from their studios and at least some were able to survive solely through their art. As E.B. Cox noted in the section titled "Honours & Awards" on the biography form (c.1950) that he filled out for the National Gallery, "I make a living at sculpture without teaching and if that isn't exactly an honour, it is a pleasure!"<sup>31</sup>

It would be a mistake, however, to assume that the SSC concentrated all of its energies on small exhibitions during these years. Throughout the 1930s and 1940s the Society

participated in several exhibitions outside Canada, including the 1937 Exhibition of Paintings, Drawings, and Sculpture by Artists of the British Empire Overseas (Coronation Exhibition) in England and A Century of Canadian Art at the Tate Gallery, London in 1938. In the United States, the SSC participated in the 1939 World's Fair, a Handicraft Show at the American Handicraft Cooperative in New York, and at the American National Academy, 1940 - all general exhibitions of Canadian art. However, it was not until 1945 that a full exhibition of Canadian sculpture was set up outside of Canada. While visiting Toronto, the Dean of Smith's College in Northampton, Massachusetts had seen a series of 60 photographs of sculpture on exhibition at the Royal York Hotel that the SSC, with the help of the National Gallery, had assembled for an exhibition in Russia sponsored by the Canadian Soviet Council.<sup>32</sup> In January of 1945, the Director of the Smith's College Museum of Art contacted Frances Loring regarding an exhibition of Canadian sculpture.<sup>33</sup> Unfortunately, of the 29 pieces shipped to Smith's College only 16 were actually shown in the exhibition, prompting Elizabeth Wyn Wood to question the value of submitting work to venues over which the sculptors had no direct control:

It seems to me that we waste too much time and energy on ineffectual shows and places. I think we should either just forget about "cultural international relations" - or do the thing in a big way. One good show at the right moment, at the right place and of a character that would be remembered would be so much more valuable and consume no more energy. And I think it should be paid for at this end so that we should be under obligation

to no one and have control of the total effect ourselves.<sup>34</sup>

In fact, when the sculptors were in total control, their exhibitions reflected some innovative approaches to displaying sculpture. For instance, in 1950, the SSC organized the successful outdoor sculpture exhibition Sculpture in Trees (Fig. 4,5,6.). In the space of three days, a vacant lot adjacent to the new Laing Art Gallery on Bloor Street in Toronto was converted into an open-air sculpture garden, "a veritable Garden of Eden."<sup>35</sup> Works were placed on pedestals constructed of old logs, set amongst shrubs and under trees, for a unique three-week exhibition. It was a venture of total co-operation,<sup>36</sup> and a huge popular and financial success with over 2,000 visitors to the exhibition. Press coverage was extensive with one reviewer noting that the sculptors had been "quite ingenious" in their display and that the "range of ideas...[in the sculpture] is comprehensive."<sup>37</sup> In fact, the total income from the three-week exhibition was \$752.75 including entrance fees and sales, leaving a balance of close to \$300.00 after expenses.<sup>38</sup> Considering the average number of sculpture sales at past NGC, AGT and AAM exhibitions did not reach half that, this was a definite achievement for the SSC and was strong evidence of the existence of a new constituency for art amongst the general public.

This exhibition, in fact, culminated a year of frenzied exhibition activity for the SSC. In January 1950, the

National Gallery held a comprehensive exhibition titled Contemporary Canadian Sculpture based on the work of SSC members only. Although Frances Loring was worried that last-minute changes and substitutions might produce a "top heavy"<sup>39</sup> look with regard to the number of works for each sculptor, McCurry's letter of February 11, 1950 assured her that:

the Sculpture exhibition has been one  
of the most successful we have had.  
People are still coming in large  
numbers to see it.<sup>40</sup>

This was followed in March by an exhibition of Contemporary Canadian Arts at the Art Gallery of Toronto in celebration of the AGT's fifty-year anniversary. Seven art societies, including the SSC, participated. The sculptors were given a small separate gallery and exhibited 75 sculptures by members and non-members.

In addition to home and garden sculpture, another important aspect of sculpture had resurfaced and begun to flourish by the end of the 1938-1948 decade: that of architectural sculpture. While the SSC had made inroads with regard to the relationship between architect and sculptor during the 1930s, the Second World War had, unfortunately, put a hold on most new construction. By comparison, there had been work for some sculptors in the years immediately before the War. In 1938, for instance, Marani & Morris, who had been the most receptive among the Toronto architectural community

towards sculptors, commissioned SSC member Jacobine Jones to carve seven figures representing the Trades of Canada for the Bank of Canada in Ottawa.<sup>41</sup> Also during the war, Hahn, Loring, Wyle and Wyn Wood completed over thirty sculptures and architectural panels in conjunction with architect W.I. Somerville's project for the Canadian approach to Rainbow Bridge and Oakes Garden Theatre in Niagara Falls.

After the War, several new projects were initiated. Architectural sculpture was now in great demand, and at least one sculptor, Helen Robertson (b.1917), was employed as a consultant for the architectural firm of Page & Steele, Toronto. As Jacobine Jones, one of Canada's leading architectural sculptors, reminisced in 1958, the increasing appreciation of sculpture on buildings in the forms of relief and wall figures proved that one "can make a living with sculpture in Canada,"<sup>42</sup> albeit a very modest one. The affinity between sculpture and architecture was also clearly evident in the careers of several SSC members. Orson Wheeler<sup>43</sup>, for example, taught courses on sculpture and architecture at McGill and, from 1930 until 1989, at Sir George Williams (now Concordia University), just as Henri Hébert had taught the elements of sculpture at McGill University School of Architecture from 1909 to 1920.<sup>44</sup>

One of the most comprehensive designs for architectural sculpture was drawn up in 1948 by Marani & Morris for the Bank

of Montreal on the corner of King and Bay Streets, Toronto.<sup>45</sup> Walter Allward was asked to coordinate the project and six SSC sculptors were chosen for the task of creating over thirty carvings for the building. Emanuel Hahn, Jacobine Jones, Frances Loring, Don Stewart, Elizabeth Wyn Wood and Florence Wyle each designed two bas-relief panels representing the provinces for the exterior facades. Jones also created a series of animal panels for over the entrance doors, including a pair of wolves that were humorously nicknamed the "Wolves of Bay Street." Jones, Loring and Wyle each did another set of panels for the bank interior.<sup>46</sup> The actual carving of the limestone reliefs was done by Louis and Peter Temporale of Canadian Memorials, Port Credit, and by stone-cutter G. Cox.<sup>47</sup> The project, with its figures primarily consisting of female nudes, was, as the Globe and Mail noted in a 1947 article, a "somewhat enterprising architectural step"<sup>48</sup> for a bank.

The Sculptors' Society of Canada continued to press for a greater liaison between architect and sculptor during the first half of the 1940s, and, after the War, resumed its lobbying of the Government of Canada to initiate a policy whereby a percentage of building costs would be allocated for art. Although this would not be forthcoming until the mid-1960s, these activities, in the early decades of the SSC, began the process.

The SSC, in fact, took an active role in the issues facing all artists in the 1940s. The events of the 1930s - the Depression that had left Canadian provinces more financially dependent on the federal government; the Statute of Westminster (1931) denoting Canada a nation separate from Britain; and the increasing links with North American issues (for example the establishing of the Permanent Joint Board of Defence and the signing of the treaty with the United States to build the St. Lawrence Seaway) - ushered in an era of continentalism. Canadian-American affairs became a dominant theme in cultural exchanges, thanks to the support of the Carnegie Corporation, and it was inevitable that Canadian artists would increasingly share American artists' social awareness of cultural needs. In 1941, André Biéler at Queen's University, Kingston, organized a Conference on the Arts (funded by the Carnegie Corporation) to focus on "the position of the artist in our society."<sup>49</sup> Several SSC sculptors including Jacobine Jones, Byllee Lang (1908-1966), Frances Loring, Don Stewart, Marjorie Winslow (b.1907), Elizabeth Wyn Wood and Florence Wyle, attended. At the Conference, Frances Loring was named to the Continuation Committee to establish a national organization for artists. The result was the formation of the Federation of Canadian Artists (FCA) in 1942, devoted to addressing national issues and the position of the artist in Canadian society.<sup>50</sup>

Yet, while the SSC members were increasingly assuming the

role of social activist, it is interesting to note that they were primarily concerned with establishing a place for sculptors within society at large, and that they concentrated much of their energy on improving the social status of sculptors. Indeed, overt political and social concerns were, for the most part, absent from sculptural imagery itself during the thirties and forties. Certainly Dora Wechsler's clay caricatures embodied an astute commentary on contemporary life. However, as Elizabeth Wyn Wood declared in her article "Art and the Pre-Cambrian Shield" in Canadian Forum, "wars, depression, peace and security influence the arts but art does not necessarily document specific events."<sup>51</sup> While this evoked a strong rebuttal from painters such as Paraskeva Clark,<sup>52</sup> Wyn Wood's sentiment accurately reflected the nature of sculpture to denote universal themes outside of a specific framework. For instance, while Wyn Wood's monumental figure Linda (1932, Winnipeg Art Gallery) is a strong tribute to immigrant women who helped settle the Canadian West, it also encompasses the spirit of pioneering women in general and therefore reaches beyond geographical borders. As sculptor Julien Hébert wrote:

What is described in a sculpture is so limited that unless it stands for something else than the superficial it is not worth doing.<sup>53</sup>

The more pragmatic side of the SSC's concerns with social issues is especially evident in the activities of its President at the time, Elizabeth Wyn Wood. Over the years,

Wyn Wood became an ardent spokesperson for the SSC. She worked tirelessly on the Federation of Canadian Artists' petition for the creation of programs involving artists during the War and in the post-war reconstruction process<sup>54</sup> and, in 1944, both she and Loring were the SSC's representatives on the newly-formed Sixteen Artists' Societies concerned with the House of Commons Reconstruction and Re-establishment proposals with regard to cultural affairs in post-war society.<sup>55</sup> The Society sculptors also worked diligently on a Brief to the Royal Commission on National Development in the Arts, Letters & Sciences. Presented in the fall of 1949, the SSC's brief on sculpture, drafted by Wyn Wood with the assistance of Frances Loring and Don Stewart, was the only one among 462 briefs devoted to the subject of sculpture.<sup>56</sup>

The contents of that fifteen-page brief deserve a closer look. While the SSC had submitted suggestions, proposals and statements concerning its situation to various government departments and public institutions before, this was its first opportunity to put forth a comprehensive directive on its members' profession, and to establish its position within the overall artistic community. While the SSC's brief acknowledged various federal agencies such as the National Gallery, the National Archives and the National Film Board, and approved of the proposed expansion of the services of these organizations, the Society was justifiably disturbed that the projected National Capital Plan did not provide for

the installation of any permanent works of sculpture. Commenting on what they felt was a trend towards "transient art," the sculptors firmly stated:

To the sculptors' mind this apparent apathy is a belittling of the talents of Canadian artists, and a denial to the Canadian people of a most tangible and permanent art-form.<sup>57</sup>

The statement continued with the renewed proposal that a small percentage of the total cost of every projected government building, park and roadway be set aside for works of art. The brief also emphasized the SSC's willingness to advise public and private patrons on selecting sculpture, as well as to advise on the creation of public monuments. While the SSC acknowledged that scholarships and funding for educational purposes were necessary, there was a greater need that had to be addressed:

Priority should be given to the development, distribution and installation of works of art all over Canada."<sup>58</sup>

When the "Massey Report" - The Report of the Royal Commission on National Development in the Arts, Letters and Sciences 1949-51 - was published, seven out of the twelve points noted in its short section on sculpture directly addressed issues raised in the SSC brief. These were: the use of sculpture as a permanent lasting symbol of a civilization; the current trend in "transient" art; the number of professional sculptors; the lack of patrons; the revival of interest in architectural sculpture; the need to widen the

field of individual production; and the problems and apathy facing sculptors. In reiterating these concerns the Commission acknowledged the contribution of the SSC, stating in its final point that:

We were much impressed by what we learned from the Sculptors' Society about the status and practice of their art.<sup>59</sup>

While no specific recommendations on sculpture were forthcoming from the "Massey Report," a proposal for the creation of two separate boards to advise the Government was of great interest to the sculptors. One was to be an advisory board for Historic Sites and Monuments; the other was a Board of Trustees of the National Gallery to advise "on such important matters as the public monuments or statues which may be erected throughout the country, or on works of art such as sculptures which may or ought to be commissioned for government buildings."<sup>60</sup> Referring to this, and to the overall position of the Report in her President's address for that year, Wyn Wood stated: "We should remain optimistic about what seems to be a greater consciousness of sculpture than has been evident in the past."<sup>61</sup>

The proliferation of societies in the post-war period, and their increasing influence on cultural affairs, was also reflected in the official formation of the Canadian Arts Council in 1945. Developing out of the Sixteen Artists' Societies, this national organization expanded to represent over 22 cultural groups (including the SSC, the Canadian

Museums Association, the Canadian Theatre Centre, the National Ballet of Canada, the National Youth Orchestra and the Canadian Guild of Potters, etc.) and was devoted to the encouragement and advancement of the arts. Over the years, the SSC played an active role in this organization. When the Canada Council was formed in 1957, the Canadian Arts Council was renamed the Canadian Conference of the Arts to avoid obvious confusion with the newly established government agency. Elizabeth Wyn Wood was Secretary during the late 1940s and is listed on the new incorporation papers in 1957, while several SSC sculptors served on its national executive. A large number of sculptors also attended the annual meetings, where reports were tabled from each of the member associations.<sup>62</sup> Once again the SSC proved to be an important asset and ally within the artistic community during the 1940s and 1950s.<sup>63</sup>

Thus, throughout its second decade, the SSC was instrumental in putting forth the issues that were of great concern to all sculptors in Canada. These were, however, not the only challenges facing the SSC members. As had been the case during its first decade, the internal workings of the Society took up considerable time and effort. One of the prime concerns for members was the establishing of a price code and standard contract that could be used by the members in negotiating commissions. The topic of a price code was first discussed in 1948 and a committee of Jacobine Jones,

Elizabeth Wyn Wood and Don Stewart was struck to study the feasibility of devising guidelines that would be acceptable to all. It proved to be a formidable task. Although a first draft was presented to the membership in 1949, discussions on the price code continued for several years. A survey of the membership indicated that 11 out of the 27 members replying felt that prices were too high. Certainly opinion differed between Montreal and Toronto, with the consensus of the Montreal sculptors (at a meeting in Wheeler's studio in 1949) being that it would be impossible to get the prices mentioned.<sup>64</sup> For instance, the minimum set for a portrait head was \$500.00, while small jobs were assessed on a \$5.00 hourly rate. Others noted that there was no provision for fees for quality reproductions or commercial contracts.

Ultimately, the major obstacle was the problem of enforcing the code, and even the greater question whether, in fact, it should be mandatory at all. When the price chart (Appendix VI) was finally printed and distributed it was clearly noted that the prices were suggested guidelines only. Even as late as 1959, there were indications in the Minutes of the Society that the issue had still not been resolved to everyone's satisfaction.

A standard contract (Appendix VII) was a little easier to produce. Although several sculptors had, over the years, devised their own 'informal' type of contract, by 1950 the SSC

had set out to standardize formal agreements between sculptor and client. Again, however, the document was to be used more as a example of things that a sculptor should be aware of before signing the contract, rather than as a legal document. In the late 1950s, the SSC also worked on assembling a sample competition form that would outline the conditions to be followed for open competitions for large public commissions. By that time, the issue of copyright, which the RCA and OSA artists had been fighting for a number of years, was also a concern for the sculptor. In order to help alleviate the problem, the Quebec members had a rubber stamp made up that they used to stamp all contracts and sketches.<sup>65</sup> This at least drew attention to the fact that copyright permission was required from the artist before any reproductions could be made of the work.

Concurrently, the SSC continued its efforts to promote and encourage sculptors. In 1943, for example, the Society decided to present an award to outstanding students of sculpture. The Minutes of June 27, 1943 note the following motion proposed by Sheila Wherry:

That the Society use \$30.00 of its funds to make awards in Art Schools in Toronto, Winnipeg and Montreal; of this amount \$20 to be awarded to the Ontario College of Art, and \$10.00 (possibly books) to institutions in the other two cities.<sup>66</sup>

Although very modest in scope, it was another means of establishing the SSC's identity as a professional body for sculptors.

The SSC also continued to work to increase public interest in sculpture. In 1957, a set of 17 postcards (in volumes of 250 each) was finally printed.<sup>67</sup> They were placed in various gift shops and galleries throughout Canada, with over half sold in the first few weeks of distribution. The group also received some additional publicity when Lawrence Hyde of the National Film Board produced a film on Canadian sculpture in 1946, with the co-operation and assistance of the Society. The twenty-three minute film, Three Dimension, began by tracing the forms of Canadian sculpture from the totems of the Northwest Coast Indians to the wood carvers of French Canada and to the contemporary scene - from monuments to religious sculpture and beyond. It focused, however, on the work of several SSC members: Emanuel Hahn's process of designing his ten-cent Canadian coin; Elizabeth Wyn Wood's landscapes in sculpture and her portrait of Canadian writer/humorist Stephen Leacock; Jacobine Jones illustrating the use of a chain & pulley system to position a huge block of stone in preparation for carving; and the studio and work of Frances Loring and Florence Wyle. Interwoven into the film were segments demonstrating clay modelling with Cer al Tech sculpture student Jean Ross and Don Stewart gave a step-by-step demonstration of creating a plaster cast for bronze from

the clay model. The educational value of the film was undeniable and it was circulated to schools throughout Canada.<sup>68</sup>

As a result of these activities, one can accurately claim that, in the 1940s at least, Canadian sculpture was synonymous with the Sculptors' Society of Canada. In fact, in his 1945 article "Sculpture" in The Studio, Walter Abell discussed the themes and work of some eighteen Canadian sculptors, all but one of whom (Walter Allward) were members of the SSC. However, Abell also noted: "As it stands, sculptural talent in Canada is far ahead of the demands made upon it."<sup>69</sup> Still, sculpture was beginning to flourish.

Although a number of sculptors regularly exhibited in SSC juried shows, the actual membership in the Society remained relatively small until the late 1940s and early 1950s. The gradual increase in membership reflected the growing interest in sculpture following the Second World War. Artists like E.B. Cox, Alvin Hiltz, Elizabeth Bradford Holbrook, Gloria Jefferies, Cleeve and Jean Horne, and Arthur Tracy joined Pauline Redsell, Sheila Wherry, Steve Trenka and Don Stewart, thereby increasing the Ontario membership. Sylvia Daoust, Sybil Kennedy, H. McRae Miller, Elzéar Soucy and Orson Wheeler expanded the Quebec contingent of the Society.<sup>70</sup> (A full list of members with the earliest confirmed date of membership is given in Appendix VIII)

In fact, by the late 1940s the Society had grown large enough to warrant the formation of separate regional chapters, at least for Ontario and Quebec. At the SSC annual general meeting held at the Montreal Museum of Fine Arts in 1948, under the presidency of Don Stewart, it was proposed that Montreal sculptor H. McRae Miller, as provisional Chairman, undertake the necessary steps to form a Quebec chapter of the Society.<sup>71</sup>

In fact, from the beginning, the Society's goal had been to become a truly national organization with regional chapters throughout the country. As with other cultural associations, however, a truly national scope was difficult to attain during this period. Even the Canadian Group of Painters (1933) had only five of its twenty-eight members from outside Ontario and Quebec.<sup>72</sup> While this national posturing has been criticized, it was, especially in the case of the SSC, based on good intentions. Unfortunately, however, the SSC was primarily perceived as an Ontario group dominated by the Toronto sculptors - which, in fact, it was. In 1948, at the end of its second decade, there were twenty-one SSC members from Ontario: Eugenia Berlin, E.B. Cox, Emanuel Hahn, Alvin Hilts, Elizabeth Bradford Holbrook, Sing Hoo, Cleeve Horne, Jean Horne, Gloria Jefferies, Jacobine Jones, Frances Loring, Robert Norgate, Pauline Redsell, John Sloan, Don Stewart, Arthur Tracy, Stephen Trenka, Dora Wechsler, Sheila Wherry,

Elizabeth Wyn Wood, and Florence Wyle. By comparison, there were only ten members from Quebec: Louis Archambault, Sylvia Daoust, Armand Filion, Julien Hébert, Anne Kahane, McRae Miller, Pierre Normandeau, Marius Plamondon, Elzéar Soucy and Orson Wheeler. Only two came from the western provinces - Byllee Lang from Winnipeg and Beatrice Lennie from Vancouver - and none from Atlantic Canada. Sybil Kennedy, a Montreal sculptor, was also a member but lived and worked in New York.

However, as interviews with sculptors in both Quebec and Ontario have confirmed, every attempt was made to include members from other provinces in the SSC activities. Still, annual meetings were held in Quebec City, Montreal, Toronto and Kingston and may be seen as attempts on the part of the Ontario and Quebec members to meet each other - but not members from elsewhere - halfway. In addition, exchange visits coincided with exhibition openings or regular SSC meetings. For instance, in 1948, Pierre Normandeau attended an SSC meeting in Toronto on his way to a Ceramic Conference in Niagara. Elizabeth Bradford Holbrook recounted several instances when she and Wyn Wood travelled to Montreal for meetings,<sup>73</sup> and McRae Miller wrote Loring, after one of her frequent visits to Montreal, stating that he hoped she wasn't any worse for her "sojourn among us peasoups".<sup>74</sup> Another meeting held in Montreal at the Ecole du Meuble in May 1950 had six Toronto sculptors in attendance along with Louis Archambault, Sylvia Daoust, McRae Miller, Armand Filion and

Pierre Normandeau. When finances allowed, money was available to help offset the cost of members' travel expenses so that each group would be represented at the annual general meetings.

Thus, even if efforts to obtain members in other provinces was limited, establishing a firm relationship between French and English sculptors, both within the Province of Quebec and between the Quebec and Ontario memberships, was an important consideration of the SSC from the beginning. Certainly Henri Hébert was aware of the need to include as many French-speaking sculptors as possible in the Society. In 1951, Cox, who was fluent in French, visited Montreal and was given a tour of the Ecole des Beaux-Arts by Louis Archambault and Sylvia Daoust. He also visited the studios of Julien Hébert and Armand Fillion. Commenting on his visit, Cox was greatly impressed with the Ecole des Beaux-Arts, noting that sculpture was given a prominent place and was obviously taken seriously.<sup>75</sup> Further co-operation was evident in the successful organization of the SSC exhibition at the Musée du Québec in the Fall of 1951. Yet, while relations were always cordial, French-Canadian sculptors were slow to join the group.

Therefore, as the first "timemark" for the Society approached, the twenty-fifth anniversary (1928-1953), further steps were taken to establish the Society as a less Ontario-

based organization. In 1952 Pierre Normandeau took over the leadership of the SSC and the headquarters were officially transferred to Montreal, with the Toronto group forming an Ontario regional chapter under E.B. Cox. In his President's Report given at the Annual Meeting in April 1953, Normandeau paid tribute to the senior members from Ontario, noting that:

For many years, and almost alone, they kept things going, giving much of their time and supplementing in funds the sometimes deficient budget. If we have become a recognized national body we owe a great deal to them for it.<sup>76</sup>

This shift began what Wyn Wood called "a new phase of the entente cordiale"<sup>77</sup> between Quebec and Ontario sculptors and ushered in a new era for the Society.

From 1928 to 1953, then, the membership of the Society had grown to 34 sculptors and, as this chapter demonstrates, by mid-century the identity and importance of the SSC was firmly established. Although many respected sculptors were still not members, the Society's role in promoting the cause of Canadian sculpture was clearly recognized and acknowledged. In fact, the image of the Society had grown to such an extent that sculptors from other countries who were interested in emigrating to Canada - as many as seven a week! - were directed to the SSC by the Department of External Affairs. By 1952, this had become an increasing problem, as Wyn Wood explained in her correspondence with the Department on February 5, 1952. The letter also provides an important

insight into the plight of the Canadian sculptor at mid-century. Wyn Wood wrote:

The SSC is NOT an employment agency.... It might be useful for you to know that no sculptor in this country has now, nor has ever had, a full-time position of regular employment. All working sculptors are essentially their own employers, maintaining their own studios as an individual enterprise, and deriving thereby a precarious livelihood. To do so we have had to build up, each in his own way, a professional practice and reputation over a period of ten or fifteen years, while enjoying no security. Only the very strong in heart can survive in this way. So you see how difficult it is for us to encourage the mass influx of European sculptors, especially when we are expected to provide them with the jobs which simply do not exist here. The three art schools which employ sculptors on their staffs, (two in Quebec and one in Ontario) and the few technical high schools, have only part-time teachers of sculpture. All these positions are now filled.... As far as industry and Business Firms are concerned, we know of only two or three who have ever employed sculptors regularly and only for a period of one year or for work which was not strictly sculpture.<sup>78</sup>

Despite the difficulties that Wyn Wood noted, advances had been made in the profession. The sculptors had achieved some degree of success in gaining greater collaboration with architects, in cultivating new patrons in the private sector, and in establishing a greater political and social awareness of their art.

Yet the critical reception of Canadian sculpture remained guarded. Writing in Canadian Art, Page Toles' assessment of

the 1944 SSC exhibition at the Art Gallery of Toronto (later shown at the London Public Library and Art Gallery) was that it was "a competent and successful one [but] also a quiet one with no outstanding trend."<sup>79</sup> A similar reaction was evoked in Andrew Bell's critique, also in Canadian Art, of the 1949 SSC exhibition at the Art Gallery of Toronto. He stated that the "general 'feel' for the show was dull and depressing" and offered the much-touted excuse that what has hindered the "full flowing of these important talents [of our sculptors] is that general state of Canadian apathy regarding sculpture."<sup>80</sup> Unfortunately these types of remarks in reviews of sculpture during the period overshadowed the more positive comments.

Architectural sculpture, however, often provoked a more emotional response, both verbal and written. In commenting on the mixed feelings regarding the relief carvings by the SSC sculptors Hahn, Jones, Loring, Stewart, Wyle and Wyn Wood, on the Bank of Montreal in Toronto, SSC sculptor and painter Cleeve Horne wrote: "When a Canadian work of art... stirs the stolid public's indifference into active vocal camps of defense and offense, it is a sound indication that the creator has an excellent chance of making a worthy contribution to the country."<sup>81</sup>

However, while a recognition of that contribution has been slow in coming from contemporary art historical scholarship, the work of Canadian sculptors did not escape

notice at the time with regard to awards for artistic merit. In 1929, when Lord Willingdon, then Governor General of Canada, established his Willingdon Prize for the Arts, Sylvia Daoust and Elizabeth Wyn Wood were joint winners in the sculpture division. Emanuel Hahn won in 1930. The annual competitions for Les Concours Artistiques for the Province of Quebec, begun in 1944, defined different categories each year. The fact that sculpture was included in two consecutive years (1948 and 1949) indicates the considerable encouragement and recognition that was being given to the medium. SSC member Louis Archambault won in 1948 for his bronze Head and Les Concours was given only to sculptors in 1953, 1956 and 1959. The winning sculptures formed the basis of the Musée du Québec's permanent sculpture collection.<sup>82</sup>

As the second half of the century unfolded, then, the Sculptors' Society of Canada was not only strengthened in numbers but it had clearly established its identity.<sup>83</sup> Although preparations for its Silver Jubilee exhibition were an immediate priority, the next decades were, in fact, to be a period of transition both within the Society, and within the field of Canadian sculpture in general.

## NOTES

### CHAPTER 3: ESTABLISHING AN IDENTITY

1. McCurry. Letter, March 25, 1935, to Hahn. File: 5.5-S, SSC exhibition 1935. National Gallery of Canada Archives, Ottawa.

2. Loring. Letter, June 29, 1935 to Brown. File: 5.5-S, SSC Travelling Exhibition 1936-1937. NGC Archives, Ottawa.

3. The National Gallery of Canada: Sculptors' Society of Canada Travelling Exhibition, 1936-1937 (Exhibition Catalogue), Ottawa: National Gallery of Canada, 1936.

4. Alex J. Musgrove, "Sculpture Show Fine Attraction at Art Gallery, Works of Canadian Artists Show Deft Craftsmanship and Artistic Expressiveness," Winnipeg Free Press (February 6, 1937); and "Sculpture Show at Art Gallery Open All Month," Winnipeg Tribune (February 5, 1937).

5. Other numbers were: Calgary - 21 catalogues; Vancouver - 20 catalogues; Edmonton - 16 catalogues; Ottawa - 5 catalogues sold. A summary of Expenditures for the exhibition also provides an interesting look at the cost of exhibitions at that particular time. Transportation was understandably the most expensive item: \$523.67. Two thousand catalogues were printed at a cost of \$42.83 and were sold for \$.10 each. Although each exhibiting venue was assessed a cost of \$60, the National Gallery absorbed the additional expenses for a total of \$305.75. ("Summary, Sculpture Exhibition 1936-1937, Expenditure." File: SSC Travelling Exhibition 1936-37. 5.5-S. NGC Archives, Ottawa.)

6. SSC President's Report 1936-37. File 27-16, SSC. Wyn Wood/Hahn Papers. Courtesy Qennefer Browne, Thunder Bay, Ontario. On deposit at Queen's University Archives, May 1992.

7. In 1942 the Defence Council authorized the employment of fifteen artists to be divided between the services. No sculptors were involved. (Kingston Conference Proceedings, with an Introduction by Michael Bell and Biographical Notes by Frances K. Smith (Kingston: Agnes Etherington Centre, Queen's University, 1991) xi.)

8. Susan Lowery, "The Art Gallery of Toronto: Pattern and Process of Growth, 1872 to 1966," MA Thesis (Montreal: Concordia University, 1985) 133.

9. Garry Mainprize, "The National Gallery of Canada: A Hundred Years of Exhibitions," RACAR Vol. XI, No. 1-2 (1984) 6.

10. Karen McKenzie and Larry Pfaff, "The Art Gallery of Ontario Sixty Years of Exhibitions, 1906-1966," RACAR Vol. VII, No. 1-2 (1980) 62-91.

11. The War and post-war period was a time of great productivity for sculptors. Although there was a shortage of materials available to sculptors during the war, rather than restricting production, it stimulated experimentation with alternative media. Native limestone and granite replaced imported marble in major works such as Frances Loring's Lion (1939-1940), erected at the entrance to the Queen Elizabeth Way, Toronto. Bronze castings, now more difficult to obtain, led to the revival of the use of wood. Quebec sculptor Sylvia Daoust, and Alvin Hiltz in Ontario, were among several sculptors who chose this traditional art form infusing it with the more simplified lines associated with modernist trends. When steel became available after the War, it, too, joined the increasing variety of materials now utilized by the sculptor. In fact, Jean Horne's (b.1914) steel sculptures for the Canadian Bank of Commerce head office in Montreal (c.1946) were a first in Canada.

12. Florence Wyle. Letter, March 12, 1942, to H. McCurry. Correspondence File: 7.1-W (Wyle). NGC Archives, Ottawa. As Wyle relates to McCurry: "Eaton's says it was the most popular show in a long time."

13. While clay was primarily used for models, in its fired state, it became a permanent material suitable for small sculptures. Its manipulative qualities, and low cost, made it an attractive medium for the sculptor. However, the artist/craftsman debate tended to place users of clay in the handicraft guilds and, indeed, SSC members, such as Wechsler, Hilda Bolte, Gisela Lamprecht and Sheila Wherry, who all worked in clay, were members of the Canadian Potters' Guild and exhibited there as well. Undoubtedly the quality and technical expertise of Dora Wechsler's work, and her acceptance into the Sculptors' Society, helped elevate ceramic sculpture in terms of its status as an acceptable medium. Ceramic sculpture was also at the core of the new-found revival of sculpture in Quebec that evolved in 1946 with the establishing of the l'Atelier de Céramique de la Maison Cormier, rue Saint-Urbain (Ecole des Beaux-arts) in Montreal. Pierre Normandeau (1906-1965), Charles Daudelin (b.1920) and Louis Archambault (b.1915) began exhibiting terra cotta works (Daudelin in 1946 at Mme Lespérance's florist shop on Laurier Street and Archambault in 1947 (with John Lyman) at Dominion Gallery) in what Le Canada reviewer Charles Hamel claims was "une petite révolution dans le domaine de la sculpture."

Unfortunately, this initial gain for ceramic sculpture was lost in later decades with the resurgence of pottery and its association with the 1960s crafts culture. Ceramic sculpture has, however, resurfaced in the 1990s and has become a very collectable art form. A retrospective exhibition of Dora Wechsler's ceramic caricatures was held at the Koffler Gallery, Toronto in 1992 and the accompanying catalogue, Dora Wechsler: 1897-1952, with text by Carolyn Robinson, has provided a valuable addition to art historical scholarship on Canadian sculptors. (Carolyn Robinson, Dora Wechsler: 1897-1952 (Toronto: Koffler Gallery, 1992.)

14. For instance, a small folder from Eaton's announced the fact that Dora Wechsler's ceramic sculptures were "exclusive" to Eaton's Gift Galleries. (E.B.Cox Papers. Courtesy E.B. Cox, Toronto.) Clay sculpture was extremely popular during this period. In fact, ceramic sculptor Dora Wechsler also had an exhibition Caricatures in Clay at the Montreal Museum of Fine Arts in 1942.

15. Richard Crouch, Director of London Public Library & Art Gallery. Letter, February 1, 1943, to Frances Loring. SSC Exhibition, London Public Library, 1943-44. SSC Papers. MG 28 I 185, Vol. 2. NAC, Ottawa. Crouch wrote that the exhibition "has attracted one of the largest continuous attendances we have ever had, and during its stay we have had a number of school groups sketching in the gallery which added an attractive note." It was also suggested that an annual show be held, and in 1944 the SSC held its second exhibition in London.

16. In this same letter (see note # 15) to Frances Loring, Crouch elaborated on the original proposal. He suggested displaying six sculptures at a time and changing them every four to six weeks. This would "familiarize our public with sculpture through continuous contact with it." (SSC Exhibition, London Public Library. MG 28 I 185 Vol. 2. NAC, Ottawa.)

17. SSC Minutes, October & November 1947. SSC Papers. MG 28 I 185 Vol. 1. NAC, Ottawa. Information about the rental of sculpture at Hart House is incomplete and it is unknown just how long this rental program had been in place. As Judi Schwartz, Curator of Hart House noted in her letter February 13, 1992 to the author, it seems no further arrangements were made to rent sculpture from individual sculptors. (Judi Schwartz. Letter, February 13, 1992, to the author. Minutes of the Art Committee, Hart House, November 1947. Hart House Archives, Toronto.)

18. Elizabeth Wyn Wood, "Observations on a Decade...1918-1948," Journal of the Royal Architectural Institute of Canada Vol. XXV (1948) 15.

19. Charles Hill, Canadian Painting in the Thirties (Ottawa: National Gallery of Canada, 1975) 11.
20. As quoted in Hill, 11.
21. Paul Duval, "Smaller Works of Sculpture Belong in the Home," Saturday Night Vol. 61 (April 27, 1946) 5.
22. Alfreda Dunington Grubb, "Sculpture a Garden Decoration," Canadian Homes & Gardens (March 1927).
23. Janice Conner and Joel Rosenkranz, Rediscoveries in American Sculpture. Studio Works 1893-1939 (Austin: University of Texas Press, 1989.)
24. Henri Hébert, "Donons-nous à l'art de notre province la place à laquelle il a droit," Culture Vol. 3, No. 2 (June 1942) 147.
25. Jean-René Ostiguy, Modernism in Quebec Art, 1916-1946 (Ottawa: National Gallery of Canada, 1982) 146.
26. The Eaton Estate north of Toronto had several garden and fountain sculptures by Florence Wyle, as did the R.S. MacLaughlin estate in Oshawa. Others works were placed in the gardens of homes in fashionable Rosedale.
27. Lornie Alfreda Dunington Grubb and her husband Howard Grubb were landscape architects in Toronto and staunch supporters of Canadian sculpture.
28. Some of Soucy's patrons included Robert Reford, Samuel Bronfman and Sir Vincent Meredith as well as the Ritz Carlton Hotel and the Windsor Hotel. (Huguette Cleroux, "A Study of the Works of Mr. Elzéar Soucy (sculptor)," Research Paper for the Library School, Université de Montréal, 1961.)
29. Maria Tippet, Making Culture English-Canadian Institutions and the Arts before the Massey Commission. (Toronto: University of Toronto Press, 1990) 125 & 147.
30. Wyn Wood. Letter, July 17, 1946 to McCurry. Correspondence File: 7.1-W (Wyn Wood). NGC Archives, Ottawa.
31. Artist File: E.B. Cox. NGC Archives, Ottawa.
32. A list of photographs is included in the SSC file, "Ottawa Travel/ Smith's College Exhibition 1945" at the National Archives - Berlin (3), Hahn (3), H. Hébert (1), Jones (3), Lang (2), Loring (4), Stewart (3), Trenka (3), Wheeler (2), Wyn Wood (3), Wyle (3), with additions, Redsell (1), Daoust (1) Wechsler (1), Wherry (1). It is presumed to be the list of photographs that were sent by Ottawa to a Russian exhibition under the auspices of UNESCO (c.1946), although it

is noted that there were 60 photographs in all mounted on silver paper. These same photographs were then sent to the SSC Photographic Exhibition in Germany in 1948 as part of a Student Seminar organized by the International Student Service. Evidently they were lost in transit and only resurfaced in September 1955. (SSC Exhibitions: Ottawa Travel/Smith's College, 1945. SSC Papers. MG 28 I 185, Vol. 2. NAC, Ottawa; and SSC Photographic Exhibition, Germany 1948. File: Canadian Exhibitions/Foreign. 5.4 NGC Archives, Ottawa.)

33. J. Abbott, Smith's College. Letter, January 16, 1945, to Loring. File: Exhibitions: Ottawa Travelling/Smith's College, 1945. SSC Papers. MG 28 I 185, Vol. 2. NAC, Ottawa. Eleven sculptors sent works to Smith's College - Eugenia Berlin, Emanuel Hahn, Henri Hébert, Jacobine Jones, Byllee Lang, Frances Loring, Don Stewart, Dora Wechsler, Orson Wheeler, Elizabeth Wyn Wood and Florence Wyle.

34. Wyn Wood. Letter, March 28, 1945, to McCurry. Correspondence File: 7.1-W (Wyn Wood). NGC Archives, Ottawa.

35. Memo to all members of the SSC, dated July 30, 1950. Dora de Pedery Hunt Papers. MG 30 D 364 Vol. 9. National Archives of Canada, Ottawa.

36. Report on Sculpture in Trees Exhibition August 23 - September 12, 1950. File: Outdoor Exhibit, 1950. SSC Papers. MG 28 I 185 Vol. II. NAC, Ottawa. The logistics of the exhibition were enormous, not only in the arrangements that had to be made but the fact that it had to all be accomplished in a very short period of time. Through creative negotiations, the SSC was able to get the City of Toronto to level the lot with a bulldozer and create a terrace. Sod was purchased (thanks to an advance loan from a Marc Himel that was to be repaid from gate receipts), and three loads of bark for the walking areas were supplied by Wicket & Craig Company. The Street Cleaning Department of Toronto loaned over 600 feet of snow fencing to enclose the area and the City Green Houses, through the Parks Department, provided potted trees and shrubbery. Three former students in sculpture at the OCA volunteered the labour. SSC sculptor Arthur Tracy built a 4 x 8 ft. sign standing eighteen feet high over the entrance that was painted and erected by another member, Stephen Trenka. The Police provided special protection and smaller works were placed in the Laing Gallery each night.

37. Rose MacDonald, "Sculpture Outdoors Proves Attractive," Toronto Evening Telegram (August 26, 1950).

38. In fact the Sculpture in Trees exhibition "broke all records in work sold." (SSC Minutes September 17, 1950 and April 14, 1951. SSC Minutes 1943-51. SSC Papers. MG 28 I 185 Vol. I. National Archives of Canada, Ottawa.)

39. Loring. Letter, January 8, 1950, Dr. Hubbard, National Gallery. File: 5.5-S. SSC Contemporary Canadian Sculpture Exhibition 1950. NGC Archives, Ottawa.

40. McCurry. Letter, February 11, 1950, to Loring. File: 5.5-S SSC Contemporary Canadian Sculpture Exhibition 1950. NGC Archives, Ottawa.

41. The four-foot high bronze figures depicting Agriculture, Construction, Electricity, Fisheries, Forestry, Industry, and Mining are mounted on dark green marble.

42. Edna Usher, "Sculpture Artist Claims Canada Missing Chance," The Ottawa Journal (August 22, 1958).

43. Orson Wheeler began to experiment with making architectural models and created a total of approximately 250 miniature models of some of the world's outstanding architectural monuments as visual aids in his classes. Undoubtedly they were a natural extension of his interest in three-dimensional form and his "relentless investigation of scale." Orson Wheeler bequeathed his architectural models to McGill University. An exhibition, The Scale of Structure. The Structure of Scale, was organized by Pieter Sijpkens for the McGill University School of Architecture in the Fall of 1991. (One-page information sheet by Pieter Sijpkens, The Scale of Structure. The Structure of Scale: An exhibition of selected works from the Orson Wheeler Collection, McGill University; and Barbara Barclay. Personal interview, February 11, 1992, Beaconsfield, Quebec.)

44. His eighteen relief carvings done for Moyse Hall, McGill University (architect J. Roxburg-Smith), clearly reflected Hébert's belief that sculpture was entirely linked to architecture. Here Hébert has incorporated symbols of Painting, Sculpture, Architecture and Music as well as images of Comedy and Tragedy denoting the function of the Hall as a theatre and concert hall. They are reminiscent of the work of French sculptor Antoine Bourdelle (1861-1929). (Ostiguy, 139.)

45. The design for the Bank of Montreal was originally done by the architectural firm of Chapman & Oxley. War, however, intervened and construction was halted at the second floor. In his notes of his July 1969 interview with Marani, Lawrence Hayward states that, after the War, Marani replaced Chapman, who was ill (Oxley was the engineer). Marani evidently redesigned the interior of the building. The original exterior classical design of the building had called for sculptural decoration and Marani also included sculpture in the interior of the building. (Lawrence Hayward, Interview with Mr. Marani, Architect, July 1969. Documentation file: Jacobine Jones. Lawrence Hayward Collection of Slides & Documentation of Canadian Sculpture. Queen's University Slide Library, Kingston, Ontario. Courtesy of Lawrence Hayward.)

46. There were twelve panels in all: one for each of the nine provinces at the time, one for Newfoundland, and one each for the Arctic [Yukon] and the Northwest Territories. In addition, Jones did six animal figures, three over each of the entrance doors for the King Street facade (Walrus, Bear, Buffalo) and three, for the Bay Street entrances (Skunk, Wolves, Beaver) Jones and Loring each did two interior panels and Wyle did one. The Bank of Montreal was demolished in 1972 and, in 1978, all of the original exterior panels were re-erected on the grounds of H. Spencer Clark's The Guild Inn, Scarborough, Ontario. (Hugh Walker, Guildwood Village. Letter, March 17, 1978 to Susan Hasbury, Art Documentalist, National Gallery Library. Artist File: J. Jones. National Gallery of Canada Archives, Ottawa.)

47. "Six Sculptors Design Canadian Panorama in Carvings for New Bank Building Here," Toronto Globe and Mail (April 16, 1947).

48. "Unique Symbolic Panels to Grace Bank Facade," Toronto Globe and Mail (April 16, 1947).

49. Conference of Canadian Arts, Proceedings edited by André Biéler and Elizabeth Harrison (December 1941) V, as reprinted in The Kingston Conference Proceedings.

50. The Kingston Conference Proceedings, iii-ix. Other members of that committee were Walter Abell, A.Y. Jackson, Arthur Lismer and André Biéler who became the first FCA president.

51. Elizabeth Wyn Wood, "Art and the Pre-Cambrian Shield," Canadian Forum Vol. XVI, No. 193 (February 1937) 15.

52. Paraskeva Clark, "Come out From Behind the Pre-Cambrian Shield," New Frontier Vol. 1, No. 2 (April 1937).

53. Julien Hébert, "What Themes are Sculptural?," Canadian Art, Vol. 10, No. 4 (Summer 1953) 148.

54. Federation of Canadian Artists file: #2049. Queen's University Archives, Kingston, Ontario.

55. Tippet, 171-174; and, Minutes of the Proceedings & Evidence #10, Wednesday June 21, 1944, House of Commons - Special Committee on Reconstruction and Re-establishment. File 27-16, SSC. Wyn Wood/Hahn Papers.

56. The cost of printing the Brief for the Royal Commission was approximately \$115.00 to be paid for by voluntary subscription. As of the January 8, 1950 meeting of the SSC, two members had contributed \$25.00 each.

57. SSC Royal Commission on the National Development of the Arts, Letters, and Science, National Capital Plan #8 Permanent Works of Art, 3. SSC Papers. MG 28 I 185, Vol. 2. NAC, Ottawa.

58. SSC Press Release, November 15, 1949, 2. SSC Royal Commission of the National Development of the Arts, Letters, and Science. SSC Papers. MG 28 I 185, Vol. 2. NAC, Ottawa.

59. Report, Royal Commission on National Development in the Arts, Letters and Sciences, 1949-1951 (Ottawa: Edmond Cloutier, Printer to the King's Most Excellent Majesty, 1951) 213.

60. President's Report, Annual Meeting, March 29, 1952, 2. SSC Minutes 1951-53. SSC Papers. MG 28 I 185, Vol. 1. NAC, Ottawa.

61. Wyn Wood. President's Report, Annual Meeting, March 29, 1952, 2. SSC Minutes 1951-53. MG 28 I 185 Vol. 1. NAC, Ottawa.

62. Canadian Arts Council and Canadian Conference on the Arts Minutes 1955-1963. Alvin Hilts Papers. Courtesy of Barbara Hilts Graham, Peterborough, Ontario.

63. The CAC counted on the financial support of its members and the SSC willingly contributed \$10.00 per year at the start. In 1947, the Society voted to increase its donation to \$15 and encouraged voluntary contributions from individual members as well. (See SSC Minutes October 26, 1947.) By 1948 it was decided to assess each member \$1.00 in addition to their SSC fees and that this would then be passed on the CAC. The Minutes of June 8, 1948 note that \$25.00 was forwarded to CAC (even though the SSC only had 24 members at that time).

64. SSC Minutes, November 12, 1949. File: SSC Minutes, 1943-1951. SSC Papers. MG 28 I 185, Vol. I. NAC, Ottawa.

65. The rubber stamp read: Les droits d'auteur Il donne à l'auteur le droit exclusif de produire, de reproduire ou de publier ses propres oeuvres. Le droit d'auteur à l'égard d'une oeuvre existe à compter de la date de production, qu'elle ait été enregistrée ou non. (SSC Minutes, August 15, 1959. File: SSC Minutes 1956-1960. SSC Papers. MG 28 I 185, Vol. 1. NAC, Ottawa.

66. SSC Minutes June 27, 1943. SSC Minutes 1943-51. SSC Papers. MG 28 I 185, Vol.1. NAC, Ottawa. A later attempt to set up a scholarship for deserving sculpture students was proposed by Emanuel Hahn. After his death in 1966, a memorial scholarship was established and continues to be offered to

students at the OCA. Other sculptors have set up similar awards. Elizabeth Bradford Holbrook had donated an award in her name for 4th year graduating students at OCA (Holbrook, Personal interview, September 23 & 25, 1991, Ancaster, Ontario) and Dora de Pedery Hunt also offers one at OCA. (De Pedery Hunt. Personal interview, September 24, 1991, Toronto) Posthumous gifts from SSC members Frances Loring, Florence Wyle and Jacobine Jones have continued this tradition of generosity of sculptors towards helping others in the arts. The specific bequests from Loring and Wyle form the basis of the Trust Fund of the Royal Canadian Academy designed to fund awards, scholarships and projects to "benefit and encourage promising young artists". (Pamphlet, Royal Canadian Academy of Arts Trust Fund. Courtesy of Cleeve Horne.)

67. SSC Minutes April 13, 1957. SSC Minutes 1956-1960. SSC Papers. MG 28 I 185 Vol. 1. NAC, Ottawa. The post-cards sold for ten cents each.

68. Three Dimension [sic] is still available through the National Film Board. Although somewhat dated visually and technically, it remains a valuable historical document on the work and studio settings of these artists of the SSC. The stubborn insistence of the SSC to approve every step of the film, and the underlying jealousies of some of the members, combined with Hyde's reticence towards the National Gallery, almost aborted the project at several points. However, the members of the SSC gave the final version of the film a "unanimous motion of approval." (Don Stewart. Letter, May 8, 1946, to Laurence Hyde, NFB. File: National Film Board. SSC Papers. MG 28 I 185, Vol.3. NAC, Ottawa.)

69. Walter Abell, "Sculpture," The Studio Vol. CXXIV, No. 625 (April 1945) 136.

70. Without actual membership lists or Minutes it is difficult to ascertain the exact year new members joined. Some information can be gathered from the listing of names on Annual Reports.

71. Minutes, March 30, 1948. SSC Minutes 1943-51. SSC Papers. MG 28 I 185, Vol. I. NAC, Ottawa.

72. Tippet, 24.

73. Elizabeth Bradford Holbrook. Personal Interview, September 23 & 25, 1991, Ancaster, Ontario.

74. McRae Miller. Letter, November 28, 1949, to Frances Loring. File: SSC Travelling Exhibition 1949-50. SSC Papers. MG 28 I 185 Vol. II. NAC, Ottawa.

75. E.B. Cox. Personal interview, November 22, 1991, Toronto.

76. Pierre Normandeau. President's Report. File: SSC Minutes 1951-1953. SSC Papers. MG 28 I 185, Vol. 1. NAC, Ottawa.

77. President's Report, Annual Meeting, March 29, 1952, 2. File: SSC Minutes 1951-53. SSC Papers. MG 28 I 185, Vol. I. NAC, Ottawa.

78. Wyn Wood. Letter, February 5, 1952 to Department of External Affairs. File: General Correspondence, 1950-1955. SSC Papers. MG 28 I 185, Vol. 3. NAC, Ottawa.

79. Page Toles, "Sculptors' Society Exhibition," Canadian Art Vol. 1 No. 5 (June/July 1944) 191.

80. Andrew Bell, "An Exhibition of Canadian Sculpture," Canadian Art Vol. 6 No. 4 (Summer, 1949) 155.

81. Cleeve Horne, "-and Sculpture," Journal of the Royal Architectural Institute of Canada Vol. 26 No. 1 (November 1949) 377.

82. The list included:

- 1953 - 1st prize - Pierre Normandeau, Génitrix
- 2nd prize - Armand Filion, Femme nue debout
- 3rd prize - Mario Bartolini, Raymond Bégin, Gérard Desbiens
- 1956 - 1st prize - Anne Kahane, Ball Game
- 2nd prize - John Ivor Smith, Mario Bartolini
- 3rd prize - Suzanne Guité, Robert Roussil
- 1959 - 1st prize - Armand Filion, Mère et Enfant
- 2nd prize - Stanley Lewis
- 3rd prize - John Ivor Smith, Marcel Braistein, Yves Trudeau.

83. In fact, the SSC membership was confident in its continuing role as the only organization representing the interests of sculpture in Canada - so much so, that, in 1950, a new executive position was established: that of archivist. Eugenia Berlin was enlisted to document biographical information on member sculptors and to collect and mount a "scrapbook" of newspaper clippings on the Society. A filing cabinet was purchased and formal records of the Society were assembled. Berlin held this position for a number of years after she officially resigned from the SSC as a producing sculptor in 1957. It then seems that, during the 1960s, a number of files were discarded and some records inadvertently lost. In 1978, Aileen Hooper Cowan attempted to replace missing documents by soliciting back copies of Minutes, etc. from senior members and other sources. The SSC's current archivist is Karen Stoskopf Harding, Toronto.

## CHAPTER 4

### FROM SILVER TO GOLD:

The 1950s, 1960s and 1970s

Mid-century marked the celebration of the SSC's twenty-five year history - a time of pride in acknowledging its accomplishments in the field of sculpture but also a time of introspection and an assessment of its goals. The decades of the 1950s and 1960s were a period of transition - "le passage d'un art de perception à un autre de conceptualisation"<sup>1</sup> - and one of transformation in Canada from a colonial/rural culture to an urban contemporary society. It was a time of dichotomy between the rising awareness of abstract art and the continuing conservatism and the often indifferent attitude of the public towards abstraction. The expanding system of commercial galleries, however, created an important art market and an alternative venue for artists adding to the sociological changes taking place. Over the ensuing years, the sense of achievement that marked the SSC's Jubilee exhibition gradually eroded as the Society and its members faced new challenges in a changing world of art. Events and issues arising in the second half of the century mark this period from the Silver Jubilee exhibition in 1953 to Sculpture '78, the 1978 50th Anniversary SSC exhibition, as a decisive one for the Sculptors' Society of Canada.

The momentum of SSC activities in the 1950s focused on exhibitions. The shows at the Art Gallery of Toronto (1950), the National Gallery (1950) and the Musée du Québec (1951) served to reinforce, through the SSC's affiliation with the public institutions, its status as the representative body of Canadian sculpture. This was augmented when the National Gallery requested that the SSC assist in selecting entries for the 1953 International Sculpture Competition held at the Institute of Contemporary Arts in London, England. Over 40 models by Canadian sculptors, based on the theme of the Unknown Political Prisoner, were deposited at the National Gallery in November 1952 and three winning sculptures by Anne Kahane, Julien Hébert and Robert Norgate (all SSC members) were selected by an SSC and National Gallery jury to be sent as Canada's entries in the event.<sup>2</sup> Out of 3,500 entries from 57 countries in the competition, Anne Kahane's maquette Unknown Political Prisoner (1953), in copper tubing and plastic wood, was awarded a £25 prize, as were works by international sculptors like Barbara Hepworth, Lynn Chadwick, Naum Gabo, Alexander Calder and Antoine Pevsner. The anguish and torment of the spiked torso of Kahane's entry, very reminiscent of the work of Ossip Zadkine (1890-1967), was according to Robert Ayre, a "powerful synthesis, an impressive and moving realization of the theme."<sup>3</sup>

The involvement of the SSC, as "guardians of Canadian culture" (Saturday Night)<sup>4</sup> on the international arts scene, had actually begun in 1946 with Elizabeth Wyn Wood's participation in the first General Assembly of UNESCO in Paris, and continued over the following decades. For instance, an SSC request regarding the circulation of art exhibitions through UNESCO member countries, tabled at the UNESCO conference in Florence in 1951, was ratified at a meeting of museum directors in England later that year.<sup>5</sup> In 1952, as a representative of the SSC and the Canadian Arts Council, sculptor Pauline Redsell attended the first International Council of the Visual Arts in Venice (also under the auspices of UNESCO). The SSC was a member of the International Association of Plastic Arts and, through various members such as Frances Loring, Elizabeth Holbrook and Dora de Pedery Hunt, maintained relationships with the National Sculpture Society<sup>6</sup> and the International Federation of Medallists.<sup>7</sup>

These international connections helped reinforce the interest of SSC members in international modernism. In addition, during the 1940s and 1950s, several SSC members, including Elizabeth Holbrook, Jacobine Jones and Cleeve Horne furthered their development at the Cranbrook Academy of Art, Bloomfield Hills, Michigan under Swedish sculptor Carl Milles and at the University of Syracuse with Ivan Mestrovic. Anne Kahane studied at the Cooper Union School of Art in New York

from 1945 to 1947, and during the late 1940s, Sybil Kennedy spent four years in the New York studio of Archipenko. Several exhibitions of contemporary sculpture by Henry Moore, Ivan Mestrovic, Barbara Hepworth and Ossip Zadkine were held at the Montreal Museum of Fine Arts, the Art Gallery of Toronto and the National Gallery during the 1950s, offering ample opportunity for Canadian sculptors to view 20th century European and American sculpture. In fact, the SSC members often had visiting sculptors attend special meetings. In 1956, for instance, while in Toronto for his exhibition at the AGT, Ossip Zadkine, who was a friend of Loring, met with SSC members.<sup>8</sup> A similar situation occurred in 1961 when Noguchi, whom Alvin Hilts had met while studying in Mexico in 1935, was also hosted by the SSC. (Noguchi was named First Honourary Member of the SSC in 1961.) Society sculptors often visited the studios of fellow sculptors when travelling overseas.

International affiliations were further strengthened in the 1960s when numerous new Canadians were elected to the Society. Not only did they bring a cultural diversity and vitality to the SSC, but they instigated a number of small-scale exchange exhibitions with their native countries.<sup>9</sup> Nor was the SSC's breadth of taste limited to international modernism. For example, it also encouraged the talents of Canada's native people when, in 1958, Inuit sculptor Charlie Seequavik (fl. 1959) was elected to the Society.<sup>10</sup>

Although international associations and an awareness of current trends in three-dimensional art were important to the members of the SSC, the focus of the fifties was on the 1953 exhibition honouring the first twenty-five years of the Sculptors' Society of Canada. The decision to hold the Silver Jubilee exhibition in Montreal was, no doubt, determined by several factors - availability of venue, size of space, etc. It was, however, a symbolic gesture as well, for the founding of the SSC has always been deemed to have taken place in the Labelle Street studio of Henri Hébert. The fact that the SSC headquarters were now in Montreal and that there was a re-awakening of sculpture in Quebec, also contributed to the selection of the Montreal Museum of Fine Arts as the locale for this important event.

Quebec had, of course, a rich sculptural heritage with strong ties to conservative political and religious ideologies. In the aftermath of the Second World War, however, invigorated by the Automatist spirit and Borduas' cry for "freedom and magic,"<sup>11</sup> artists and sculptors in Quebec embarked on a period of artistic diversity and proliferation. The sculptors' ventures into more creative forms were evident in such works as Robert Roussil's La Famille (1949) and Louis Archambault's huge abstract Oiseau de fer (1951) which was displayed at the 1951 International Sculpture Exhibition at Battersea Park, London, along with the work of Henry Moore, Alberto Giacometti, Jacques Lipchitz and Jean Arp.

Certainly the SSC was hoping to capture some of that spirit in its Silver Jubilee exhibition. As critic Rodolphe de Repentigny wrote in his December 19, 1953 review in La Presse:

Quand on arrive aux oeuvres de Normandeau, Cox, Bartolini, Fillion et plusieurs autres, on ne peut s'empêcher de sentir que l'on a là une sculpture tout autre, douée d'une force telle qu'elle signifie la fin, chez nous, de la sculpture comme simple art du portrait. Dans quelques années, grâce à ces artistes, la sculpture aura dans notre pays conquis sa véritable place d'art autonome....<sup>12</sup>

The exhibition was, more than ever, a blending of past and present. The precursors of the future chose to honour the deceased founders and early members of the Society by holding mini-retrospectives of the work of Henri Hébert, Alfred Laliberté, and Dora Wechsler in conjunction with the anniversary exhibition. The deep red walls of the Museum provided an excellent backdrop for the 96 sculptures by 42 sculptors (24 of them SSC members). As Robert Ayre noted in his review in the Montreal Star, there was a "world of difference" between some of the sculptures - between the strains of traditional ecclesiastical woodcarving in the work of Elzéar Soucy or the 19th-century genre figures of Alfred Laliberté, and the polished surfaces of Constantin Antonovici's Hibcu (bronze, n.d.; reminiscent of Brancusi) or Mario Bartolini's Moore-like form titled simply Figure Horizontale (n.d.). Ayre's lengthy review recognized those

differences and, more importantly, respected them. While he acknowledged the "timidity and ineptitude" of some of the work, he also stated:

The exhibition does give evidence of awareness of the new as well as the old traditions....You will find in it [the exhibition] an art taken seriously...and carried out with vitality, imagination and dignity.<sup>13</sup>

The exhibition was opened by the Rt. Hon. Thibaudeau Rinfret, Chief Justice of the Supreme Court, and Jean Bruchési, Undersecretary of the Province of Quebec, gave a short talk. Although attendance at the vernissage was smaller than hoped, more than four thousand people visited the exhibition from November 28, 1953 to January 3, 1954.<sup>14</sup> The catalogue included a brief introduction to the history of the SSC by its President, Pierre Normandeau, and photos and short biographical sketches of the founders of the Society. Four works by SSC members were also illustrated: Pierre Normandeau's Jeune Fille (stone); Mario Bartolini's Figure Horizontale (stone); Florence Wyle's Girl (plaster); and E.B. Cox's Head (quartz). Half of the exhibitors were non-members, for the SSC, as in the past, had tried to solicit as many sculptors as possible in order to present the most complete showcase of three-dimensional work being done in Canada. However, for a multitude of reasons, such as the development of commercial galleries (see below), there were still respected sculptors who declined to participate in SSC exhibitions.

Following the critical and popular success of the Silver Jubilee exhibition, the SSC continued, throughout the 1950s and beyond, with its exhibition schedule, increasing its membership each year (1950 - 26 members; 1960 - 36 members; 1970 - 54 members), and holding onto its established position in the arts community. Small exhibitions of the Ontario chapter were held at the Stratford Shakespearean Festival (1954), at the Hamilton Art Gallery (1957, 1959), in Windsor (1958), and in Oshawa (1955, 1956, 1957). Then in 1958, after an almost ten-year hiatus, the Art Gallery of Toronto mounted a full-scale exhibition of sculpture (70 works by 35 artists) under the auspices of the SSC.

Also during the 1950s, SSC members in Quebec participated in a growing number of art activities for sculptors within their province although they continued to contribute to SSC open exhibitions when called upon to do so. Sculpture in Quebec was undergoing a tremendous resurgence of interest and several noteworthy events took place in the fifties that are essential to understanding the future development of the SSC. For instance, in 1956 the first of three annual outdoor exhibitions of sculpture was held on Ile Ste-Hélène. Organized by Claude Robillard of the Service des parcs de la ville de Montréal, it showcased the new names in Quebec sculpture, including Louis Archambault, Mario Bartolini, Pierre Bourassa, Charles Daudelin, Stanley Lewis, Robert Roussil, John Ivor Smith and Hans Schlee, as well as SSC

members Anne Kahane and Sybil Kennedy. While the outdoor exhibitions the following two years (1957 and 1958) included more SSC members from both Quebec and Ontario, the numbers definitely indicated that Quebec had a growing number of competent, serious sculptors who were not members of the Society. The 1956 Exposition d'art de la Province du Québec at the Université de Montréal, in which 29 Quebec sculptors were represented, also helped to established this province's strength with regard to those working in three dimensions.<sup>15</sup>

For the SSC itself - in view of all the changes that were developing in the art world in the fifties - the third decade of the Society's history was clearly a transitional time for the group despite the success of the Silver Jubilee exhibition. In 1950, founder Henri Hébert died, and this, followed by the death of Laliberté in 1953, marked the end of an era associated with the more traditional academic modes of sculpture. Then, in the late 1950s - with the death of Emanuel Hahn in 1957, the resignation and subsequent move to Vancouver by Don Stewart, and the loss of other more senior members of the group - the SSC began to lose momentum.<sup>16</sup> (Certainly the aforementioned surge of sculpture in Quebec and the reluctance of the more avant-garde sculptors to join the Society were also contributing factors.)

Still, the SSC persisted with periodic letters to various government agencies with requests for information on specific programs and on government policy on caring for public monuments,<sup>17</sup> or admonishing the government for what the SSC felt were wrongs committed towards sculpture.<sup>18</sup> The Society also continued its attempts to influence local, provincial and national governments with regard to public sculpture. For example, in 1956 Frances Loring and Pauline Redsell met with the Toronto Parks Commissioner regarding the possibility of erecting fountains in Toronto area parks.<sup>19</sup>

The Society also steadfastly continued to cultivate its relationship with architects. For instance, in 1958 a successful exhibition of sculpture, in conjunction with the exhibition Architecture Then and Now, was held during the Ontario Society of Architects' Conference at the Building Centre, Toronto. Although the show was only of five-weeks duration, Loring claimed that there had been many enquiries about the work from architects,<sup>20</sup> and as Alvin Hilts noted in his President's Report for that year: "Sculptor-Architect relations have been strengthened immeasurably."<sup>21</sup> Other support came from sculptor Anita Aarons who, as Art Editor of the Journal of the Royal Architectural Institute of Canada, wrote monthly articles on the arts, and on the integration of art and architecture, for several years. In addition, throughout the 1950s and 1960s the SSC solicited the help of both the Royal Architectural Institute of Canada (RAIC) and

the Royal Canadian Academy (RCA) in lobbying the federal government regarding the allotment of a certain percentage of the cost of a new building for decoration.<sup>22</sup> Although not based on actual percentage cost, a start was made in this direction when, in the late-1950s, the Ministry of Transport commissioned works of art for the new airports being built throughout the country; Anne Kahane's sculpture for the Winnipeg Airport was one such work. However, it was the Province of Quebec that eventually brought about the first actual legislation dealing with this issue. In 1961, an Order in Council passed by the National Assembly stated that at least 1½ % of the total value (\$250,000 or more) of any new public building be used for art. As Marius Plamondon, President of the SSC, remarked at the Annual Meeting in May 1961: "This can be considered somewhat of an SSC achievement since we provided all information and documentation."<sup>23</sup> The SSC, RAIC and the RCA continued to press for similar federal legislation. Finally, in 1964, the federal Department of Public Works instituted its own 1% program.<sup>24</sup>

Although the Society's commitment to improving the public profile of sculpture and sculptors was a major concern, its evolution as an organization also demanded attention. One ongoing problem was the fact that, although the number of members in the Society had increased, the responsibilities remained in the hands of a few dedicated workers. Unfortunately, most of the members, claimed E.B. Cox, and

others, were more interested in where and when the next exhibition (and next sale) was to be, and not in the actual promotion of sculpture as a profession.<sup>25</sup> In the fifties, a revision of the SSC Constitution was undertaken as the Society sought to eliminate minor glitches in its internal structure and possibly strengthen its image by decreasing restrictions on membership. However, in 1957, a survey of the membership in the form of a questionnaire (Appendix VIII) regarding the qualifications of members and associate members, confirmed that the majority favoured maintaining the status quo, i.e. for retaining merit as a practising sculptor as the only criterion for membership. The reasons were clearly defined by Sybil Kennedy in her response to the questionnaire:

I think too many people have been elected members in the last few years who have not come up to the standard of the original members. This makes the exhibitions less interesting and lowers the prestige of the Society.<sup>26</sup>

Yet, although the issue of membership remained unchanged until the 1970s, the Society continued to increase its numbers throughout the 1950s and 1960s. However, it was still unable to attract the talents of the growing number of abstract sculptors such as Robert Roussil, Sorel Etrog or Robert Murray.

Under the Presidency of Pierre Normandeau (1952-1954) and of H. McRae Miller (1954-1956), the executive remained based in Montreal during the first half of the fifties. Then the

executive alternated between Montreal and Toronto for the next eight years, ending with Clement Paré's term of office in 1964. However, because Toronto was listed as the headquarters of the SSC in the 1932 charter, an Ontario address had to be maintained. Therefore, in order to avoid costly notarial and legal fees, the SSC, after years of shuttling its headquarters between Toronto and Montreal, moved its operations back to Toronto permanently in 1964.

As if predicting Alan Jarvis' 1962 claim that "sculpture...is the ascendant art of the second half of the twentieth century,"<sup>27</sup> the SSC began the 1960s on a positive note. A large open-air exhibition, Sculpture 60, was organized by the Society on the grounds of the Ecole des Beaux-Arts in Quebec City with the financial support of the Canada Council.<sup>28</sup> Marius Plamondon, SSC President at that time, claimed that the Society hoped that the exhibition would "lay the organizational groundwork for a great international sculpture exhibition in 1967" to coincide with Canada's centennial and the 300th anniversary of the founding of Bishop Laval's St. Joachim school for wood carvers.<sup>29</sup>

The exhibition included some of the most talented names in the world of Canadian sculpture, past and present. Over 150 figurative and abstract works in a variety of media by 82 sculptors (over half of them non-members of the SSC) were viewed by some 6,000 visitors. While only Loring, Wyn Wood

and Wyle remained of the original founders, the second and third generations of SSC sculptors were well represented. Although the majority of the sculptures were figurative, the abstractionists from Quebec dominated in terms of physical presence. Works like Marius Plamondon's steel Cavalier, and François Soucy's mammoth structure Sous le pont Jacques Cartier towered over the smaller, more traditional works positioned on stone block pedestals.<sup>30</sup> However, the eclectic mixture accurately reflected the pluralistic nature of sculpture at that time. Assembled from across the country, the works embraced the principle trends in Canadian sculpture. As one La Presse reviewer noted:

...Les artistes de l'ouest influencés  
par les orientaux ou par les Américains  
de la côte du Pacifique; les sculpteurs  
de Toronto influencés par ceux de New York  
ou ceux d'ici plus près de certaines  
tendances européennes.<sup>31</sup>

The success of this exhibition undoubtedly boosted the image of Canadian sculpture. As William Withrow, Director of the Art Gallery of Toronto, wrote to J.H. Hirshhorn, the well-known American collector of contemporary art: "There have been several indications...that the sculptors are coming into their own....[The 1960 outdoor] show aroused a great deal of interest and enthusiasm across the country."<sup>32</sup> But, at the same time, it clearly revealed that the Society was losing ground. With over half the sculptors in Canada still not members, the SSC's claim to be the national representative of Canadian sculpture was diminished.<sup>33</sup>

At the same time, sculptors in others parts of the country - notably in Quebec and in Western Canada - were joining forces in more regionally-oriented groups. In Quebec, for example, political and social factors determined a more nationalistic trend defined by political boundaries. Aroused first by the success of a 1959 French exhibition of Québec painters living in Paris, and secondly, by the possibilities for future exposure at the newly-formed Délégation du Québec cultural centres which were established in Paris and Brussels as well as through the new Ministère des Affaires culturelles, the Quebec painters rallied to form their own association to actively promote their art and to seek government support. The sculptors followed suit and two resulting province-wide associations - l'Association des peintres du Québec and l'Association des sculpteurs du Québec (ASQ), both intent on bringing honour and acknowledgement to contemporary art of Quebec at home and abroad - were formed.

There may well have been no question of a conflict of interest with the SSC in the formation of the Association des Sculpteurs du Québec in 1961. Most of its founding members were not members of the Society.<sup>34</sup> The group's aim was "to promote a greater understanding of sculpture throughout the Province."<sup>35</sup> As Yves Trudeau, the first President of the ASQ, explained, the need was to establish an association of Quebec sculptors in order to benefit from the newly-formed cultural departments of the provincial government, and the

exchanges set up between French-speaking countries.<sup>36</sup> Sculptors in Ontario had also benefited from such public patronage in their province, to the exclusion of sculptors from other provinces. SSC members from Quebec joined the new association and, for a few years at least, most maintained membership in the SSC as well. In 1963 Yves Trudeau joined the SSC, along with Gaétan Therrien and Jacques Chapdelaine, forming a liaison between the two groups; and the suggestion of a "federation" of the sculpture groups was raised for the first time. Activities of the ASQ were noted in the SSC Minutes, and relations between the two groups were basically cordial and co-operative during the early years of the ASQ. As Ursula Hanes confirmed, "Happily within the circle of sculptors there has been a good basis for communication."<sup>37</sup>

However, when the SSC held an outdoor show in 1965 in the park outside the Theatre at the Stratford Shakespearean Festival,<sup>38</sup> the discrepancy between the exhibited works, and the works shown by Quebec sculptors at the outdoor show on Ile Ste-Hélène that same year, was clearly recognized by the Society's Ontario members. Even though the Stratford exhibition was strengthened by larger works by non-member sculptors such as Sorel Etrog, David Partridge, Gerald Gladstone and Walter Redinger, Ursula Hanes recalled: "One thing stood out. The Quebec sculptors were far more competent in monumental work."<sup>39</sup> The result was that the following year, the SSC invited only Quebec sculptors to exhibit at

Stratford.      catalogue and exhibition, sponsored - as was the 1965 show - by Rothman's of Pall Mall Canada, is a visual record of the vitality of the works erected for that summer show. Not only was it an impressive exhibition but, according to Hanes, "the doors opened" and a new era of exchange between the two provincial groups ensued. In fact, in 1966, Ontario sculptors were invited to participate in the ASQ's symposium held on the terrace of Place Ville Marie, Montreal. Unfortunately, many SSC Quebec members declined to continue dual memberships, and relations between the two groups subsequently deteriorated. As support of the SSC in Quebec waned, Orson Wheeler wrote from Montreal in 1967: "Something must be done if the Sculptors' Society of Canada is to be of importance across the country."<sup>40</sup>

L'Association des sculpteurs du Québec was able to achieve, in a few short years, what the Sculptors' Society of Canada had spent decades striving for. It had succeeded, through its international symposiums and exchange exhibitions with other countries, in bringing the work of Quebec sculptors to the forefront of Canadian art. The extent of such exhibitions as the 1964 International Symposium of Sculpture held on Mount Royal, and Confrontation '65: International Exhibition of Sculpture at the Botanical Gardens, Montreal, placed the work of international sculptors beside that of Quebec artists. This meant that Quebec artists were able to assess the value of their art, as Robert Ayre wrote in his

foreword to the ASQ's Confrontation 65 catalogue, by "measuring it against the work of contemporaries elsewhere."<sup>41</sup>

Conversely, although the SSC had continually tried to elicit financial support from both the federal and provincial governments to promote Canadian sculpture (and its members certainly did not lack vision with regard to the ways of achieving this), the money needed to achieve that goal was not forthcoming. Even though the SSC had become more solvent in the 1950s and 1960s, due to increased membership and another fee increase (to \$15.00 per year), the money was only adequate to cover regular operating expenses and small exhibitions. Grants from the Canada Council, such as the one in 1960 for the Quebec outdoor exhibition, Sculpture '60, did not even cover the full cost of transportation of works to the site. Foreign exhibitions were, therefore, beyond the means of the Society without a far greater commitment from government agencies. The success of the ASQ, on the other hand, was, in part, due to the financial commitment of the provincial, civic and federal governments, that provided it with the means for self-promotion and international exposure. According to Yves Trudeau, subsidies of up to \$65,000 from Quebec, Ottawa and Montreal enabled exchange exhibitions, symposiums, etc. to be held, thus providing Quebec sculptors with the needed exposure for their art.<sup>42</sup>

Back in Toronto, therefore, reality had set in; the SSC needed to re-establish itself and re-assess its position within the rapidly expanding art world. Conditions were changing and the complexities of the later decades, marked also by the rise of individual sculptors without society/organizational affiliations,<sup>43</sup> meant that the effectiveness of the Society, and its increasingly precarious status as the only group representing sculpture, was lost.

For example, the interest in outdoor exhibitions, begun by the Society's Sculpture '60 exhibition, was continued in 1962, with the National Gallery's Canadian Outdoor Sculpture exhibition. For the first time, however, the SSC was not requested to assist in the organization. Perhaps somewhat slighted by this, and by the fact that no sculpture had been included in the Gallery's recent Biennials of Canadian Art, the Society was critical of the proposed plans. It found fault, for instance, with the suggested minimum size (12 inches being far too small for outdoor works) and relatively short notification (preferring twelve months instead of nine). Many members preferred to boycott the show, opting to concentrate their energy on participating in regular Biennials.<sup>44</sup>

Then, in 1964, the Society's plans for an exhibition at the Art Gallery of Toronto were cancelled due to insufficient entries.<sup>45</sup> In fact two other events in 1964 directly

precipitated this: a sculpture show at the Dorothy Cameron Gallery, Toronto; and the Second Canadian Sculpture Exhibition at the National Gallery. The differences between these two exhibitions points out the inherent problems that developed in the sixties as private galleries began to usurp not only the Society's influence, but also that of the National Gallery.

By 1962, art dealer/critic Dorothy Cameron, through her Dorothy Cameron Gallery (formerly the Here and Now Gallery), had quickly gained a reputation as a staunch supporter of Canadian sculpture.<sup>46</sup> The Dorothy Cameron Gallery, however, chose to represent the more avant-garde sculptors in Toronto and, therefore, only a few SSC members were among her stable of artists. In 1964, her gallery's large sculpture exhibition Canadian Sculpture Today received widespread media attention.<sup>47</sup> Hugo McPherson, writing in the July 1964 issue of Canadian Art, claimed that the show "was so far-reaching in its implications that it must already be regarded as a landmark."<sup>48</sup> In contrast, the National Gallery's 1964 Second Canadian Sculpture Exhibition lacked applicants, quality and prestige. For a "national" showcase of Canadian sculpture, it was embarrassingly small in scope: seventeen works by eleven sculptors. As McPherson bluntly commented:

For most of the 14 sculptors [at Cameron's Gallery] there was no question of choice between a prestigious commercial show and an Ottawa exhibition with small reputation and no prize money. In the face of such competition, the National Gallery must reformulate its thinking on sculpture exhibitions.<sup>49</sup>

Neither show included current SSC members. Again McPherson was candid with his observations on this point. He claimed that this was evidence that the days of the Society were past and that the need to "exhibit annually and bemoan the plight of their art" was over.<sup>50</sup> Certainly the commercial marketplace wielded an increasing influence in the arts during the sixties and had a corresponding effect on the need for SSC exhibitions. The argument that the Society, and for that matter any art society, had lost its purpose, had some foundation in truth.

The exclusion of SSC artists from the Dorothy Cameron and the National Gallery exhibitions reflected the Society's failure to attract large numbers of avant-garde sculptors, despite the promising beginnings suggested by its Silver Jubilee exhibition. Somewhere along the way the SSC had acquired, according to Alan Jarvis (sculptor/critic and former Director of the National Gallery) "a 'fuddy-duddy' reputation."<sup>51</sup> The more avant-garde sculptors split with the group or didn't bother to join. Included in this was the growing feeling that some members were glorified amateurs, tainting the professional status and integrity of the others. In fact, as SSC sculptor Dora de Pedery Hunt noted in a 1970 Globe & Mail article: "It suddenly became fashionable to blame the SSC for bad sculpture, bad sculptors, bad exhibitions, bad architecture."<sup>52</sup> Indifference and a lack

of participation on the part of a number of members also brought about further dissension. However the cancellation of the SSC's federal charter in 1968,<sup>53</sup> through oversight or neglect (the SSC failed to submit the required documents and fees), exemplified the extent of the internal problems at this critical time in the Society's history.

The SSC was not alone in its identity crisis. Public galleries had by now lost almost all interest in staging society shows - even the Spring Exhibitions at the Montreal Museum of Fine Arts were discontinued in 1966<sup>54</sup> - and private galleries certainly didn't need them. Consequently, societies as a whole were undergoing enormous challenges from which they were never to recover. As Sandra Shaul remarked in her 1978 article "Tradition and Anti-Tradition, An Historical Perspective on Canadian Sculpture" (Artsmagazine): "...[The loss of] the power of the Sculptors' Society of Canada as the most prominent voice for Canadian sculptors...reflects the general trend away from societies that has occurred in all the arts."<sup>55</sup> The RCA, although still coveted as the art world's "stamp of approval" for an artist, was generally ineffective with regard to its influence on the cultural affairs of the nation. Like the SSC, it suffered from an image of academicism and traditionalism, and was seen as being no longer in tune with modern aesthetics.

In view of these considerations, it is not entirely surprising that Canada's centennial celebrations also sidestepped the Sculptors' Society. While Plamondon's prediction that the 1960 SSC show in Quebec City would be the precursor of a larger Canadian sculpture show in 1967 was accurate, the Society was not involved in organizing any of the many sculpture shows that were held throughout Canada in 1967.

The foregoing analysis of the decline in the status of the SSC makes it clear, however, that, unlike the Great Depression, the crisis that faced the Society during these decisive decades was both internal and external. Yet, for sculptors like Frances Loring, the ideals of the SSC remained important. Although Loring had, in the late 1950s, lost confidence in the Society, fearing that too many of its members were merely amateurs and that it was no longer what the founders had envisioned, she had enduring faith in its purpose as an association of sculptors, for sculptors. It was thus that, in 1967 (one year before the deaths of Loring and Wyle, and one year after the death of Wyn Wood), the SSC - encc ured by Loring's pleas to "save the Society,"<sup>56</sup> - underwent a period of critical self-evaluation. As SSC President Wyndham Lawrence wrote in his preface to the massive proposed re-organization plan for the SSC in November 1968, "We are all well aware that the society is no longer performing any real function in our professional affairs."<sup>57</sup>

But, he also noted that the aim of the Society had been to promote the art of sculpture (not to promote sculptors), and charged its members to commit themselves to the future or resign. Although a number of the components in the proposed re-organization, such as membership and standing committees for publicity and exhibitions, had already been operating informally at various times over the years, the detailed analysis of the organization served its purpose by identifying the basic problems facing the Society. As a result one crucial step was taken to strengthen the SSC. In 1968, the SSC Constitution was finally amended to include associate members, allowing for younger sculptors, and persons interested in sculpture, to become more involved with the professionals. Although associates were not given voting privileges, they helped to broaden the SSC's circle of social and political affiliations. For similar reasons, the first non-sculptor honorary members were named in 1970: Mrs. David Vaughan of Vancouver, and Professor Ian McNairn, Professor of Fine Arts at the University of British Columbia.<sup>58</sup>

In addition, relations with the Association des Sculpteurs du Québec were renewed. ASQ members Yves Trudeau and Pierre Heyvaert were invited guests at the SSC's 1968 Annual Meeting, and the activities and goals of the Quebec organization were again reported in the SSC Minutes.<sup>59</sup> The SSC's membership grew, and the dream of a truly "national" organization was again on the agenda. As noted earlier, a

proposal had been tabled in 1963 to create a "federation" of regional sculpture groups. These would have been autonomous within their own jurisdictions, yet still have benefited from an association with a larger federation (with a national executive), which would have dealt with common concerns. The Association des sculpteurs du Québec was already one such regional group. The other obvious group was the Northwest Institute of Sculpture.

The Northwest Institute of Sculpture had been founded in 1955<sup>60</sup> by sculptors in British Columbia, the Yukon, Oregon and Washington. The Institute's first outdoor exhibition in 1956, set up by B.C. sculptor David Marshall, was held on the campus of the University of British Columbia. Another exhibition, B.C. Sculpture 58, followed there in 1958. Several other shows were held but in the late 1960s, following the large B.C. Centennial Sculpture '67 exhibition at the Queen Elizabeth Theatre, Vancouver, the group became inactive.

Some of the Vancouver members of the SSC, including Elek Imredy and Elza Mayhew, as well as Mr. & Mrs. David Vaughan, friends and patrons of some members of the western group, then suggested that the sculptors form a British Columbia chapter of the SSC. In fact, as David Marshall notes, out of a list of 22 Western sculptors who were asked to join the SSC in 1971, six were subsequently listed as being members: Joan Gambioli, Elek Imredy, David Marshall, Michael Minot, Peter

Ochs and Zelko Kuzundzick.<sup>61</sup> According to Peggy Imredy, wife of Elek, the first exhibition of the Western Chapter of the SSC was held at the Warwick Gallery in Vancouver in 1974.<sup>62</sup>

However, despite the fact that this exhibition occurred, the Western Chapter of the SSC never actually materialized. The loss of the SSC's federal charter in 1968 meant that it was no longer an incorporated entity and its status was therefore questioned. In fact, the Western Chapter of the SSC had been blocked from obtaining a grant because of the fact that the SSC's federal charter had lapsed.<sup>63</sup> On the advice of David Vaughan, the B.C. group of sculptors decided to form the Sculptors' Society of British Columbia (SSBC); its 1974 constitution was patterned after that of the SSC.<sup>64</sup> Although several of the SSC members living in B.C. continued their affiliation with the Toronto-based Society,<sup>65</sup> the B.C. Society, like the Association des Sculpteurs du Québec,<sup>66</sup> remained an autonomous organization. A "federation" of independent sculpture groups, under the umbrella of the Sculptors' Society of Canada, never evolved.

The matter of the legal status of the SSC lingered for several years, possibly ignored by succeeding executives because they were not even aware of the lapse of the charter.<sup>67</sup> However, it was vital for the purpose of soliciting funds from various government agencies and to obtain a tax number for charitable donations,<sup>68</sup> and therefore

the loss of the charter did have a tangible effect on the Society. A national charter, however, needed to be supported by a national organization that, due to the independence of both Quebec and British Columbia sculptors, was difficult to achieve. Therefore, although further attempts were made to bring about a closer relationship with the sculptors in Quebec and British Columbia, in the early 1970s a decision to seek provincial incorporation in Ontario alone was made. In 1974, members of the SSC executive filed for incorporation under the name of the Sculptor's Society of Canada - Ontario Chapter (Note the change in spelling for "Sculptors".)<sup>69</sup> The name on the actual letters of patent, however, does not contain the notation "Ontario Chapter". With this, the group was, once again, an official entity. And, although the bulk of sculptors were from Ontario, the Society retained its "national" scope with members in other parts of the country who still chose to join or remain members of the SSC.

The accomplishments of former years were, however, not an illusion. Throughout the Society's first thirty years, sculpture and the sculptor had gained immeasurable ground. As the 1970s unfolded, the SSC - in its new form - attempted to put the ups and downs of the middle decades into the past. A new generation of sculptors, with the support and wisdom of senior members such as Elizabeth Holbrook, E.B. Cox, Alvin Hiltz, Cleeve and Jean Horne, and Dora de Pedery Hunt, now sought to re-establish the Society's position with regard to

Canadian sculpture. According to de Pedery Hunt, the SSC now had two main functions: to represent sculptors at the national and international level and act as an advisory group; and to arrange juried group exhibitions for members.<sup>70</sup>

Accordingly, travelling exhibitions, like those under the auspices of the Art Institute of Ontario (an umbrella organization in Ontario in the late 1960s),<sup>71</sup> were revived. In the introduction to the catalogue for the 1970-71 SSC exhibition This Season of Man, which toured several Ontario cities, reference is made to the past difficulties. However, the commitment of the sculptors to their Society was evident in this well-organized exhibition. While the diverse nature of the group was clearly recognized in the variety of styles, techniques and materials employed by its members, reviews of the exhibition were favourable.<sup>72</sup> A second exhibition, This Season of Man II, continued to circulate throughout the 1971-72 season.

The SSC's 1972 exhibition Sculpture for the City, held in the courtyard of the Toronto-Dominion Centre, Toronto, received a further positive reception. The SSC's policy of holding juried shows open to both members and non-members had been, at the beginning, a means of promoting the best sculpture from across the country. The prestige of exhibiting with the only recognized professional sculpture body was, for the most part, sought after by sculptors. However, with the

decline of the Society's status, and the growing availability of private galleries for exhibition, a number of professional sculptors no longer needed the exposure of an SSC exhibition. Consequently, open exhibitions often did not attract experienced sculptors or the quality of work expected. This, however, was definitely not the case in the Sculpture for the City exhibition, the strength of which stemmed from the fact that all exhibitors were from the Society and judged by their professional contemporaries.

The exhibition's theme, like that of the 1946 Sculpture in the Home exhibition that had responded to the changing orientation of sculpture following the War, reflected the contemporary focus of sculpture. Henry Moore's Archer, in front of Toronto City Hall, as well as Ontario's "art in architecture" program that placed a number of sculptures at Queen's Park,<sup>73</sup> had contributed to the rise in the public's awareness of sculpture in the urban environment. This no doubt accounted for the fact that over two-thirds of the works exhibited by thirty members in the SSC exhibition at the Toronto-Dominion Centre were created specifically for corporate spaces or public areas. While the exhibition illustrated that SSC members were no longer tied to the past, it also clearly announced that they were capable of creating both large and small works for public, corporate and private collectors. This fact was accentuated by the site, with its high ceilings, travertine and glass walls, and large plaza:

a grand space for sculpture. The site was also familiar to the sculptors, and so works were created with that particular area in mind. Consequently, the challenge of the project, along with the high-profile location, drew out the artists' creative best. Works like Rebecca Sisler's three-foot Archways in oak and plexiglass commanded a sense of monumentality, while Andrew Boszin's red and black Three Piece Sculpture, or Ken Nice's fibreglass piece Untitled 3, were typical of the late 1960s experiments in the structuring of space.<sup>74</sup>

Perhaps in response to the growing vitality of the commercial art marketplace during the 1970s, the SSC also began to look towards the private galleries as an alternative to public museum or community centre shows. A number of individual members had already retained gallery representation during the 1960s (Dora de Pedery Hunt and Victor Tolgesy showed at the Dorothy Cameron Gallery, Anne Kahane at the Greenwich Gallery (later the Isaacs Gallery) in Toronto and the Agnès Lefort Gallery in Montreal, and, Loring and Wyle had a major retrospective at the Pollack Gallery, Toronto in 1967). In fact, in 1970, Andrew Boszin, President of the SSC, proposed the establishing of a co-operative SSC Gallery for members,<sup>75</sup> and Rebecca Sisler showed three-dimensional work in the Sisler Gallery, Toronto, which opened in 1974. From June to September, 1971, eighteen SSC members held a Garden Show at the Shaw-Remmington Gallery, Toronto. This was

followed by exhibitions at the Inn-on-the-Park, Toronto (1974), Gallery Danielli, Toronto (1975), and Gallery Green, Barrie (1976). Another group show, Dimension Four, was held in The Gallery at First Canadian Place, Toronto, in April 1977. Olympia & York Development Limited donated the space, and a grant from Wintario - along with added support from numerous corporations - financed the exhibition.<sup>76</sup> The Globe & Mail claimed that show was "a survey exhibition anchored in the mainstream of contemporary Canadian sculpture...[and shows] some commendable freedom of movement among the current."<sup>77</sup>

The critical and popular success of these exhibitions seems to have encouraged the SSC in its attempts at renewal and revitalization. The rejuvenated interest in the Society, generated by several of its most recent members, meant that along with revisions to the Constitution and a new charter came additional ideas for ways of enlarging its clientele and of bringing sculpture to more and more viewers. Rental and loan galleries, more commonly used for paintings, had periodically been employed by the SSC for sculpture in the past. However, in 1971 a program of loaning sculpture to various local hospitals for their lobbies and public spaces was initiated. This was augmented by small exhibitions at the Toronto East General Hospital, followed by a six-week exhibition at the Princess Margaret Hospital, Toronto, in 1972.<sup>78</sup> Also in 1972, Molson's became the SSC's first

corporate client to rent sculpture.<sup>79</sup> The sculptors were often asked to hold one-day workshops in Toronto area technical schools and continued the earlier tradition of lectures on sculpture to interested local groups. Then, in 1975, the SSC began a lengthy series of negotiations for the publication of a book on its members. Unfortunately, after several attempts to have it published, the idea was abandoned in 1976.

Minutes of the Society during the 1970s indicate that, aside from exhibitions (including those at a growing number at commercial galleries) and the other above-mentioned activities, the group continued its involvement with various artists' organizations including the Professional Artists of Canada (PAC; representing all art societies). Individual members were also members of Canadian Artists Representation (CAR). In addition, the SSC collaborated on several briefs concerning all professional artists. Issues dealt with included: copyright; Canada Council funding policies; a Cultural Policy in conjunction with the Canadian Conference of the Arts; etc. The sculptors, therefore, were cognizant of concurrent developments in the arts and, as in the past, continued their social and political involvement in Canada's cultural environment through these organizations. During the seventies, Visual Arts Ontario<sup>80</sup> (VAO; formed in 1974) provided the SSC, as it did other associations of visual artists, with secretarial help, storage space and meeting

rooms in its Toronto offices. The Society was also a regular recipient of grants from the Province of Ontario's Arts Council for exhibitions and had, by the mid-seventies, established a small but select list of corporate and private patrons. The SSC's chief patron at the time was Pauline M. McGibbon, the Lieutenant Governor of Ontario.

Yet once again, as the SSC struggled to develop its exhibition program and maintain its professional associations, internal problems plagued the group. Although the membership, by 1976, had risen to 67 sculptors, it remained centred in Toronto. The inevitable differences of opinion (most often regarding membership and the question of juried versus non-juried shows) continued to rise periodically. In fact, dissension became quite volatile a few times, creating factions within the core group that threatened the future existence of the Society.

However, for the most part the Society, as it had during the tempestuous early years (with Loring and Hahn's notorious feuding), maintained its tradition of friendly rivalry based on mutual respect and the need to overcome disagreements for the good of the whole. Meetings continued to be held on a rotating basis at the sculptors' studios. This was an important means of alleviating the sense of isolation so often felt by the sculptors and it enabled them to view and discuss each other's work. Social occasions were also included and,

during the 1970s, the customary parties to celebrate an exhibition opening were often hosted by Pauline Redsell in her studio in the bohemian district around Gerrard Street, known as Toronto's "Greenwich Village". In fact, the atmosphere of the Toronto art scene during the 1960s and 1970s, in which all the arts interacted, was reminiscent of the 1930s when sculptors, painters, poets and musicians would gather at the Loring/Wyle studio.

In order to stimulate interest and attendance at the general meetings, the Society tried, as they had in the past, to have speakers or demonstrations of new materials and techniques in addition to the usual business affairs. This was augmented in 1976 by the hosting of a successful Sculptors' Society Workshop at the Learning Resources Centre, Toronto, that was open to other artists and the general public. With an attendance of over 90 people, and a profit of \$500.00, a second event, Sculpture Symposium 77, was held the following year.<sup>81</sup>

In addition, in 1976 the SSC received a letter from the National Sculpture Society expressing an interest in holding an international sculpture symposium in Toronto in 1978 and requesting the Society's support.<sup>82</sup> The fact that 1978 also marked the fiftieth anniversary of the founding of the Sculptors' Society of Canada meant that celebrations could be held in conjunction with this international event. The

possibilities for the Society and for Canadian sculpture seemed enormous. Unfortunately for the SSC, the organization and co-ordination of the 1978 symposium was quickly taken over by the provincial government and Visual Arts Ontario. Although the SSC, as a member society in the VAO, was represented, it did not play a major role in the Conference.<sup>83</sup> Clearly, then, the SSC, unlike the National Sculpture Society and despite its recent efforts at rejuvenation, had lost its influence and status with regard to sculpture in Canada. Instead of playing a major role in the Toronto symposium, the Society planned its own survey exhibition of contemporary Canadian sculpture as "its contribution to the 10th International Sculpture Conference"<sup>84</sup> and, more importantly, to commemorate its fifty years of devotion to the cause of sculpture in Canada.

It was, however, to be a bittersweet celebration of "gold". Preparations had begun in early 1974 with Aileen Hooper Cowan's proposal that the exhibition be held at the National Gallery in recognition of the "inaugural" SSC exhibition there in 1929. By 1976, however, further negotiations with both the National Gallery<sup>85</sup> and the Art Gallery of Ontario<sup>86</sup> indicated that neither institution was prepared to mount an SSC exhibition. Instead of taking the opportunity to acknowledge this milestone and advance art historical research by holding a comprehensive exhibition of Canadian sculpture spanning fifty years, two of the major

cultural institutions in Central Canada chose to ignore the occasion.

The fiftieth Anniversary exhibition, Sculpture Canada '78, was finally held at the Macdonald Gallery (now the John B. Aird Gallery) in the Macdonald Block office complex at Queen's Park, Toronto, from May 23 to June 18, 1978. The exhibition of 76 works by 76 sculptors included work by a selected number of non-members of the Society as well. As the catalogue noted:

This decision is in keeping with the SSC's traditional adherence to the encouragement of the highest professional standards set initially 50 years ago.<sup>87</sup>

The exhibition travelled to Canada House, London (July 19 to August 30, 1978); the Centre culturel canadien, Paris (September 23 to October 22, 1978) (Fig. 7 & 8.); and the Centre culturel et d'information, Brussels (November 9 to 30, 1978). A proposed tour of cities in the United States was unfortunately cancelled due to a lack of further financial support from the Department of External Affairs to cover the escalating costs of transportation.

While the fiftieth anniversary exhibition did not commemorate the past - there were no retrospectives overtones - it did clearly proclaim the present. As James Purdie noted in his review of the show in Canada Today, the sculpture presented reflected "the diversity of an emerging art

maturity."<sup>88</sup> Caught between past traditions and contemporary modes, the current state of mainstream sculpture in Canada, as represented by this SSC exhibition, signified a synthesis of forms. This, Purdie claimed, indicated "an emerging indigenous Canadian expression composed of many influences."<sup>89</sup>

This was hardly a new assessment for the Society. From the outset, as a review of the SSC's first exhibition had claimed, the work of Canadian sculptors had expressed a dazzling collection of "all styles, subjects, shapes, moods, and suggestions."<sup>90</sup> It had evoked a similar response on the occasion of the SSC's Silver Jubilee exhibition, when R. de Repentigny wrote:

Le caractère vivant de la sculpture canadienne  
est souligné par la divergence considérable  
des tendances représentées.<sup>91</sup>

If, as Elizabeth Wyn Wood noted, sculpture is "a landmark and a timemark", then - in this nation of unresolved solitudes - the diverse nature of sculpture is indeed its "timemark". Its eclectic character, as denoted by the work of SSC sculptors, clearly marks the 20th century as a time of political, social, and aesthetic evolution. However, it is the Sculptors' Society of Canada that has functioned as Canadian sculpture's "landmark" - signified by its continuous, vital association within the development of three-dimensional art in Canada. Throughout each decade, the history of the

Society has been shaped by external and internal events and personalities that have left their imprint on both the Society and Canadian sculpture. The Sculptors' Society of Canada established a presence for sculpture in this country, fostered its growth, and defined its nature. During the 1930s and 1940s especially, it was almost the sole indicator of sculpture's existence in Canada, and its defence of sculpture benefited all who worked in the profession. That is its legacy to Canadian sculpture.

## EPILOGUE

The evolutionary nature of "a history of" suggests a beginning, an upward growth, and an inevitable decline and fall. This is not the premise here. In fact, the Sculptors' Society of Canada is still active as an association of sculptors offering support and exhibition opportunities for its members. While its original role and status have been altered by changing socio-economic, political and cultural forces, one thing has remained constant - an association for sculptors, by sculptors - the collective need for a sculptor to be recognized by one's peers. This has been the motivating force behind each new generation of SSC members. Now, with a membership of over one hundred sculptors, the SSC still answers that need.

When the founding sculptors declared their independence in 1928, it was, in part, to denote and define the difference between two- and three-dimensional art - to re-establish sculpture as an art form. Over the decades, the nature of sculpture has, like the SSC's history, also been altered by changing aesthetics in a post-modern world. Yet, as distinguishing borders and boundaries disappear, and the line of demarcation between art and life fade, the three-dimensional object remains a vital part of that world. As its 65th anniversary approaches, the Sculptors' Society of Canada is determined that its tradition continue.

## NOTES

### CHAPTER 4: FROM SILVER TO GOLD

1. Michel Martin et Gaston Saint-Pierre, La Sculpture au Québec, 1946-1961, Naissance et Persistance (Québec: Musée du Québec, 1992) 5.

2. A Major J.H. Rattray of Toronto, "deploring the fact that Canada had given no prizes to the sculptors who were chosen to represent the country" in this international competition, generously donated \$200.00 in prize money. (SSC Minutes, February 28, 1953. SSC Minutes, 1951-1953. MG 28 I 185, Vol. 1. National Archives of Canada, Ottawa.)

3. Robert Ayre, "Anne Kahane: An Art of These Times," Canadian Art Vol. 10, No. 4 (Summer 1953) 145.

4. "Sculptors & Internationalism," Saturday Night (October 4, 1952).

5. SSC Minutes, January 18, 1951. SSC Minutes 1943-1951. MG 28 I 185, Vol. 1. NAC, Ottawa.

6. Holbrook exhibited with the NSS throughout the 1960s receiving the NSS Gold Medal for Portraiture in 1969. The winning entry, a portrait of Dr. James Robinson (bronze, 1968; Director of Cross Roads, Africa), was done on an extended visit to New York where Holbrook, along with Jacobine Jones, frequently went to have works cast at the Roman Bronze Foundry. The portrait is now in the National Portrait Gallery in Washington, D.C. Another cast (edition of six) is in the Art Gallery of Hamilton. (Elizabeth Bradford Holbrook. Personal interview, September 23 & 25, 1991.)

7. A number of SSC sculptors including Hunt, Holbrook and Victor Tolgesy were involved in the international medallist events in Venice, Paris (1967), and Kraków, Poland (1974). It is interesting to note that Dora de Pedery Hunt designed the Canada Council Medal in 1962 that is awarded by Canada Council to those who have made "distinguished contributions to the cultural life of the country." ("Patron of the Arts," Montreal Star (May 3, 1962).)

8. Ursula Hanes. Letter, March 4, 1992, to the author.

9. Not all proposals were successful. Sculptor Sing Hoo visited his native China bringing with him letters of greeting from the SSC and a subsequent exchange exhibition was agreed upon. However, as noted in the SSC Minutes, the federal government chose to send paintings of the Group of Seven instead - "Flat work is easier so sculpture is out." (SSC

Minutes December 3, 1973. SSC Archives. Courtesy of Karen Stoskopf Harding, SSC Archivist, Toronto.)

10. Pearl McCarthy, "Eskimo Is Honored by Sculptors' Group," Toronto Globe & Mail (May 5, 1958).

11. Paul-Emile Borduas, Refus Global (juillet 1949).

12. Rodolphe de Repentigny, "Le nouveau monde de notre sculpture," La Presse (19 décembre, 1953).

13. Robert Ayre, "25th Jubilee Observed by Sculptors," Montreal Star (December 5, 1953).

14. The opening attendance was 230 due in part to three other activities that same night - the St. Andrew's Ball, an event at the Université du Montréal and the opening of the RCA exhibition in Toronto. Only one piece of sculpture was sold during the exhibition; however, the sale of 645 catalogues indicates that at least there was considerable interest in the exhibition.

15. 90 sculptors are listed as being active in Quebec during the 1946-1961 period. (Martin and Saint-Pierre, 125.)

16. Other senior members of the SSC, like Elizabeth Wyn Wood, Florence Wyle, Alvin Hiltz and Frances Loring, however, continued to participate directly in the SSC affairs throughout the 1950s and into the 1960s. In 1957, for instance, Loring and Alvin Hiltz compiled a booklet on supplies for the sculptor. The early members remained strong supporters of the SSC even though, as Wyn Wood had mused to Harry McCurry, Director of the National Gallery, years before:

The real joy in these things is in  
beginning them and in building them up.  
Those who mostly use the machinery already  
there do not seem to have a vision of  
what it might do. The Sculptors' Society  
will be horrible in fifty years!

(Wyn Wood. Letter, February 20, 1933, to Harry McCurry. Correspondence File: 7.1-W (Wyn Wood). NGC Archives, Ottawa.)

17. H.A. Young, Deputy Minister of Public Works. Letter January 7, 1956, to Pauline Redsell, Secretary SSC. SSC Minutes 1956-1960. MG 28 I 185 Vol. 1. NAC, Ottawa.

18. For instance, the furore over the fact that the sculpture for the Film Board Building was not included in the original costs for the project brought about a public outcry as the sculpture was seen as an added expense. The SSC wrote to the Department of Public Works protesting the procedure used in handling this affair. (SSC Minutes January 23, 1954. SSC Minutes, Ontario Chapter 1952-1967. MG 28 I 185, Vol. 1.

NAC, Ottawa.)

19. SSC Minutes November 24, 1956. SSC Minutes, Ontario Chapter 1952-1967. MG 28 I 185, Vol. 1. NAC, Ottawa. The SSC actually made a list of the parks (SSC Minutes May 29, 1958) and prepared sketches in order to stimulate interest.

20. SSC Minutes May 3, 1958. SSC Minutes 1956-1960. MG 28 I 185, Vol. 1. NAC, Ottawa.

21. Alvin Hilts. President's Report, 1958. File: SSC Minutes, 1956-1960. SSC Papers. MG 28 I 185, Vol. 1. NAC, Ottawa.

22. In November 1960, a proposed Bill for "suitable works of art in Federal Buildings" was sent to the Prime Minister, John Diefenbaker, with copies to all Cabinet Ministers, from four national art organizations: the SSC, the RAIC, the RCA, and the Canadian Conference of the Arts. (Alvin Hilts Papers. Courtesy Barbara Hilts Graham, Peterborough, Ontario.)

23. Marius Plamondon. President's Report, May 1961. SSC Archives, Toronto.

24. Although the federal program was temporarily discontinued in 1976, the idea of setting aside a portion of building costs for art had, in part through the efforts of the Society, by that time become well-established in both the public and private sectors.

25. E.B.Cox. Personal interview, November 22, 1991. This comment was re-iterated by several sculptors interviewed by the author in the course of research for this thesis.

26. File: Constitutional Changes 1957. MG 28 I 185, Vol. 1. NAC, Ottawa. Questions regarding qualifications considered persons involved in: commercial and display sculpture; the teaching of sculpture; the teaching of design related to sculpture; lecturing on sculpture; writing related to sculpture; technical research related to sculpture.

27. Alan Jarvis, "Sculpture in Canada: an editorial," Canadian Art Vol. 19, No. 4 (July/August, 1962) 286.

28. Alvin Hilts Papers. The financial report for 1961 notes the receipt of a grant of \$2350.00 from the Canada Council. The cost of the exhibition Sculpture '60 is listed as \$2850.00. The SSC absorbed the additional costs of the exhibition.

29. [Title unknown], Toronto Daily Star (May 28, 1960).

30. The site of the exhibition was a park situated beside the Ecole des Beaux-Arts on rue Belvedere, 375 by 300 feet in size, which provided a perfect setting for the large sculptures on display. Two photographs of the Sculpture '60 exhibition appear in Martin et Saint-Pierre, 131.

31. "Exposition de sculptures de 75 artistes canadiens," La Presse (23 juillet, 1960).

32. William Withrow, Director of AGT. Letter, January 26, 1961, to J.H. Hirshhorn. File: Exhibition SSC May 19 - June 18, 1961. AGO, Toronto.

33. In 1960, for instance, the SSC estimated that there were over one hundred professional sculptors in Canada. Not only did this enlarge the field of competition but, the fact that less than half of the sculptors belonged to the SSC, had a significant effect on the Society's role.

34. The founding members of the ASQ were: Mario Bartolini, Yvette Bisson, Jean-Pierre Boivin, Jacques Chapdelaine, Roland Diné, Stanley Lewis, Ethel Rosenfield, Hans Schlee, Gaétan Therrien and Yves Trudeau. (Martin and Saint-Pierre, 131.) Bartolini joined the SSC in 1953 and, in 1963, Chapdelaine, Therrien and Trudeau also joined the SSC. The number of Quebec sculptors in the SSC had, in fact, begun to increase in 1960, when several joined the Society including Suzanne Guité, Stanley Lewis, John Ivor Smith, François Soucy and Armand Vaillancourt.

35. L'Association des Sculpteurs de Québec/Quebec Sculptors Association (Montreal: Musée des Beaux-Arts, 1963), n.p. The ASQ has had an impressive exhibition record including: Stable Gallery, MMFA, 1963; Symposium on Mount-Royal, 1964; Symposium at Musée d'art contemporain, 1965; Quebec sculptors at Stratford, 1966; Confrontation '65, Confrontation '67, etc. The ASQ was absorbed into Le Conseil de la sculpture du Québec in 1978.

36. Yves Trudeau. Personal interview, January 27, 1992.

37. Ursula Hanes. Letter, March 4, 1992, to the author.

38. The first outdoor exhibition at Stratford in 1965, organized by the SSC, was sponsored by Rothman's of Pall Mall Canada. Winner of the Rothman purchase award was Frances Gage's Torso. ("A Marriage of the arts," Toronto Globe and Mail (June 19, 1965).)

39. Ursula Hanes. Letter, March 4, 1992, to the author.

40. Orson Wheeler. Letter, January 17, 1967, to Dora de Pedery Hunt, President, SSC. Dora de Pedery Hunt Papers, untitled file. MG 30 D 364, Vol. 9. NAC, Ottawa.

41. Confrontation 65: Exposition internationale de sculpture (Montréal: l'Association des Sculpteurs du Québec et de Service des parcs, Ville de Montréal, 1965) n.p.

42. Yves Trudeau. Personal interview, January 27, 1992.

43. Of the artists named in a major survey of Canadian sculptors in the 1962 issue of Canadian Art, only Anne Kahane, John Ivor Smith and Augustin Filipovic were then members of the SSC. Three others, Josef Dreinters, Walter Yarwood, and Ted Biéler, joined later in the 1960s. ("Sculpture in Canada," Canadian Art Vol. XXI, No. 4 (July/August 1962), 272-195.)

44. SSC Minutes October 27, 1961. SSC Archives, Toronto. The SSC had, in December 1961, presented a brief, "A Recommended National Gallery 'New Policy' regarding Canadian Sculpture," to the National Gallery. This was, no doubt, partly due to the fact that sculpture had not been included in the recent biennials of Canadian art at the National Gallery. The three-page brief deals with: the proposal of alternating biennials of painting and sculpture; the issue of sculpture catalogues; documentation of sculpture (slides and black-and-white photographs); books on Canadian sculpture; clearly stated rules for exhibitions; and exhibitions of Canadian sculpture outside Canada. (Canadian Foundation, File 53-3. SSC 1961-1965. MG 28 I 179, Vol. 53. NAC, Ottawa.)

45. SSC Minutes February 23, 1964. SSC Archives, Toronto.

46. Dorothy Cameron's involvement in sculpture culminated in 1967 when she organized the large outdoor exhibition, Sculpture 67, of Canadian sculpture at Toronto City Hall in conjunction with Canada's centennial celebrations. In late 1963 and early 1964 she also tried to establish (through grants from the Canada Council and others) an art casting foundry in Toronto and solicited the help of the SSC. (Dorothy Cameron. Letter October 13, 1963 to Frances Gage, SSC Secretary.) The foundry never materialized due to lack of financial support. (File: Canada Council Grants, n.d., 1963. SSC Papers. MG 28 I 185, Vol. 2. NAC, Ottawa.)

47. The two-part exhibition of the work of 14 sculptors was held in March and April 1964 at the Dorothy Cameron Gallery in co-operation with three other Toronto galleries - Isaacs, Moos and Jerrold Morris.

48. Hugo McPherson, "Scope of Sculpture in '64," Canadian Art Vol. XXI, No. 4 (July/August 1964) 224.

49. McPherson, 224.

50. McPherson, 224.

51. SSC Minutes, September 25, 1965. Alvin Hilts Papers.

52. Dora de Pedery Hunt, "The Sculptors' Lot: The Humiliating Poverty is Gone," Globe & Mail (August 1, 1970) 23.

53. Canadian Gazette, Jr a 22, 1968. A notice appearing in the Canadian Gazette stated that companies that had not filed annual summaries for the past three consecutive years "are hereby dissolved according to the provisions of subsection 12 of section 125 of the Canadian Corporations Act." It was also noted that this dissolution takes effect as of the date of publication of the Gazette. The Sculptors' Society of Canada is listed on page 1531. (Canadian Gazette, June 22, 1968. Department of Consumer & Corporate Affairs - Canada Corporations Act, pp. 1528-1531. Dora de Pedery Hunt Papers.)

54. In 1967 an exhibition of the past winners of the Jessie Dow prize was held instead of the annual Spring Exhibition. Then in 1968 and 1969, "survey" shows by invitation only were initiated. (Evelyn McMann, Montreal Museum of Fine Arts, formerly Art Association of Montreal Spring Exhibitions 1880-1970 (Toronto: University of Toronto Press, 1988) n.p.)

55. Sandra Shaul, "Tradition and Anti-Tradition, An Historical Perspective of Canadian Sculpture," Artsmagazine Vol. 9, No. 389 (June 1978) 15.

56. Dora de Pedery Hunt recalls a visit with Loring in which the founder pleaded with Hunt, as she did with other more senior members of the Society, to save the SSC from further deterioration due to what she felt was an influx of amateurs into the ranks. Although Loring maintained a conviction that the Society was of great importance to Canadian sculptors, she and Florence Wyle bequeathed their studio to the RCA after their deaths in 1968. (Dora de Pedery Hunt. Personal interview, September 24, 1991; and Cleeve and Jean Horne. Personal interview, November 21, 1991.)

57. Introduction message from Wyndham Lawrence, dated November 29, 1968 attached to the "Proposed Re-organization of the Sculptor's Society of Canada", mimeographed document, page 2. SSC Archives, Toronto.

58. David Vaughan was a West Vancouver lawyer who was married to Mavis Carter, daughter of West Coast sculptor Dudley Carter. Carter did monumental wood carvings and died in early 1992, just months before his one hundred and first birthday. Mrs. David Vaughan is listed as an Honourary member of the SSC throughout the late 1960s along with Professor Ian

McNairn, Fine Arts, from the University of British Columbia.  
(David Marshall. Letter, May 27, 1992, to the author.)

59. SSC Minutes May 11, 1968. SSC Archives, Toronto. The Minutes quote the ASQ members as stating: "The ASQ wants to be the propagandist, the defender, and the voice of the sculptors."

60. The Northwest Institute of Sculpture held its inaugural exhibition and conference at the University of Oregon in 1955. The SSC Minutes June 13, 1955 note that Frances Loring suggested that a letter be sent to the Northwest Institute of Sculpture offering "every cooperation between them and the SSC to our mutual benefit." (SSC Minutes June 13, 1955. SSC Minutes, Ontario Chapter, 1952-1967. MG 28 I 185, Vol. 1. NAC, Ottawa.

61. This list, according to Marshall, was sent to him by Michael Minot, August 11, 1971. (David Marshall. Letter, May 27, 1992, to the author.

62. Peggy Imredy. Letter, December 5, 1991 to the author. Imredy notes that the correct date of the Warwick Gallery exhibition was May 30, 1974. Other records incorrectly list it as being in 1971. The same year as the Warwick exhibition, a catalogue B.C. Sculptors was produced by the B.C. Cultural Fund, the Vancouver Foundation and the F. Cameron Wilkinson Co. Ltd.

63. SSC Minutes, August 30, 1972. SSC Archives, Toronto.

64. In 1974, at David Vaughan's request, David Marshall lent him his copy of the Constitution of the SSC "for my purposes in forming the new B.C. Society." (David Vaughan. Letter, August 1, 1974, to David Marshall, as quoted by David Marshall in letter, May 27, 1992, to the author.

65. Both SSC members and non-members living in the western provinces were part of many SSC exhibitions and, in turn, SSC sculptors participated in annual SSBC shows by special invitation (as did Mexican and U.S. sculptors).

66. Ironically, the Association des Sculpteurs du Québec also underwent a period of dissent within its membership during the early 1970s. In 1974, the group discontinued its activities. Le Conseil de la sculpture du Québec was formed in 1978. (Claude-Paul Gauthier, "Le Conseil de la Sculpture du Québec," (translation by Mildred Grand) Vie des Arts Vol. XXIV, No. 96 (automne, 1979) 20.)

67. A notation in the August 30, 1972 Minutes of the SSC indicates that this was the first time that they were aware of the situation. This is confirmed by David Marshall in his May 27, 1992 letter to the author in which he states that it was the Vancouver lawyer, David Vaughan, who informed the Toronto group of this fact (David Marshall: Letter, May 27, 1992, to the author). The August 30, 1972 Minutes suggest that the error happened when the Secretary/Treasurer was located in Montreal at the time when the Quebec sculptors withdrew from the SSC. Thus the reports were never forwarded to the Toronto-based group. While possible, this is unlikely due to the meticulous attention Orson Wheeler paid to the Society's affairs and the fact that he kept close contact with the Toronto members.

68. The SSC finally received its charitable donation number for fund-raising purposes in 1978. (SSC Newsletter, November 1978. SSC Archives, Toronto.)

69. The "Resolution of the Members of the Sculptor's Society of Canada," stating the Society's intention to apply for incorporation under the name of SSC- Ontario Chapter, has the following names as applicants: May Marx, William Falkenberg and Andrew Boszin. However, the Ministry of Consumer and Commercial Relations Form dated July 5, 1974 gives the name as "Sculptor's Society of Canada" (no Ontario Chapter) and lists the directors as: Maria Rahmer de Nagay, Andrew Posa, Herman Falke, and Ralph Wilner. (SSC Charter, 1928-32, 1974. MG 28 I 185, Vol. 1. NAC, Ottawa.) The Letters Patent incorporating the Sculptor's Society of Canada is dated July 5, 1974 and lists the first directors of the corporation to be Marx, Falkenberg and Boszin, with the head office as Toronto. (Ontario Ministry of Consumer and Commercial Relations, Companies Branch) The cost of re-incorporation was \$600.00.

70. de Pedery Hunt, Globe & Mail (August 1, 1970) 23.

71. This organization amalgamated with AGO in 1968 and its members galleries, such as the London Regional Art Gallery, the Agnes Etherington, the National Gallery, the Royal Ontario Museum and Hart House, the OSA etc. organized circulating exhibitions, etc. Two such exhibitions were: Canadian Sculpture and Medals. (Dora de Pedery Hunt. Personal interview, September 24, 1991, Toronto.)

72. John Bryden, "Sculptor's Whimsical Vision: portly Paris and fat Aphrodite," Hamilton Spectator (March 25, 1972) and Susan MacKenzie, "Sculptures Nice but Predictable," Kitchener-Waterloo (February 19, 1972).

73. In 1966, Ontario Premier John Robarts introduced the province's "art in architecture" program. Of the ten "outstanding sculptors" who were asked for submissions for the

MacDonald Block at Queen's Park, Toronto, only one, E.B. Cox, was a member of the SSC. (Art at Queen's Park (Toronto: Queen's Printer for Ontario, 1988) n.p.)

74. For a discussion of sculpture from this period see the chapter titled "Sculpture in the Sixties" in David Burnett and Marilyn Schiff, Contemporary Canadian Art (Toronto: Hurtig Publishers Ltd., 1983) 141-158.

75. Mimeographed memo, "To: The Sculptor's Society of Canada; From: Andrew Boszin, Subject: A Proposal to Open a SSC Gallery", n.d. (c.1970). SSC Archives, Toronto.

76. The SSC fund-raising effort of \$7,000 matched Wintario's grant for this exhibition - an enormous feat in the relatively short time of six months.

77. "Sculpture Survey," Toronto Globe & Mail (April 9, 1977).

78. Shirley Stapells, wife of sculptor Tony Stapells, was responsible for securing the exhibits in Toronto hospitals and continued this program for two years from 1971 to 1973. (SSC Minutes June 3, 1972 and March 28, 1973. SSC Archives, Toronto.)

79. Molson's rented sculpture at a cost of 10% of the value of the work up to \$250.00 per month from January to June of 1972. (SSC Minutes June 3, 1972. SSC Archives, Toronto.)

80. Visual Arts Ontario was set up in 1974 and was made up of seven art associations, including the SSC, and the Ontario Society of Arts.

81. The first SSC Workshop was held February 7 & 8, 1976 at the Learning Resource Centre, Toronto. The 1977 Sculpture Symposium was at George Brown College, Toronto, March 5 and 6, and offered workshops on abrasives; welding and monumental sculpture; metal polishing and patinas for bronze; and steps in building a foundry.

82. In fact, at least eight members of the SSC, thanks to a travel assistance grant from VAO, attended the 1976 International Sculpture Conference sponsored by the NSS in New Orleans and issued a formal invitation to hold the next symposium in Toronto in 1978.

83. The International Sculpture Conference, Sculpture 10, was held at York University from May 31 to June 4, 1978, and was funded in part by a \$56,000 grant from Wintario. The Chairman of the Advisory Committee was David Silcox, and the co-ordinator was Nina K. Wright. The Advisory Committee was made up of representatives from societies within VAO, the

Ontario Art Council, Metro Toronto, and the Ministry of Culture for the province. (SSC Minutes, February 2, 1977. SSC Archives, Toronto.)

84. Sculpture Canada '78, Sculptors Society of Canada 50th Anniversary Exhibition (Toronto: The Sculptors Society of Canada, 1978) n.p.

85. A notation in the August 19, 1975 Minutes abruptly states that the National Gallery was not interested and that other areas are being explored. (SSC Minutes August 19, 1975. SSC Archives, Toronto.)

86. For several years, the SSC had, with the support of other associations in VAO, unsuccessfully tried to re-establish annual society exhibitions at the AGO. Finally, in 1977, sparked by the AGO's refusal to mount a special show honouring Canadian sculpture and the 50th anniversary of the SSC, the Society launched an attack of the AGO's "contemptible treatment" of the art societies in not allowing them annual exhibitions for at least the past 15 years. Considerable attention was given to the debate in the Toronto papers (Frank Rasky, "Sculptor's Group Condemns AGO as Snobbish Elite," Toronto Star (April 12, 1977) and Frank Rasky, "Art Gallery Head Urged to Meet Canadian Artists," Toronto Star (April 22, 1977).) The Ontario Society of Artists, the RCA, the Society of Canadian Artists, the Canadian Society of Painters in Water Colour, and the Print and Drawing Council also joined the sculptors in stating their demands to the AGO. Unfortunately, this did not change the status of the SSC's anniversary exhibition. Although after meeting with the SSC, William Withrow, Director of the AGO, stated that he would consider an exhibition of sculpture from the Gallery's permanent collection, the SSC rejected this concession "as insulting." (SSC Minutes, April 27, 1977. SSC Archives, Toronto.)

87. Sculpture Canada '78, Sculptors Society of Canada 50th Anniversary Exhibition, exhibition catalogue (Toronto: Sculptors Society of Canada, 1978) n.p.

The list of sculptors included: Louis Archambault, Ron Baird, Ted Biéler, Irene Blogg, Andrew Boszin, Marcel Braitstein, Edith Brodtkin, James Burstein, Frank Carbone, Aileen Cowan, Jack Culiner, Joseph Dagys, Charles Daudelin, Robert Downing, Mavis Ehlert, Kosso Eloul, David Enn, Phyllis Kurtz-Fine, Pat Fulford, Molly Gersho, David Gilhooly, Suzanne Guité, Richard Green, Suzanne Michel-Harlander, Théo Harlander, Gordon Hill, Jean M. Horne, Cleeve Horne, Angela M. Houpt, Dora de Pedery-Hunt, Joseph Jacob, Zigfrid Jursevskis, Anne Kahane, Maryon Kantaroff, Edward Konivszky, Zeljko Kujundzic, E.J. Lightman, Almuth Lutkenhaus, Helen I. Maday, Ava Maria, May Marx, Pixie Mudge Massey, John Matthews, Ruben Zeller Mayer, Elza Mayhew, William McElcheran, Leo Mol, Betty Moss, Jeanette Nestel, Leonard Oesterie, Ulker S. Ozerdem, David Partridge, Cara Popescu, Alexander Poplonski, Fred

Powell, Maria Rahmer de Nagay, Bill Reid, Ethel Rosenfield, Joe Rosenthal, Vladimir Rosenzweig, Ante Sardelic, Hans Schlee, Brodie Shearer, Rebecca Sisler, Ralph Sketch, Gord Smith, P.A.Z. Stogre, Yoshiko Sunahara, Louis Temporale, Gena Tenenbaum, Ian Trowell, Elisabeth VanDuffelen, Bruce Watson, John Weaver, Badanna Zack, Benson Zonena.

It had been decided that the exhibition was not to be juried and that each sculptor could submit one work. Unfortunately, disagreements arose out of this policy, and other subsequent problems caused further dissension in the group. These internal difficulties were, however, not evident at the time of the exhibition; they only surfaced later.

88. James Purdie, "Sculpture at Last Finds a Canadian Voice," Canada Today (July/August, 1978) 7.

89. Purdie, 10.

90. Augustus Bridle, "Big Crowds, Seven Shows as Art Gallery Reopens," Toronto Star (October 6, 1928).

91. R. de Repentigny, "Une exposition longtemps attendue," Montreal La Presse (28 novembre 1953).

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## **APPENDICES**

## APPENDIX I:

### THE SCULPTORS' SOCIETY OF CANADA

#### - a chronological survey -

\* SSC Exhibitions highlighted in bold print

#### 1928

Founding of Sculptors' Society of Canada - SSC Charter Members: Emanuel Hahn, Henri Hébert, Alfred Howell, Frances Loring, Elizabeth Wyn Wood, Florence Wyle.

**Inaugural SSC Exhibition Canadian Sculpture at the Art Gallery of Toronto, October 5 - November 1, catalogue.**

Exhibition of work of Paul Manship, Art Gallery of Toronto - purchase of Diana for permanent collection.

Willingdon Arts Competition for Excellence in Music, Literature, Painting & Sculpture established by Lord Willingdon, Governor-General of Canada: 1st prize awarded jointly to Sylvia Daoust, Mon Grand Pere and Elizabeth Wyn Wood, Passing Rain.

#### 1929

**SSC Exhibition Canadian Sculpture at the National Gallery of Canada, February 1929, catalogue - Frances Loring's Derelicts purchased from the exhibition by National Gallery.**

**SSC Exhibition at the Art Association of Montreal, April 13-28, 1929, no catalogue.**

Emanuel Hahn creates Sir Adam Beck Memorial, Toronto.

Henri Hébert creates the L.O. David Memorial, Cote des Neiges Cemetery, Montreal.

Exhibition of Architecture & Allied Arts held in Toronto - F. Loring only sculptor to exhibit.

#### 1930

Henri Hébert's Lafontaine Monument erected in Montreal.

Emanuel Hahn elected to the Royal Canadian Academy.

Frances Loring acts as a juror for Willingdon Arts Competition.

### 1931

SSC Exhibition at the National Gallery of Canada in conjunction with exhibition on Canadian Art.

Exhibition of sculpture by Chana Orloff & Isamu Noguchi held at Grange Park, AGT, February, 1931.

Exhibition of Association of Architects (Ontario Chapter), Grange Park, AGT, February - SSC members exhibiting: Emanuel Hahn, Alvin Hiltz, Frances Loring, Elizabeth Wyn Wood, & Florence Wyle.

Exhibition of sculpture by Katherine Wallis (with Oscar Waldmann) at the Art Association of Montreal.

### 1932

SSC incorporation and Letters Patent issued, August 27.

SSC Exhibition at the Art Gallery of Toronto, April, no catalogue.

National Gallery Controversy erupts and SSC members first to rally behind Eric Brown, Director of National Gallery.

Henri Hébert exhibition at the Arts Club, Montreal & lectures at Women's branch of the Antiquarian Society.

Florence Wyle's Torso purchased for National Gallery.

Jacobine Jones arrives in Canada.

### 1933

Hahn, Loring, Wyle & Wyn Wood resign from Ontario Society of Artists, February 8, 1933.

Jacobine Jones given studio in Horticulture Building, Ontario Agricultural College, Guelph & spends 18 months sculpting animal figures.

SSC submits recommendations regarding competitions for memorials to National Gallery.

Alfred Laliberté completes 214 bronze sculpture on legends, trades, & customs for Musée du Québec.

Elizabeth Wyn Wood creates the Welland-Crowland Memorial.

### 1934

Frances Loring gives lecture on "Sculpture Development" at Women's Art Association, Toronto & at Lyceum Club, Toronto.

New SSC Member: Stephen Trenka.

### 1935

SSC Exhibition, Art Gallery of Toronto, February, 1935, catalogue (61 pieces, 25 sculptors).

SSC Exhibition, National Gallery of Canada, March, 1935, catalogue (32 pieces, 12 sculptors).

SSC Exhibition, Hart House, Toronto, March 1935 (6 sculptors).

SSC writes Minister of Public Works requesting that Canadian sculptors be given consideration for commissions.

Alvin Hilts trip to Mexico, meets sculptor Isamu Noguchi.

Jacobine Jones' Jersey Herd Sire presented as Royal Trophy for University of Guelph, Agricultural College.

Emanuel Hahn designs 1935 Canadian Silver Dollar.

### 1936

SSC Travelling Exhibition, October 1936 - July 1937, catalogue - National Gallery, October 1936; Art Association of Montreal, December 1936.

Jacobine Jones exhibition Mellor's Gallery, Toronto, November 17-30, 1936.

Frances Loring carves St. Michael for St. Michael's Hospital, Toronto.

### 1937

SSC Travelling Exhibition, October 1936 - July 1937 - Winnipeg Art Gallery, February, 1937; Edmonton, March, 1937; Vancouver, April, 1937; Calgary, July 1937.

SSC members exhibit at the Coronation Exhibition, London, England.

Exhibition of sculpture by Sally Ryan, Art Association of Montreal, November 23 - December 5, 1937.

Marc Aurèle Suzor-Côté dies in Florida.

### 1938

SSC Exhibition, Art Gallery of Toronto, March 1938, handlist.

SSC petitions Government regarding Customs regulations #348 A.

Florence Wyle named RCA - 1st women sculptor (4th women academician).

Sculpture for Harry Oaks Pavilion & approach to Rainbow Bridge, Niagara Falls created by SSC members Loring, Wyle, Wyn Wood.

Jacobine Jones creates 7 panel figures on the Trades of Canada for the Bank of Canada, Ottawa.

Frances Loring creates Record Figures for National Museum of Man.

### 1939

SSC Exhibition, New York World's Fair, catalogue (32 pieces, 9 sculptors).

SSC Exhibition, National Gallery of Canada, August 1939.

Frances Loring creates Lion for the entrance to Queen Elizabeth Highway, Toronto and carves 4 plaster panels, Beer Making in Greece, for O'Keefe House, Toronto.

Exhibition of sculpture, Glen Derujinsky, Art Association of Montreal.

New SSC Member: Jacobine Jones.

### 1940

Exhibition of sculpture, W.S. Martineau, Art Association of Montreal.

Henri Hébert & Alfred Laliberté receive honorary doctorates, Université de Montréal.

### 1941

(6th) SSC Exhibition, Art Gallery of Toronto, April 1941, handlist (48 pieces, 21 sculptors).

Exhibition of sculpture by Sally Ryan, Art Association of Montreal.

Conference of Canadian Artists, Kingston, Ontario - Frances Loring on committee to form Federation of Canadian Artists.

New SSC Member: Orson Wheeler.

Exhibition of Painting & Sculpture from England, Canada & America, American British Art Centre, New York - SSC members, catalogue.

#### 1942

SSC Exhibition Portraits, Eaton's Fine Arts Galleries, Toronto, handlist (64 pieces, 7 sculptors).

SSC members Jones, Loring, Wechsler, Wyle, Print Room, Art Gallery of Toronto, March 6- April 5, 1942, handlist.

Caricatures in Clay exhibition by Dora Wechsler, Art Association of Montreal.

Exhibition Sculpture of the Western Hemisphere, Musée du Québec.

#### 1943

Six Toronto Sculptors, SSC members exhibit, London Public Library & Art Museum, London, Ontario, January 7 - February 9, 1943 (Hahn, Jones, Loring, Stewart, Wyn Wood, Wyle).

London Library & Art Museum set up program of rotating exhibitions of small sculpture.

SSC sets up scholarships for sculpture students.

Frances Loring writes How to Get Started: Woodcarving for Pleasure for YWCA War Services.

Exhibition of Sculpture, Art Association of Montreal.

New SSC Member: Sheila Wherry.

#### 1944

(7th) SSC Exhibition, Art Gallery of Toronto, March 18 - April 9, 1944, catalogue ( 44 pieces, 22 sculptors).

SSC Exhibition, London Public Library & Art Museum, London, handlist (43 pieces, 11 sculptors).

Sixteen Artists' Societies presents brief to House of Commons Committee on Reconstruction and Re-establishment, June 21, 1944.

Les Concours Artistique established by Province of Quebec - 2 awards (categories include painting, sculpture & decorative arts).

Frances Loring publishes article "Sculpture in the Garden" in Canadian Art.

Jacobine Jones carves Bas-reliefs for the St. Regis Room, Robert Simpson Company, Toronto (destroyed).

New SSC Members: Dora Wechsler, Sylvia Daoust.

#### 1945

SSC Exhibition of photographs of sculpture, Royal York Hotel, November 1945 - later sent to exhibition Canadian Artists to Soviet Union, Russia.

SSC Exhibition, Smith's College, North Hampton, Massachusetts, March 1945.

Florence Wyle begins carving the Rivers of America series.

Exhibition of sculpture by Dora Wechsler, Eaton's Gift Galleries, catalogue.

Exhibition Children's Portraits in Sculpture by Eugenia Berlin at Eaton's Fine Arts Galleries.

#### 1946

SSC Exhibition Sculpture in the Home, Eaton's Fine Arts Galleries, Toronto, May 1946 & London Public Library and Art Museum, May 10 - June 8 (41 pieces, 8 sculptors) handlist.

NFB film Three Dimension on Canadian sculpture made in collaboration with SSC.

3 sculpture exhibitions, Art Gallery of Toronto: Contemporary American Painting & Sculpture from the Whitney; Landmann Collection of European Painting & Sculpture; Photos of Russian Sculpture.

New SSC Member: Don Stewart.

Louis Archambault shares ceramic studio with Charles Daudelin at Maison Cormier, Saint-Urban Street (Ecole des Beaux-arts de Montréal).

#### 1947

SSC Exhibition, Hart House, Toronto, February, 1947.

Hart House terminates monthly rentals of sculpture from SSC, November, 1947.

Frances Loring elected RCA.

Hahn, Loring, Wyn Wood & Wyle request to rejoin Ontario Society of Artists, November, 1947.

Exhibition of Painting & Sculpture from Great Britain, Art Gallery of Toronto, October 10 - November 16, 1947.

Louis Archambault exhibits sculpture at Dominion Gallery, Montreal (with painter John Lyman).

Suzanne Guité studies with Moholy-Nagy at the Art Institute of Chicago.

#### 1948

Travelling Exhibition & auction in aid of the Canadian Appeal for Children (some SSC members exhibited) - February, Art Gallery of Toronto.

Sculpture Today exhibition from Toledo Museum of Art held at Art Gallery of Toronto.

Louis Archambault's Head (bronze) wins Les Concours Artistiques du Québec.

Hahn, Jones, Loring, Stewart, Wyle, Wyn Wood create architectural panels for Bank of Montreal, King & Bay Streets, Toronto.

SSC sets up Regional Chapter in Quebec at Annual meeting.

Prisme d'Yeux and Refus Global manifestos signed by Quebec artists.

Exhibition of sculpture by Charles Daudelin at Collège Saint-Laurent, Montreal.

#### 1949

SSC Exhibition, Art Gallery of Toronto (31 pieces - 17 sculptors) April 2 - May 1, catalogue.

SSC presents brief to Royal Commission on the National Development in the Arts, Letters, and Sciences, October.

Frances Loring visits Ivan Mestrovic in Syracuse, New York.

SSC prepares final draft of Price Chart guide.

SSC photographs of sculpture loaned to International Student Service are lost in transit.

Art Association of Montreal opens Gallery XII.

SSC new member: Elzéar Soucy.

Robert Roussil exhibition at Librairie Tranquille, rue Sainte-Catherine, Montreal - Roussil's sculpture La Famille removed from grounds at the Montreal Museum of Fine Arts.

### 1950

SSC Exhibition Contemporary Canadian Sculpture, National Gallery of Canada (72 pieces, 21 sculptors) catalogue; Lecture by Frances Loring; Slim Torso by E.B. Cox purchased by Mr. R. Eaton.

Contemporary Canadian Arts, small SSC Exhibition in conjunction with Jubilee of Art Gallery of Toronto, February, catalogue.

SSC Exhibition Sculpture in Trees, Outdoor Lot, Laing Gallery, Toronto, August 23 to September 12.

SSC members Kahane, Kennedy, Archambault exhibit at Gallery XII, Art Association of Montreal.

National Gallery purchases Frances Loring's Head of Banting.

Art Gallery of Toronto purchases Wyn Wood's Reef and Rainbow.

SSC plans series of Postcards with photos of sculpture and booklet on sculpture.

Jacobine Jones creates figures of Champlain, Wolfe, Simcoe, & Brock for Sigmund Samuel Building, Queen's Park, Toronto.

Henri Hébert dies May 11, 1950.

SSC membership totals 27 (21 from Ontario, 6 from Quebec).

Galerie Agnès Lefort opens in Montreal - shows work of Quebec sculptors.

### 1951

SSC Exhibition Carvings: Lay & Liturgical, Eaton's Fine Arts Galleries, Toronto, May 22 to June 9 (55 pieces, 14 sculptors) catalogue.

SSC Exhibition, Musée du Québec, September 27 to October 15.

Louis Archambault exhibits Iron Bird at International Outdoor Exhibition of Sculpture at Battersea Park, London, England with Moore, Rodin, Giacometti, Arp, Calder, Lipchitz, Pevsner, etc.

Emanuel Hahn retires from Ontario College of Art, replaced by Jacobine Jones.

Arthur Tracy moves to United States and Don Stewart takes over his modelling class at Ontario College of Art.

Alvin Hiltz teaches in Oshawa and E.B. Cox teaches carving at Central Tech, Toronto.

Jacobine Jones creates panel for Bank of Nova Scotia, Toronto.

Exhibition of sculpture by Ivan Mestrovic at Montreal Museum of Fine Arts, travels to National Gallery and Art Gallery of Toronto.

E.B. Cox tours Ecole des Beaux-Arts, Montreal with Louis Archambault and Sylvia Daoust and visits studios of Julien Hébert and Armand Filion.

Publication of the "Massey Report" on the Royal Commission on the National Development in the Letters, Arts and Sciences.

Exhibition of work by Louis Archambault, Anne Kahane and Sybil Kennedy at Montreal Museum of Fine Arts.

Paul-Emile Borduas presents an exhibition of his wood sculptures in his studio at Saint-Hilaire.

## 1952

Quebec sculptors make up SSC executive and "head office" moves to Montreal - Pierre Normandeau, President.

Ceramic sculpture by Louis Archambault and paintings by Alfred Pellán on exhibit at Art Gallery of Toronto.

Exhibition Arts in Quebec at Montreal Museum of Fine Arts, includes sculpture by Archambault, Pierre Bourassa and Mario Bartolini.

Loring and Wyle exhibition at Willistead Art Gallery, Windsor.

SSC members Pauline Redsell attends International Conference on the Arts in Venice.

Sylvia Daoust creates Frère Marie-Victorin Memorial for Botanical Gardens, Montreal.

Florence Wyle does plaster relief mural for MacNabb Memorial Library, Ontario Veterinary College, Guelph.

Cleeve Horne creates Osgoode Hall Memorial, Toronto.

Armand Filion carves murals, Montreal.

Exhibition of sculpture by Stanley Lewis at Gallery XII, MMFA.

### 1953

SSC Silver Jubilee Exhibition, Montreal Museum of Fine Arts, November 28 to January 3 (96 pieces, 42 sculptors), catalogue.

Exhibition Calvert Drama Festival Trophies by Loring, Wyle, Daoust, Art Gallery of Toronto, January (catalogue).

Anne Kahane wins prize for International Sculpture Competition for the Unknown Political Prisoner - other SSC members' work chosen were Julien Hébert and Robert Norgate.

SSC sponsors exhibition of entries for Unknown Political Prisoner, National Gallery of Canada, January.

Florence Wyle wins Coronation Medal.

Julien Hébert wins Royal Architectural Institute of Canada's competition to create medal for an Allied Arts Award.

Armand Filion wins the first Allied Arts Award (created by J.Hébert).

Exhibition of sculpture by Charles Daudelin, Anne Kahane, Julien Hébert and Gabriel Filion at La Boutique, Chemin Cote-des Neiges, Montreal.

Musée de la province de Québec (Musée du Québec) organizes a "concours artistique annuel" for painting, sculpture, and decorative arts - 1st prize - Pierre-Aimé Normandeau's Génitrix; 2nd prize - Armand Filion's Femme nue debout; and 3rd prize - Mario Bartolini, Raymond Bégin and Gérard Desbiens.

Deaths: Dora Wechsler and Alfred Laliberté.

### 1954

SSC Exhibition at Stratford Shakespearean Festival, Stratford, Ontario (109 pieces, 34 works sold).

SSC Ontario Chapter Exhibition at the Art Gallery of Hamilton, September 17 - 31, organized by Woman's Art Committee of AGH (works under \$200).

Annual Winter Exhibition held at the Art Gallery of Hamilton included sculptures by members of SSC (other annuals were held in 1957 and 1959).

Exhibitions of sculpture at Gallery XII, MMFA: January - E.B. Cox (with Eva Landori); February - Hilde Bolte; October - Anne Kahane (with Leon Bellefleur).

Armand Vaillancourt carves free form sculpture l'Arbre de la rue Durocher from dead tree trunk on Durocher Street, Montreal.

### 1955

SSC Exhibition, Adelaide House, YMCA, Oshawa, February, organized by Alvin Hilts (16 pieces, 13 sculptors).

Two-woman SSC Exhibition Wyn Wood & Kennedy at Art Gallery of Toronto, catalogue.

Proposed SSC Exhibition at AGO and National Gallery cancelled.

Frances Loring wins Borden Competition and receives Honourary LL.D from University of Toronto.

Henri Hébert and Alfred Laliberté awarded posthumous Honourary LL.D's from Université de Montréal.

SSC makes first contact with the Northwest Institute of Sculpture (B.C./Washington, U.S. sculptors).

Exhibition of Matisse Sculpture, Painting & Drawings at Art Gallery of Toronto (May 7 - June 5).

Travelling Exhibition of Henry Moore Sculpture and Drawings at MMFA, NGC, AGT and AGV.

Competition for carving of the Immaculate Conception for the Franciscan Marians - 1st prize - Jean-Pierre Boivin; 2nd prize - Bella Zoltvany; 3rd prize - Armand Filion.

Exhibition of sculpture by Louis Archambault, Pierre Bourassa, Anne Kahane, and Robert Roussil at l'Ecole des hautes études commerciales de l'Université de Montréal.

## 1956

SSC Exhibition at the Stratford Shakespearean Festival, Stratford, Ontario.

SSC Toronto Chapter Exhibition at the Robert McLaughlin Library, Oshawa, February, organized by Alvin Hiltz.

Toronto members make up SSC executive and "head office" moves back to Toronto (May).

SSC writes C.N.E. protesting that there has been no sculpture purchased from C.N.E. exhibitions for the last 25 years.

SSC contacts Toronto Parks Commission suggesting sculpture be placed in Toronto parks.

Ossip Zadkine meets with SSC members at Loring/Wyle studio in conjunction with his exhibition at Art Gallery of Toronto (November).

B.C. Outdoor Sculpture Exhibition, Vancouver, organized by the B.C. region of the Northwest Institute of Sculpture.

Deaths: Robert Norgate and Bella Zoltvany.

Exhibition of Sculpture from Great Britain (Moore & Hepworth) at Art Gallery of Toronto (January/February).

Exhibition of Barbara Hepworth Sculpture and Drawings at Montreal Museum of Fine Arts.

Exhibition of sculpture in Gallery XII, MMFA: Louis Archambault (with Jacques de Tonnancour); Gesila Lamprecht.

Concours artistique de la province de Québec - 1st prize - Anne Kahane's Ball Game; 2nd prize - John Ivor Smith and Mario Bartolini; 3rd prize - Suzanne Guité and Robert Roussil.

Exhibition of sculpture "en plein air", Ile Sainte-Hélène, Montreal, organized by Claude Robillard of the Montreal Parks Department (20 Quebec sculptors, including SSC members).

Exposition d'art de la Province de Québec, Université de Montréal (29 Quebec sculptors, including SSC members).

## 1957

SSC Toronto Members at Public Library, Oshawa, April, organized by Alvin Hiltz.

SSC Exhibition of "Small Sculpture" at the Art Gallery of Hamilton.

2nd Sale of Fine Arts sponsored by Woman's Committee of the Art Gallery of Hamilton, September, included nine SSC members.

SSC Exhibition at the Metropolitan Toronto Public Library, October 4 - 18.

Emanuel Hahn dies February 14, 1957 and SSC proposes to set up Memorial Scholarship.

SSC circulates questionnaire to members regarding Constitutional changes - revisions accepted April 1957.

Frances Loring visits National Sculpture Society in New York seeking more information for Price Chart for Sculpture.

Jacobine Jones creates Tympanum for Trinity College Chapel, University of Toronto.

Elizabeth Wyn Wood's King George Memorial, Niagara Falls, and Frances Loring's Borden Memorial unveiled.

SSC Postcards printed and sold for 10 cents each (17 different sculptures).

2nd Outdoor exhibition of sculpture held on Ile Sainte-Hélène, Montreal (12 sculptors, including SSC members).

Exhibition of sculpture by François Soucy at Gallery XII, MMFA (with Marcella Maltais).

Exhibition Céramique-Sculpture 58 at Université de Montréal including works by Vaillancourt, Kahane, Braistein, Schlee and Daoust.

### 1958

SSC Exhibition of sculpture related to architecture at the Building Centre (Building Materials Display Centre), Shuter St., Toronto, April (59 pieces & 48 photographs, 20 sculptors).

SSC Exhibition at the Art Gallery of Toronto, May 2 - June 1, handlist (79 pieces, 50 sculptors including 3 Inuit sculptors).

SSC Exhibition at the Windsor Art Gallery, October 31 - November 22.

Exhibition of sculpture by SSC members at C.N.E. organized by Alvin Hiltz ( 10-15 works) and Thomas Bowie creates his "butter" sculpture at C.N.E. exhibition.

Exhibition Four Canadians: Alleyn, Mol, Plamondon and Swinton at the Art Gallery of Toronto (Mol & Plamondon SSC members).

SSC sends letter to Deputy Minister of Public Works regarding the cleaning of bronze sculptures on Parliament Hill, Ottawa.

SSC Price Code finally accepted by membership and circulated.

Sculptor Anne Kahane represents Canada at the Venice Biennial.

3rd and last exhibition of outdoor sculpture on Ile Sainte-Hélène, Montreal (12 Quebec & Ontario sculptors, including SSC members).

### 1959

SSC Exhibition at Brantford, Ontario, July/August (12 sculptures).

3rd Sale of Fine Arts sponsored by Woman's Committee of the Art Gallery of Hamilton, September, included twelve SSC members.

SSC prepares booklet on Sculpture Supplies for its members.

Rebecca Sisler awarded commission from Canada Council to create sculpture for the Art Gallery of Toronto's permanent collection.

SSC sets retirement age for members at 70; after that age membership fees are optional.

Exhibition of sculpture by Jacques Lipchitz at the Art Gallery of Toronto, April/May.

Dorothy Cameron's Here and Now Gallery opens in Toronto (later known as the Dorothy Cameron Gallery) - promotes Canadian sculpture.

SSC proposes to Toronto Mayor and OSA that an advisory council be set up to advise on civil art matters.

Exhibition Art and the Found Object at MMFA including works by Marcel Duchamp, Man Ray, Kurt Schwitters, Louise Nevelson.

Concours artistique de la province de Québec - 1st prize - Armand Filion's Madonne et l'enfant; 2nd prize - Stanley

Lewis; 3rd prize - John Ivor Smith, Marcel Braistein and Yves Trudeau.

Exhibition of sculpture at Gallery XII, MMFA: Stanley Lewis (with printmaker Tobie Steinhouse); Anne Kahane (with painter Louis Mulstock).

### 1960

SSC Exhibition of Small sculpture held at MacDonald Institute, Guelph, February.

SSC National Outdoor Exhibition Sculpture 60 adjacent to the Ecole des Beaux-Arts, 1055 Belvedere Avenue, Quebec City, August 1 - 31, catalogue (146 pieces, 82 sculptors) NON-JURIED SHOW.

Frances Loring nominated Special Lifetime Advisor to SSC at Annual General Meeting in Quebec City.

SSC proposes an International Sculpture Exhibition to coincide with 1967 Centenary celebrations.

SSC pays share of legal costs for defence of artist R.Y. Wilson regarding issue of artists (sculptors) not being members of union in order to work on a building.

SSC raises issue of proposed 2% clause of art for new building construction with RCA and RAIC.

Exhibition Sculpture in Our Time: Collection of Joseph Hirshhorn at the Art Gallery of Toronto, September 30 - October 30.

SSC members involved in issue of sculpture for Hamilton City Hall.

Exhibition of sculpture by François Soucy at Gallery XII, MMFA (with Jean Goguen).

Exhibition of Outdoor Sculpture at MMFA (8 Quebec sculptors).

### 1961

SSC Exhibition Garden Sculpture at the Art Gallery of Toronto, May 19 - June 18, (31 sculptors) Handlist.

SSC Exhibition of Small sculpture by Ontario Members held at Kitchener/Waterloo Art Gallery, Ontario, February.

Dora de Pedery Hunt gives lecture at opening of Kitchener exhibition.

SSC prepares brief on Art for Public Buildings (along with RAIC, National Gallery, Canada Foundation) to Federal Department of Transportation and Public Works.

Province of Quebec passes law re 1 1/2 to 2 % of cost of public buildings allotted for art (SSC provided documentation).

Elizabeth Wyn Wood attends meeting in Vienna.

Sculptor Isamu Noguchi named First Honourary Member of SSC.

SSC proposes policy on sculpture to the National Gallery Director Charles Comfort and receives invitation to exhibit at Canadian Embassies abroad.

Formation of the l'Association des Sculpteurs du Québec/Quebec Sculptors Association - President, Yves Trudeau; founding members: Mario Bartolini, Yvette Bisson, Jean-Pierre Boivin, Jacques Chapdelaine, Roland Diné, Stanley Lewis, Ethel Rosenfield, Hands Schlee, Gaétan Therrien, Yves Trudeau.

## 1962

Canadian Outdoor Exhibition at the National Gallery of Canada, (four SSC members) catalogue.

Exhibition Loring & Wyle - 50 Years of Sculpture at the London Public Library & Art Museum, catalogue.

Exhibition Recent British Sculpture from London British Council at the Art Gallery of Toronto, January 4 - February 5.

## 1963

Outdoor Exhibition of Sculpture at Laval University, June.

SSC Exhibition of Religious Art, St. Regis College, Willowdale, Ontario, January.

Proposal for the formation of a Federation of autonomous regional sculptor groups such as Northwest Institute of Sculpture, Quebec Sculptors Association, etc.

Dora de Pedery Hunt attends International Congress of Medallist Arts, the Hague.

Exhibition and Ballot Sale of Canadian sculpture at the National Gallery of Canada (many SSC members), catalogue.

Exhibition Sculpture Quebec by the Quebec Association of Sculptors held in the Stable Gallery, Montreal Museum of Fine Arts, catalogue.

Exhibitions of sculpture at the Art Gallery of Toronto: Riopelle - sculpture & painting; Rodin - sculpture; Kathie Kollwitz.

Dorothy Cameron solicits the SSC for support in seeking funds to set up Canadian Fine Art Foundry (unsuccessful).

#### 1964

SSC proposed exhibition at the Art Gallery of Toronto cancelled due to insufficient entries.

SSC proposed exhibition at Stratford postponed to 1965.

Painting and sculpture exhibition Faces of Canada, Stratford (included SSC members Frances Gage, Emanuel Hahn, Ursula Hanes, Elizabeth Holbrook, Frances Loring, Florence Wyle).

Exhibition Canadian Sculpture Today at the Dorothy Cameron Gallery, Toronto (no SSC members).

Second Canadian Sculpture Exhibition held at the National Gallery of Canada (no SSC members).

International Symposium of Sculpture held on Mount Royal, Montreal (no SSC members).

SSC active in meetings to promote Professional Artists in Ontario through the Professional Art Societies.

Exhibition of Barbara Hepworth sculpture at the Art Gallery of Toronto, March 4 - 30.

SSC annual meeting proposal to form the SSC into autonomous regional associations.

#### 1965

SSC Outdoor Exhibition at the Stratford Shakespearean Festival, Stratford, Ontario, (Ontario SSC members) catalogue.

SSC Exhibition at Yorkdale Shopping Centre (works from Stratford).

Film on Frances Loring and Florence Wyle by Fletcher Markle shown on CBLT program "Telescope", May 7.

Art Institute of Toronto formed to promote arts in galleries in Ontario - ten SSC members contribute sculpture for one year travelling exhibition.

SSC invites Northwest Institute of Sculpture to join new proposed federation of autonomous regions.

Dorothy Cameron Gallery closes.

Exhibition Confrontation 65: International Exhibition of Sculpture held at the Botanical Gardens, Montreal - organized by the Quebec Association of Sculptors (SSC members Armand Filion, François Soucy and Yves Trudeau included).

Symposium du Québec 65 held at the Musée d'art contemporain, Montreal.

Exhibition Mobiles & Stables by Alexander Calder at Art Gallery of Toronto. May 1 - 30.

Exhibition of maquettes for sculpture at the Ontario Pavilion, EXPO 67 held at the Art Gallery of Toronto, July 20 - August 15.

#### 1966

SSC Exhibition "Quebec Sculptors of SSC" at Stratford Shakespearean Festival, Stratford, Ontario, catalogue.

SSC receives Metropolitan Award of Merit for the furthering of the Arts by the Metropolitan Society for the Encouragement and Development of Canadian Talent.

SSC Ontario Chapter financial affairs placed under the Ontario Treasurer.

Exhibition of Loring/Wyle at Jack Pollack Gallery, Toronto.

Exhibition Religious Art Today at St. Regis College, Toronto (SSC members included).

SSC prepares brief for the Canadian Conference of the Arts.

SSC members Elizabeth Holbrook, Clements, and Pauline Redsell design portrait heads for the winners of the Dow Chemical Company Competition.

SSC members attend Art Society Seminar, organized by Doris McCarthy regarding better representation for societies to Canada Council, National Gallery & Art Magazines.

Dora de Pedery Hunt designs SSC Centennial Medal.

SSC members participate in Metallic Arts Exhibition in Athens, Greece.

Elizabeth Wyn Wood dies.

### 1967

Exhibition Sculpture 67: an Open-Air Exhibition of Canadian Sculpture at the National Gallery of Canada - catalogue.

Exhibition Canadian Sculpture EXPO 67 held in Montreal in conjunction with EXPO 67 World's Fair, catalogue.

Confrontation 67 exhibition of sculpture, organized by Quebec Association of Sculptors, Montreal.

Exhibition Centennial Sculpture 67 held in Vancouver, B.C. - Outdoor Exhibition of Sculpture, Toronto City Hall, curated by Dorothy Cameron.

### 1968

Deaths: Frances Loring and Florence Wyle - studio bequeathed to the RCA.

### 1969

First Emanuel Hahn Memorial Scholarship awarded to sculpture student at Ontario College of Art.

Memorial Exhibition for Loring and Wyle held at Jack Pollack Gallery, Toronto.

### 1970

SSC Exhibition at the Forest Hills Learning Resources Centre, (50 pieces, 18 sculptors) April 6 - 21, handlist.

SSC Travelling Exhibition "This Season of Man" 1970-1971 at Robert McLaughlin Gallery, Oshawa; Art Gallery of Brantford; London Public Library and Art Museum, London; Oakville Public Library and Art Museum; and the National Archives, Ottawa, catalogue.

### 1971

SSC Exhibition of Sculpture & Medals at the Eaton's Fine Art Galleries, Toronto.

SSC Exhibition "Ten Contemporary Canadian Medallists" at the National Archives of Canada, Ottawa.

SSC Travelling Exhibition "This Season of Man II" 1971-1972 at the Eaton's Art Gallery, Toronto; Art Gallery of Hamilton; Tom Thompson Gallery, Owen Sound, Ontario; Public Library and Art Gallery, Sarnia, Ontario; St. Thomas Gallery and Public Library, St. Thomas, Ontario.

Loring and Wyle studio sold (Estate given to Art Gallery of Ontario, 1983).

#### 1972

SSC Exhibition "Sculpture for the City" in the Lobby of the Toronto-Dominion Centre, Toronto, October 15 - November 3, catalogue.

SSC Exhibition at the Fayette Living Arts Festival, Penn State University, Pennsylvania.

SSC Rotating Exhibits at the Toronto East General Hospital, Toronto.

#### 1974

SSC Spring Exhibit at the Eaton's Gallery, Toronto.

SSC Exhibition at the Inn-on-the-Park, Toronto.

SSC Ontario Chapter application for provincial charter under the name of Sculptor's Society of Canada.

Exhibition of sculpture by Elizabeth Holbrook held at the Art Gallery of Hamilton, March 7 - 31, catalogue.

#### 1975

SSC Exhibition at Danielle Gallery, Toronto, July 24 - August 15.

SSC Exhibition at Gallery Green, Barrie, Ontario, August 19 - September 6.

#### 1976

SSC Exhibition at Visual Arts Ontario, December 8 - 30.

SSC holds Sculptors' Workshop at the Forest Hills Learning Centre, Toronto.

Loring/Wyle studio designated an historical site by the Ontario Historical Society.

Jacobine Jones dies.

## 1977

SSC Exhibition Dimension Four at "The Gallery", First Canadian Place, Toronto (35 pieces, 35 sculptors) April 1 - 30, catalogue.

SSC hosts Sculptors' Symposium at George Brown College, Toronto.

Exhibition Onze Sculpteurs held at the Musée d'art contemporain, Montreal.

Exhibition Frances Loring & Florence Wyle: A Retrospective at the MacDonald Gallery, Toronto, July 11 - August 7.

## 1978

SSC 50th Anniversary Exhibition "Sculpture Canada '78" held at the Macdonald Gallery, Toronto, May 23 - June 18, catalogue. Travelled to: Canada House, London July 12 - August 30; Centre cultural, Paris, September 22 - October 22; Canadian Embassy, Brussels, November 9 - 30.

INTERNATIONAL SCULPTORS' CONFERENCE held in Toronto, initiated by SSC.

Le Conseil de la sculpture du Québec founded to promote sculpture and the socio-economic situation of sculptors in Quebec (formerly Association des Sculpteurs du Québec).

Exhibition Sculptures by Frances Loring & Florence Wyle at University of Guelph, June 17 - September 4.

Alfred Howell dies November 28.

## APPENDIX II:

### SCULPTURE EXHIBITIONS PRE-1928 (excluding OSA & RCA exhibitions)

#### Art Gallery of Toronto:

- 1914 - Sculpture by Frederick Lessore
  - Pictures & Sculpture given by Canadian artists in aid of the Patriotic Fund
- 1915 - Works of Toronto sculptors (The Grange)
- 1919 - Canadian War Memorials Fund - exhibition of painting, sculpture, drawings
- 1926 - Painting, sculpture & wood carving of French Canada
  - Canadian War Memorials Fund
- 1927 - Selected Group of European Modern Sculpture
- 1928 - Paul Manship
  - Tait McKenzie

#### Art Association of Montreal:

- 1908 - Tait McKenzie
  - Katherine Wallis
- 1913 - Frederick Lessore
  - Tait McKenzie
- 1914 - Tait McKenzie
- 1919 - Canadian War Memorials
- 1920 - Katherine Wallis
  - Canadian War Memorials
- 1924 - Louis-Philippe Hébert

#### National Gallery of Canada:

- 1922 - Canadian War Memorials
- 1923 - Canadian War Memorials
- 1924 - Canadian War Memorials

PATENT

incorporating--  
(without share capital)  
SCULPTORS'  
SOCIETY  
OF CANADA

C A N A D A.

APPENDIX III:

By the HONOURABLE CHARLES HAZLITT CAGAN,

Secretary of State of Canada.

Dated 27th  
August, 1932.

Recorded 15th  
September, 1932.

REG.  
REGISTRAR GENERAL  
OF CANADA.

To all to whom these presents shall come, or whom the same may  
in any wise concern

GREETING:-----

WHEREAS, in and by The Companies Act (Chapter 27 of the Revised  
Statutes of Canada, 1927), it is amongst other things in effect  
enacted that the Secretary of State of Canada may, by Letters Patent  
under his seal of office, grant a charter to any number of persons,  
not less than three, who having complied with the requirements of the  
Act apply therefor, constituting such persons, and others who there-  
after become members in the corporation thereby created, a body  
corporate and politic for any of the purposes or objects to which  
the legislative authority of the Parliament of Canada extends,  
except the construction and working of railways or of telegraph or  
telephone lines, or the business of banking and the issue of paper  
money or the business of insurance, or the business of a loan  
company, or of a trust company upon the applicants therefor establish-  
ing to the satisfaction of the Secretary of State of Canada due  
compliance with the several conditions and terms in and by the said  
Act set forth and thereby made conditions precedent to the granting  
of such Charter.

AND WHEREAS Emanuel Kahn, Alfred Howell, Frances Yarns Loring,  
Elizabeth Wyn Wood and Florence Syle, all of the City of Toronto,  
in the Province of Ontario, Sculptors; have made application for a  
charter under the said Act, constituting them and such others as may  
become members in the corporation thereby created a body corporate  
and politic, under the name of 'SCULPTORS' SOCIETY OF CANADA for  
the purposes hereinafter mentioned, and have satisfactorily  
established the sufficiency of all proceedings required by the said  
Act to be taken, and the truth and sufficiency of all facts required  
to be established previous to the granting of such Letters Patent;  
and have filed in the Department of the Secretary of State a  
duplicate of the Memorandum of Agreement, executed by the said  
applicants in conformity with the provisions of the said Act.

AND KNOW YE, that I, the said CHARLES HAZLITT CAGAN, Secretary  
of State of Canada, under the authority of the Parliament in part  
recited Act, do, by these Letters Patent, constitute the said  
Emanuel Kahn, Alfred Howell, Frances Yarns Loring, Elizabeth Wyn  
Wood and Florence Syle and all others who may become members in the

capital by the name of SCULPTORS' SOCIETY OF CANADA  
with all the rights and powers given by the said Act and  
for the following purposes and objects, namely:-

- (a) To promote closer co-operation amongst the sculptors of Canada and the encouragement, improvement and cultivation of the Art of Sculpture;
- (b) To hold exhibitions in the principal cities of Canada and elsewhere;
- (c) To act in an advisory capacity for the erection of public memorials.

The operations of the corporation to be carried on throughout the Dominion of Canada and elsewhere.

The chief office of the said corporation is situate at the City of Toronto, in the Province of Ontario.

And it is hereby ordained and declared that, if authorized by by-law, sanctioned by at least two-thirds of the votes cast at a special general meeting of the members, only called for considering the by-law, the directors may from time to time:

- (a) Borrow money upon the credit of the corporation
- (b) Limit or increase the amount to be borrowed;
- (c) Issue bonds, debentures, debenture stock or other securities of the corporation and pledge or sell the same for such sums and at such prices as may be deemed expedient;
- (d) Hypothecate, mortgage or pledge, the real or personal property of the corporation, or both, to secure any such bonds, debentures, debenture stock or other securities and any money borrowed for the purposes of the corporation;

Nothing in this clause contained shall limit or restrict the borrowing of money by the corporation on bills of exchange or promissory notes made, drawn, accepted or endorsed, by or on behalf of the corporation.

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And it is further ordained and declared that the business of the said corporation shall be carried on without the purpose of gain for its members and that

any.....

any profits or other accretions to the corporation shall be used in promoting its objects.

That the said Emmanuel Hama, Alfred Howell, Frances Verma Loring, Elizabeth Wyn Wood and Florence Wyle are to be the first or provisional directors of the said corporation.

PROVIDED ALWAYS that nothing in these presents expressed or contained shall be taken to authorize the construction and working of railways, or of telegraph or telephone lines, or the business of banking, and the issue of paper money, or the business of insurance or the business of a loan company or of a trust company by the said corporation.

Given under my hand and seal of office, at Ottawa, this twenty-seventh day of August, 1932.

G. F. Shibley

(L.S.)

Acting Under Secretary of State.

**APPENDIX IV:**  
**SCULPTORS' SOCIETY OF CANADA**

**CONSTITUTION**

1. **Name:** The name of this society shall be Sculptors' Society of Canada.
2. **Object:** (a) To promote closer co-operation amongst the sculptors of Canada and the encouragement, improvement and cultivation of the art of sculpture.  
  
(b) To hold exhibitions and lectures in the principal cities of Canada and elsewhere.  
  
(c) To act in advisory capacity for the erection of public memorials.
3. **Membership:** Members shall be professional sculptors, resident in Canada.
4. **Officers:** The officers shall consist of a President, Secretary (who shall be treasurer) and Provincial Representatives.

The Council shall be composed of five members, including the President, Secretary, and three other members selected from the Provincial Representatives and the members of the Society.

The President shall preside at all meetings and in his absence a chairman shall be selected from amongst those present.

The Secretary, Provincial Representatives and Council shall be elected by ballot at the Annual Meeting.

The President shall be elected for two years. He shall be elected at the first Annual Meeting and every two years thereafter and shall not hold office for two terms consecutively.

The Secretary shall be elected at the Annual Meeting and shall perform all the duties usual to his office and shall keep regular records of receipts and disbursements in proper books of account which shall be open at all reasonable times for inspection of each member of the Society.

No officer shall receive remuneration for his services.

The Council shall have the power to act in all business which does not necessarily come before the Society for action and in the interim they shall have the power to expend, for special purposes, the Society's funds to the amount of not more than One Hundred Dollars. All disbursements on account of the Society must come before the Council for approval and when passed the account shall be initialled for payment.

5. **Meetings:** The Annual Meeting shall take place at a time and place decided upon by the Council.

At the Annual Meeting as full a statement of the transactions of the Society's for the year as may be practicable, shall be presented by the president.

The officers for the ensuing year, with the exception of the President, shall then be elected.

Meetings shall be called at any time by the Secretary if directed by the President or upon requisition of three members of the Society.

6. **Elections:** All members shall have the privilege of voting for officers and members.

Page 2.

All officers, with the exception of the President, are to be elected by ballot at the Annual Meeting.

The President is to be elected by ballot at the first Annual Meeting, and every second year thereafter.

Nominations for these officers shall be sent to the Secretary one month prior to the Annual Meeting.

The Secretary shall then send the list of candidates to all members also a ballot form, so that those not able to be present may vote. The ballots must be returned to the Secretary before the Annual Meeting.

Should any vacancy occur during the year, it shall be filled by election by ballot at a special meeting called for that purpose, provided that at least a fortnights notice shall be given of the vacancy proposed to be filled at the special meeting.

The election of members shall take place at the Annual Meeting. Nominations must be made not later than one month prior to the Annual Meeting.

A two thirds of votes cast shall elect officers and new members.

7. Fees and Liabilities:

The annual fee for members shall be Ten Dollars, due on the first day of January of each year. Members shall further be responsible for any additional sum that may be considered necessary for the management of the Society. Any levy of money for this purpose must be by notice of motion to that effect made by the Council and approved by a two-thirds majority of the members present at a subsequent meeting of the Society called for that purpose. The Secretary to give written notice to all members of such notice of motion within the space of one week after such notice is given.

Any member whose fees are two years in arrears, or who has failed to submit work for exhibition for two successive exhibitions may be dropped from membership upon vote by the Society at the Annual Meeting.

In case of any conduct on the part of any member which, in the opinion of the Society, may endanger the good order, welfare or character of the Society, his name shall be erased from the roll of membership by vote of two-thirds of the members present at a special meeting, due notice having been sent to members one month before date of meeting.

Any member shall cease to be a member upon the death of such member or upon the receipt by the Secretary of the resignation of such member.

All documents issued by the Society shall be certified by the president and secretary or by the President and one member of the Council and signed with the corporate seal.

The seal, an impression of which is affixed hereto, shall be the common seal of the Society.

The Auditor shall be appointed by resolution of the members at the time of the Annual Meeting.

He shall hold office until the next Annual Meeting after being appointed or until his successor is appointed unless previously removed by resolution of the members at the Annual Meeting or by the Council.

The Auditor shall be supplied with a copy of balance sheet and it shall be his duty to examine the same with accounts and vouchers relating thereto.

Page 3.

The Auditor shall have a list delivered to him of all books kept by the Society and shall have access to the books and accounts of the Society in order to make or complete the necessary audit.

The Auditor shall make an Annual Report to the members upon the balance sheet and accounts at the Annual Meeting and in every such report he shall state whether in his opinion the balance sheet is full and fair balance sheet and properly drawn up as to exhibit a true and correct view of the Society's affairs.

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BY-LAWS.

The By-Laws may be amended by a two-third majority of the members of the Society in a special general meeting for the purpose assembled. Notice of meetings called for this purpose shall be mailed to members not less than five days before the date set for such meeting.

Any amendments to the By-Laws shall not become effective until such time as they have been approved by the Secretary of State of Canada.

Notice shall be given by the Secretary to all members of the time and place of each meeting, sufficiently in advance of time to enable them to attend.

The order of business at meetings shall be as follows:-

1. Signing of name by members present.
2. Reading of minutes of previous meeting.
3. Correspondence read and considered.
4. Accounts.
5. New Members proposed.
6. Reports of Committees.
7. Unfinished business.
8. Notice of motion.
9. General business.

QUORUM.

At a meeting of the Society for the transaction of ordinary business three shall be a quorum.

For election of members and officers five shall be a quorum.

For any alteration of Constitution, levy of money upon members or the expenditure of sums of money over one hundred dollars five shall be a quorum.

At meetings of Council three shall be a quorum.

MOTIONS.

All motions must be in writing with name of mover and seconder and be decided by a majority of members present.

Dated 25th November 1931

# SCULPTORS' SOCIETY OF CANADA

**APPENDIX V:**

# ENTRY FORM

NO.	TITLE	MEDIUM	PRICE

Artist's Signature.....

Artist's Address.....

Please fill in and return this form, in duplicate, to PAULINE REDSELL, 84 GERRARD ST WEST,  
TORONTO, before March 15 1961.

Non Members must each enclose an Exhibition Fee of TWO DOLLARS with the entry forms. This will be returned to anyone from whom no work is accepted.

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Are you willing to have your work photographed and reproduced? . . . . .

# TENTATIVE PRICE CHART — ÉCHELLE DE PRIX EXPÉRIMENTALE

SCULPTOR'S FEES FOR PLASTER: MOUDEL  
HONORAIRES DU SCULPTEUR POUR LE MOUDEL EN PLÂTRE

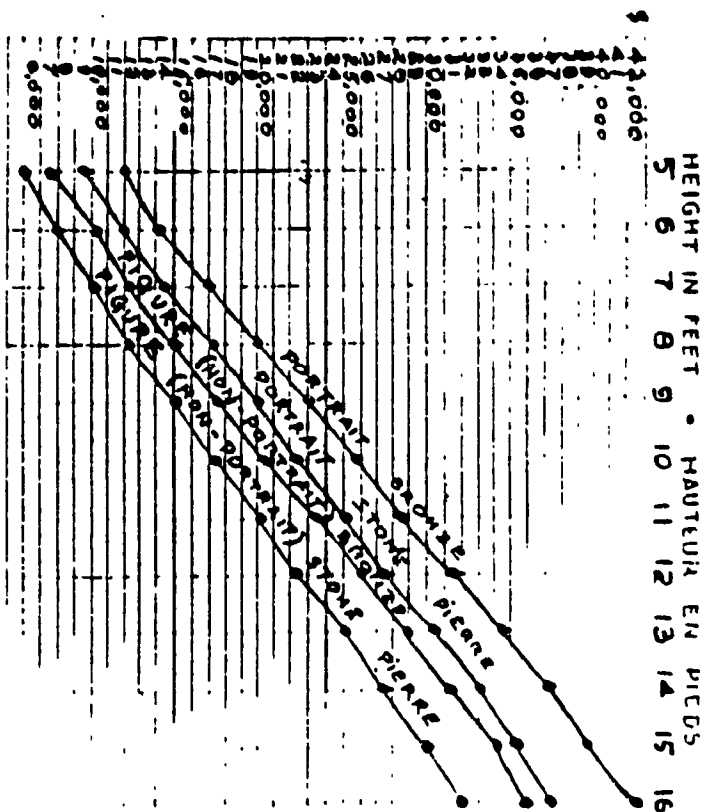
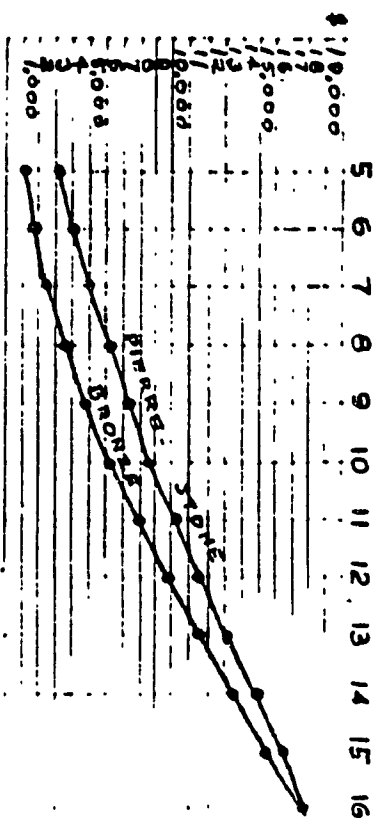
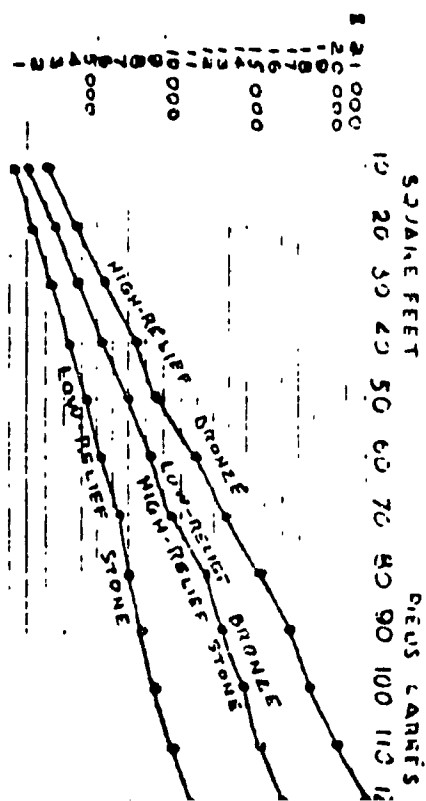


CHART FOR ESTIMATING COST — STONE, BRONZE  
CÔUT APPROXIMATIF AU SCULPTEUR—



LOW RELIEF — PLASTER AND  
BAS-RELIEF — MOUDEL EN PLÂTRE



COST OF LOW-RELIEF FOR ONE SQUARE FOOT  
CÔUT DU BAS-RELIEF AU PIED CARÉ

TRAVEL — RELEVÉ	2"	2"	4"	6"	8"	10"
STONE (Plaster)	70	80	90	100	110	120
MARBLE	122	135	145	155	165	175
GRANITE	105	115	125	135	145	155
BRONZE	60	64	68	72	76	80

PLEASE MAIL BACK  
YOUR COMMENTS  
THREE DAYS AFTER  
THE RECEPTION  
OF THIS CHART

S.V.P. FAITES NOUS  
PARVENIR VOS COM-  
MENTAIRES DANS  
TROIS JOURS

to: CLÉMENT PARÉ, SEC. S.S.C.  
77, AVE. CHANOINE-SCOTT.  
QUÉBEC 10 P.Q.

## APPENDIX VI:

**APPENDIX VII:**

**STANDARD FORM OF AGREEMENT BETWEEN CLIENT  
AND SCULPTOR**

**CONVENTION DETAILÉE ENTRE SCULPTEUR ET CLIENT**

Issued by the Sculptors' Society of Canada to be used as confirmation of an agreement related to the commission of an architectural or commemorative work of sculpture.

THIS AGREEMENT made the ..... day  
of ..... in the year Nineteen Hundred and .....  
by and between .....  
.....  
..... hereinafter called the "client"  
and .....  
..... hereinafter called the "sculptor".

WHEREAS this Agreement pertains to the following:

ARTICLE I. The Client agrees to acquire, in consideration  
of the payments hereinafter outlined, the work and services of the  
Sculptor for

.....  
.....  
.....  
.....  
(Subject, description, material and location)

ARTICLE II. It is agreed that the sum to be paid by the  
client to the Sculptor for the said work is ..... and that this  
sum shall be paid in current funds as follows: .....

ARTICLE III. It is understood that the sum of .....  
will be paid to the Sculptor by the Client in consideration of the pre-  
liminary sketches and research if for any reason the final work is not  
completed. All sketches and research material remain the property of the  
Sculptor.

ARTICLE IV. The Sculptor will notify the Client that the  
work has reached one of the stages referred to in Article III, providing  
the Client with an opportunity to inspect and pass upon the work, either  
directly or through photographs. Should the Client delay his approval  
more than ..... days from the date of receipt of this notice, or should  
the Sculptor be delayed in the prosecution of the work by neglect or  
fault of the Client, by his severe illness, by strikes, lockouts, by  
fire or other casualty for which the Sculptor is not responsible, then

the time herein fixed for the completion of the work will be extended by an equivalent period.

ARTICLE V. If the work undertaken by the Client is abandoned or suspended, the Sculptor shall be paid on abandonment the next applicable payment according to the schedule of payments outlined under Article II.

ARTICLE VI. In the case of the Sculptor's death or incapacity during the progress of the work, the Client shall choose one representative, the Sculptor or his executors shall choose one representative, these two to select a third. This committee of three to decide upon a just and proper settlement. The expenses of this committee shall be borne equally by the Client and Sculptor or his executors.

ARTICLE VII. a) This agreement shall enure to the benefit of and be binding upon the parties hereto, and except as herein-after otherwise provided, their executors, administrators, successors and assigns.

b) Except as aforesaid, neither party may assign this agreement without the consent in writing of the other.

.....  
.....  
.....  
.....

IN WITNESS WHEREOF the Parties hereto have executed this Agreement.

Witness:

..... (Client)  
.....  
..... (Sculptor)

APPENDIX VIII:

SSC MEMBERSHIP LIST  
1928-1978

Note: date indicates the year in which the sculptor joined the SSC - it is taken from the earliest date on existing Membership Lists, Annual Returns, or from Minutes.

1965 - Aarons, Anita  
1977 - Alexander, Erla (b.1916)  
1970 - Amar, Michael (b.1941)  
1950 - Archambault, Louis (b.1915)

1969 - Baird, Ron (b.1940)  
1959 - Barbeau, Jacques (b.1934)  
1968 - Bartels, Andrias  
1953 - Bartolini, Mario (b.1930)  
1977 - Bell, Robin (b.1949)  
1944 - Berlin, Eugenia  
1974 - Bervoets, Hendricus  
1965 - Biéler, Ted (b.1938)  
1971 - Blogg, Irene  
1972 - Bodor, Andrew (b.1947)  
1963 - Boivin, Jean-Pierre (b.1926)  
1958 - Bolte, Hilde (b.1922)  
1968 - Boszin, Andrew (b.1923)  
1957 - Bowie, Thomas (b.1905)  
1964 - Braitstein, Marcel (b.1935)  
1975 - Brodkin, Edith (b.1925)  
1972 - Brown, Anne (b.1927)  
1972 - Burich, Sam (b.1926)  
1975 - Burstein, James

1966 - Capon, Inges (fl.1969)  
1974 - Carbone, Frank (fl.1976)  
1972 - Carter, Gerald (b.1930)  
1965 - Chambers, Merton (b.1929)  
1963 - Chapdelaine, Jacques (b.1932)  
1972 - Childs, Jeff (b.1950)  
1957 - Clements, William (b.1921)  
1971 - Cowan, Aileen Hooper  
1950 - Cox, E.B. (b.1914)  
1974 - Culiner, Jack (b.1913)  
1971 - Czerewko, Michael (b.1949)

1959 - Dagys, Jacob (b.1905)  
1944 - Daoust, Sylvia (b.1902)  
1975 - Davies, Haydn (b.1921)  
1974 - DeBeky, I.  
1977 - Dennis, Peter  
1953 - Desbiens, Gérard (b.1925)

1968 - Downing, Robert (b.1935)  
 1966 - Drenters, Andreas (b.1937)  
 1965 - Drenters, Josef (1929-1983)  
  
 1977 - Ehlert, Mavis (b.1922)  
 1972 - Epps, Leonard (b.1932)  
  
 1972 - Falkenberg, William  
 1953 - Farley, Liliias (b.1907)  
 1972 - Fickera, Paolo  
 1948 - Fillion, Armand (b.1910)  
 1960 - Filipovic, Augustin (b.1931)  
 1969 - Fulford, Patricia (b.1935)  
  
 1959 - Gage, Frances (b.1924)  
 1971 - Gambioli, Joan  
 1955 - Gause, J. E. (b.1910)  
 1974 - Gersho, Molly  
 1965 - Graeb, Margaret (fl.1959)  
 1973 - Green, Richard (b.1946)  
 1960 - Guité, Suzanne (1927-1981)  
  
 1928 - Hahn, Emanuel (1881-1957)  
 1957 - Hanes, Ursula (b.1932)  
 1966 - Harlander, Susan Michael (b.1920)  
 1969 - Harlander, Theo. (b.1920)  
 1972 - Harman, Jack (b.1927)  
 1973 - Harvey, Bryan  
 1971 - Hasnzalek, Jiri (b.1926)  
 1928 - Hébert, Henri (1884-1950)  
 1951 - Hébert, Julien (b.1917)  
 1962 - Hennecke, Hans (fl.1966)  
 1971 - Hill, Gordon (fl.1972)  
 1949 - Hilts, Alvin (1908-1991)  
 1952 - Holbrook, Elizabeth Bradford (b.1913)  
 1972 - Holmes, Barry (b.1941)  
 1952 - Hoo, Sing (b.1909)  
 1948 - Horne, Cleeve (b.1912)  
 1951 - Horne, Jean (b.1914)  
 1975 - Hought, Angela (b.1939)  
 1928 - Howell, Alfred (1889-1978)  
 1966 - Hume, Robert (b.1923)  
 1957 - Hunt, Dora de Pedery (b.1913)  
 1958 - Hunter, Raoul (b.1926)  
  
 1967 - Imredy, Elek (b.1912)  
  
 1960 - Jarvis, Alan (1915-1972)  
 1946 - Jefferies, Gloria (b.1923)  
 1965 - Johnson, Arthur (b.1918)  
 1939 - Jones, Jacobine (1898-1976)  
 1977 - Jursevskis, Zigfrid (b.1910)  
  
 1951 - Kahane, Anne (b.1924)

1974 - Kantaroff, Maryon (b.1933)  
 1975 - Kassabian, George (fl.1971)  
 1972 - Kastner, Martin (1909-1975)  
 1946 - Kennedy, Sybil (1899-1986)  
 1972 - Koniuszy, Edward (b.1919)  
 1972 - Koochin, William (b.1927)  
 1958 - Kopmanis, Augustus (1910-1976)  
 1971 - Kujendzic, Zeljko (b.1920)  
 1970 - Kulka, Dan

1933 - Laliberté, Alfred (1878-1953)  
 1957 - Lamprecht, Gisela (b.1899)  
 1944 - Lang, Bylee (1908-1966)  
 1960 - Lawrence, Wyndham (b.1924)  
 1952 - Lennie, Beatrice (b.1905)  
 1960 - Lewis, Stanley (b.1930)  
 1971 - Lim, John (b.1938)  
 1928 - Loring, Frances (1887-1968)  
 1968 - Lutkenhaus, Almuth (b.1927)

1966 - Maday, Helen (b.1916)  
 1956 - Madsen, Aage (1898-1961)  
 1977 - Maria, Ava  
 1966 - Marosan, Julius (b.1915)  
 1970 - Marshall, David (b.1928)  
 1966 - Marx, May (b.1928)  
 1977 - Matthews, John  
 1972 - Mayhew, Elza (b.1916)  
 1961 - McElcheran, William (b.1927)  
 1970 - Merdhoek, Harry  
 1956 - Meroz, Jean (b.1911)  
 1946 - Miller, H. McRae (1895-1981)  
 1955 - Milne, Eleanor (b.1926)  
 1971 - Minot, Michael (b.1923)  
 1977 - Mohr, Jurgen Klaus (fl.1972)  
 1958 - Mol, Leo (b.1915)  
 1975 - Moss, Betty (fl.1976)

1975 - Nestel, Jeanette (fl.1960)  
 1972 - Nice, Ken (fl.1974)  
 1973 - Nieuwland, Arend  
 1970 - Noordlock, Harry (b.1909)  
 1948 - Norgate, Robert (1920-1956)  
 1946 - Normandeau, Pierre (1906-1965)  
 1974 - Nos, O.  
 1973 - Nudds, Ralph (b.1921)

1970 - Ochs, Peter (b.1931)  
 1959 - Oesterle, Leonhard (b.1915)  
 1954 - Oosterhoff, William (b.1895)

1972 - Palmer, Neville (fl.1969)  
 1957 - Paré, Clement (b.1918)  
 1973 - Pelletier, David (b.1950)

1961 - Perry, Frank (b.1923)  
 1971 - Pfeiffer, Harold (b.1908)  
 1952 - Plamondon, Marius (1914-1976)  
 1971 - Podgrabinski, Miet  
 1974 - Polytnik, José (b.1938)  
 1975 - Popescu, Cara  
 1977 - Poplonski, Alexander (b.1934)  
 1958 - Price, Art (b.1918)  
 1966 - Puchta, Sigmund (b.1933)

1972 - Raine, Michael (b.1932)  
 1944 - Redsell, Pauline (1908-1980)  
 1975 - Reynolds, Franklin (fl.1973)  
 1957 - Reynolds, J. McComb (b.1916)  
 1955 - Richards, Cecil (1907-1981)  
 1953 - Robertson, Helen (b.1917)  
 1976 - Rosenthal, Joe (b.1921)  
 1970 - Rosenzweig, Vladimir (fl.1978)  
 1974 - Ross, Oscar (b.1930)  
 1965 - Rothschild, Hanni (b.1921)  
 1971 - Roussel, Claude (b.1930)

1974 - Sardelic, Anton (b.1947)  
 1968 - Sarossy, Ivan (b.1926)  
 1971 - Schmalfluss, Kiraikka  
 1973 - Schonberger, Fred (b.1930)  
 1970 - Shaw-Rimington, Barrie (b.1923)  
 1961 - Shearer, Brodie (b.1911)  
 1958 - Seeguapik, Charlie (1912-1968)  
 1976 - Sidon, Clarence  
 1957 - Sisler, Rebecca (b.1932)  
 1977 - Sketch, Ralph (fl.1976)  
 1948 - Sloan, John (1891-1970)  
 1960 - Smith, John Ivor (b.1927)  
 1949 - Soucy, Elzéar (1876-1970)  
 1960 - Soucy, François (b.1929)  
 1965 - Spiers, Raymond (b.1934)  
 1970 - Stapellis, Anthony (b.1932)  
 1965 - Staron, Genny (fl.1949)  
 1944 - Stewart, Don (1912-c.1977)  
 1975 - Sunahara, Yoshiko (fl.1978)  
 1929 - Suzor-Côté, Marc-Aurèle (1868-1937)  
 1973 - Syabiowski, Juli (b.1932)  
 1970 - Szebenyi, Imre (fl.1972)

1957 - Temporale, Louis (b.1909)  
 1963 - Therrien, Gaetan (b.1927)  
 1953 - Thibault, René (b.1909)  
 1972 - Thomas, Ian (b.1935)  
 1970 - Thomas, Jacob (b.1943)  
 1974 - Tiura, Oliver (1944)  
 1957 - Tolgesy, Victor (1928-1980)  
 1948 - Tracy, Arthur (b.1910)

1934 - Trenka, Stephen (b.1909)  
 1972 - Trowell, Ian (b.1930)  
 1963 - Trudeau, Yves (b.1930)  
 1972 - True, Werner (b.1953)  
  
 1972 - Ulbricht, Sasa (fl.1968)  
  
 1960 - Vaillancourt, Armand (1932)  
 1974 - Van Duffelin, Elisabeth (fl.1978)  
  
 1944 - Wechsler, Dora (1897-1952)  
 1965 - Whatmough, Grant (b.1921)  
 1944 - Wheeler, Orson (1902-1990)  
 1943 - Wherry, Sheila (fl.1946)  
 1971 - Wilson, Isobel (Bunny) (fl.1972)  
 1928 - Wood, Elizabeth Wyn (1903-1966)  
 1928 - Wyle, Florence (1881-1968)  
  
 1970 - Yarrow, Ken  
 1966 - Yarwood, Walter (b.1917)  
 1960 - Young, R.C.  
  
 1971 - Zellermeier, Reuben  
 1953 - Zoltvany, Bela (1892-1956)

## SSC PRESIDENTS

1928-1978

1929 - 1934 - Emanuel Hahn  
1935 - 1938 - Elizabeth Wyn Wood  
1939 - 1941 - Elizabeth Wyn Wood  
1942 - 1944 - Florence Wyle  
1944 - 1946 - Frances Loring  
1947 - 1949 - Don Stewart  
1949 - 1950 - Frances Loring  
1950 - 1952 - Elizabeth Wyn Wood  
1952 - 1954 - Pierre Normandeau  
1954 - 1956 - McRae Miller  
1956 - 1959 - Alvin Hilts  
1959 - 1960 - Marius Plamondon  
1960 - 1962 - Arthur Price  
1962 - 1964 - Clement Paré  
1964 - 1966 - Ursula Hanes  
1966 - 1968 - Dora de Pedery-Hunt  
1968 - 1971 - Wyndham Lawrence  
1971 - 1973 - Andrew Boszin  
1973 - 1975 - May Marx  
1975 - 1979 - Irene Blogg

## **ILLUSTRATIONS**



Fig. I. SSC Exhibition, National Gallery, 1929  
Photo: National Gallery of Canada

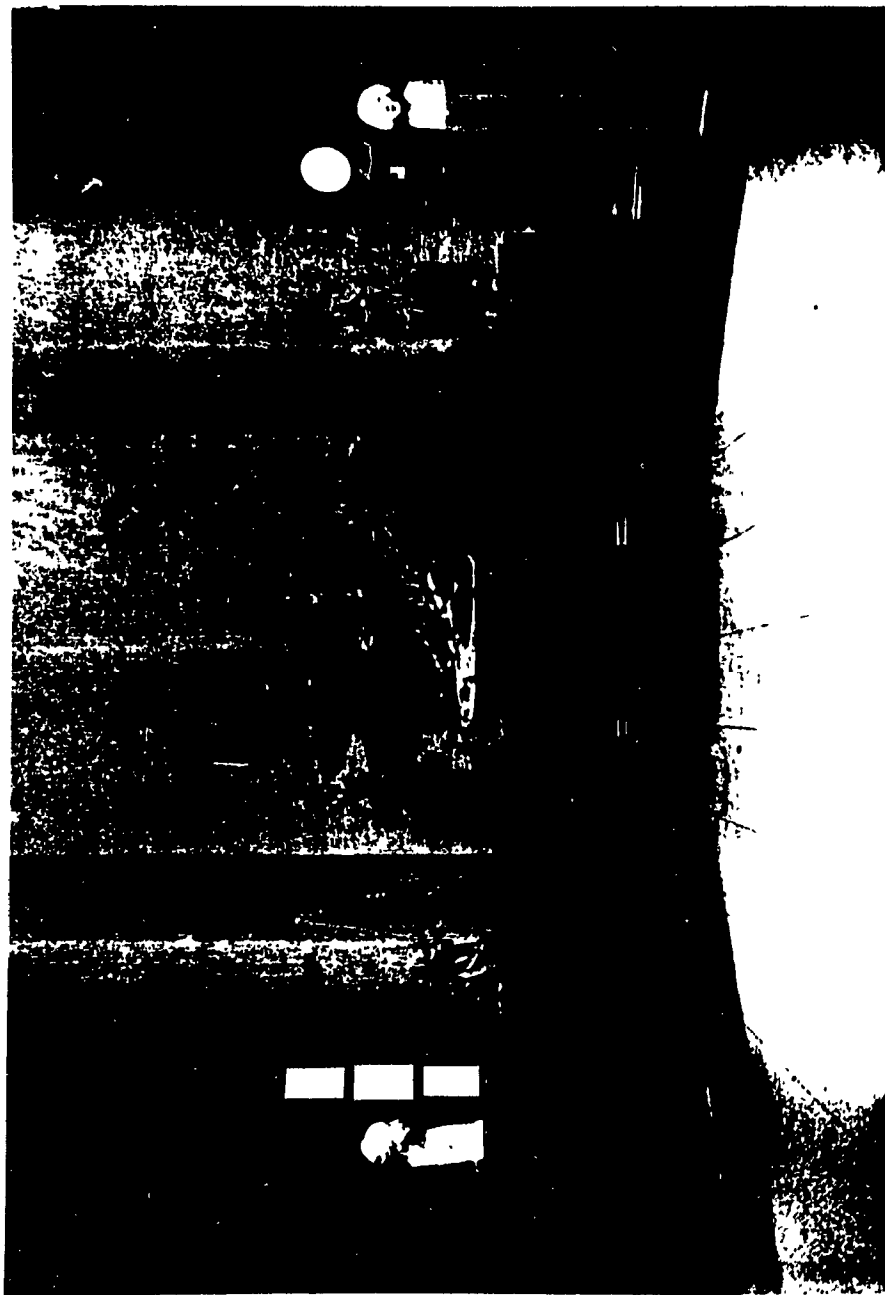


Fig. 2. SSC Exhibition, Art Gallery of Toronto, 1932  
Photographer unknown  
Photo: Estate of Alvin Hiltz



Fig. 3. SSC Exhibition, Art Gallery of Toronto, 1932  
Photographer unknown  
Photo: Estate of Alvin Hiltz



Fig. 4. Sculpture in Trees, 1950  
Photographer unknown  
Photo: Estate of Alvin Hiltz



Fig. 5. Sculpture in Trees, 1950  
Photographer unknown  
Photo: Estate of Alvin Hiltz



Fig. 6. Sculpture in Trees, 1950  
Photographer unknown  
Photo: Estate of Alvin Hilt



Fig. 7. Sculpture '78, SSC 50th Anniversary Exhibition, 1978  
Galerie du 1er étage, Centre culturel canadien, Paris  
Photo: SSC Archives, Toronto

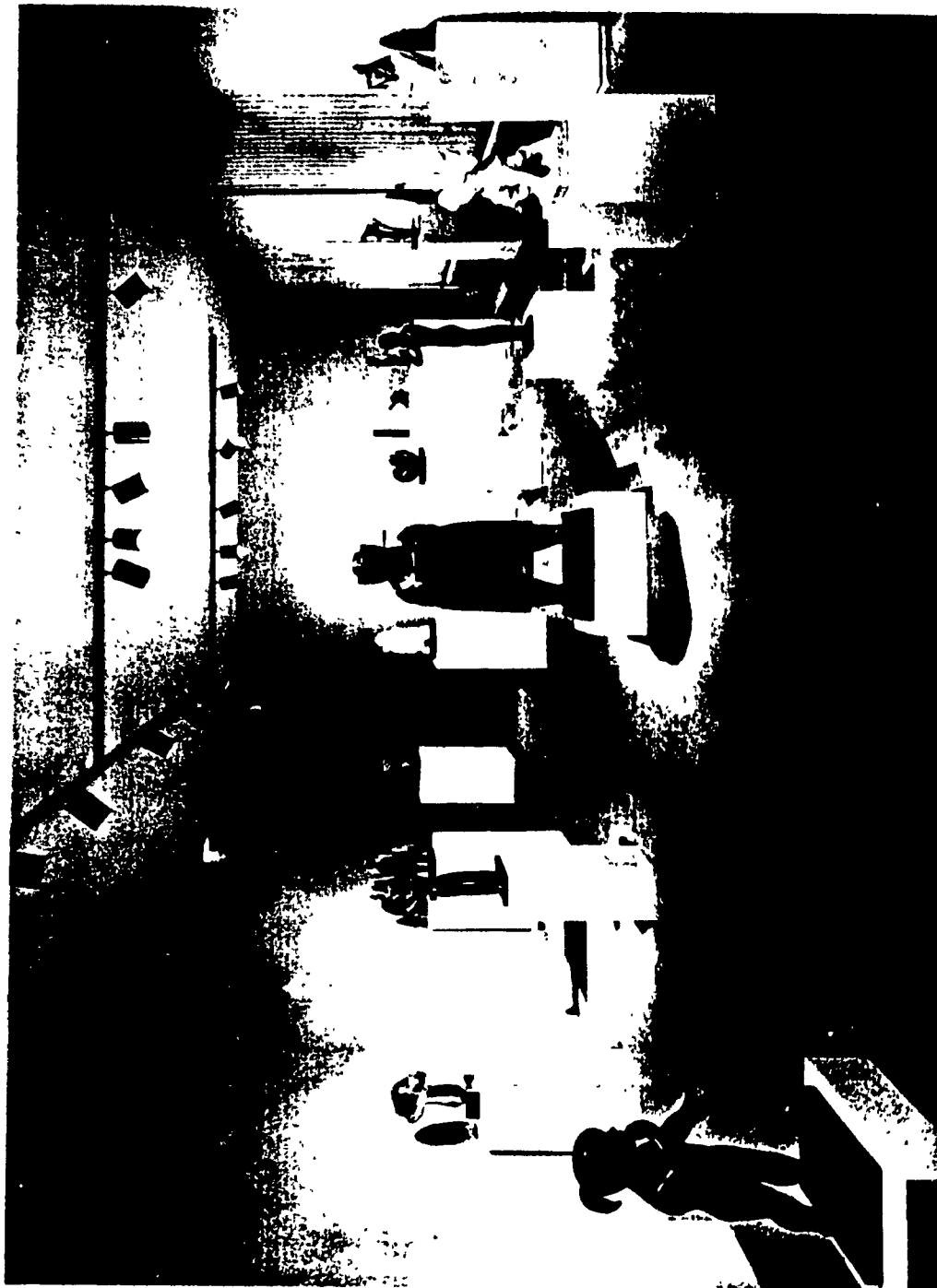


Fig. 8. Sculpture '78, SSC 50th Anniversary Exhibition, 1978  
Galerie du rez-de-chaissée, Centre culturel canadien, Paris  
Photo: SSC Archives, Toronto