

The Art Gallery of Toronto
Pattern and Process of Growth: 1872 to 1966

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ABSTRACT

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Museum preoccupations within Canadian public art museums and galleries have developed significantly throughout the twentieth century and art institutions have evolved with an increasing awareness of the improvements of standards and a larger responsibility in the realm of public education. The Art Gallery of Toronto has been chosen as a case for study of the way in which one of Canada's major public art galleries has developed in the present century. Through an historical analysis of the Gallery this paper explores the evolution of such museum concerns as the growth of the Gallery's permanent collection; the development of exhibition, education and related programmes, funding sources, nomination of advisory boards and committees; the development of policies, membership, and the growth of physical facilities. Efforts to establish an art museum for Toronto were initiated by the Ontario Society of Artists in the nineteenth century. These pre-beginnings are examined in the first chapter of the paper. Throughout the history of the AGT the institution encouraged and supported Canadian artists and kept abreast of international art movements as discussed in the remaining chapters of the paper.

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LIST OF ABBREVIATIONS

AAM	Art Association of Montreal
act.	active
AGO	Art Gallery of Ontario
AGT	Art Gallery of Toronto
AMT	Art Museum of Toronto
ca.	circa
CAC	Canadian Art Club
CAS	Contemporary Arts Society
CEM	Canadian Education Museum
CGP	Canadian Group of Painters
CNE	Canadian National Exhibition
COSAD	Central Ontario School of Art and Design
CPE	Society of Canadian Painter - Etchers and Engravers
CSGA	Canadian Society of Graphic Art
CSPWC	Canadian Society of Painters in Watercolour
d.	died
GAC	Graphic Arts Club
M.B.	Minute Books
MMFA	Montreal Museum of Fine Arts
MSA	Montreal Society of Artists
n.d.	no date
OCA	Ontario College of Art
OSA	Ontario Society of Artists
PAAA	Provincial Agriculture and Arts Association
RCA	Royal Canadian Academy
ROM	Royal Ontario Museum
SAAT	Society of Artists and Amateurs of Toronto
SCA	Society of Canadian Artists
SGA	Society of Graphic Art

LIST OF ABBREVIATIONS cont'd

TGCA	Toronto Guild of Civic Art
TIE	Toronto Industrial Exhibition
TSA	Toronto Society of Arts
U. of T.	University of Toronto

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INTRODUCTION

Museum preoccupations within Canadian public art museums and galleries have developed significantly throughout the twentieth century. Specifically, such concerns as the acquisition, preservation and care of collections; the development of exhibition, educational and interpretation programmes; funding sources; hiring of professional staff; nomination of advisory boards and committees; policies, membership and the growth of physical facilities, have gradually evolved with an increasing awareness of the improvement of standards and a sense of a larger responsibility. Such developments have resulted in the complex art institution which exists today.

All public art galleries are concerned with the art of the past and the present and, at the same time, are committed to the future. To this end, most art museums and galleries share the same fundamental concern. For example, the collection of most institutions is its *raison d'être*, around which programmes, policies and activities are focused. But within this framework, institutions may vary one from another due to a number of factors, such as the manner in which works are acquired for the collection; availability and sources of funding; the location of the institution, and among other considerations, the power of committees. Thus

universal museum concerns develop within each institution, but the individual emphasis varies according to the institutions circumstances so that every art institution has particular strengths and weaknesses.

The history of the Art Gallery of Toronto (renamed the Art Gallery of Ontario in 1966) spans sixty-six years of the twentieth century and is, therefore, a case for study of the way in which one of Canada's major public art institutions has evolved. This paper is an attempt to record the development of art museum preoccupations within the AGT. More precisely, through an historical analysis, the paper explores the evolution of the Gallery's permanent collection, exhibition and related programmes, policies and other fundamental museum concerns, which have developed through the century.

The Gallery has developed an international reputation in terms of its art collections and related programmes. The Canadian art collection now presents a visual account of the history of painting in Canada, the second most comprehensive collection in the country.¹ In the non-Canadian field the Gallery houses the largest collection of the work of British artist Henry Moore;² world renowned holdings of 17th century French and Dutch art, as well as 19th century Impressionist painters, and

exceptional examples of works by the "Old Masters." The Gallery claims to have the leading art gallery education programme in Canada and has achieved a reputation for its high quality of exhibitions over the years, effecting a balance between traditional and contemporary art in both the Canadian and non-Canadian fields.

The development of the Gallery into what it represents today, is the result of the gradual evolution of ideas about the nature and role of art museums within the community. The AGT has developed with a remarkable continuity; even before the institution's establishment in 1900³, museum conceptions and objectives stipulated by the Ontario Society of Artists served the AGT as philosophical and ethical guidelines for many years. These initial conditions did not so much change as they were further sophisticated and expanded upon by succeeding generations of the Gallery Council throughout the institution's history. The first efforts to establish an art museum in Toronto were initiated in the 19th century by the OSA at the time of the formation of that Society in 1872. Following the precedent set by the Art Association of Montreal, one of the Society's highest priorities was the establishment of a public art museum. The Society's efforts continued to the end of the century. That same

period witnessed the accelerating urbanization of Toronto and consequently, a significant cultural development through increasing artistic activity and public interest in the fine arts. The confluence of all of these factors resulted in conditions conducive to the formation of the AMT at the turn of the century. A review of this "prenatal" period in the last century is important for an understanding of the role with which the Gallery would come to be identified in the twentieth century and also, serves to introduce the personalities associated with and responsible for the AMT. These pre-beginnings are discussed in the first chapter of the paper.

Canadian versus non-Canadian priorities, with reference to the purchase of works for the collection and exhibition and related programmes, developed throughout the history of the AGT according to such variables as available purchase funds (which increased during the 1930s), the particular tastes of benefactors, and vital artistic activity around Toronto (particularly with the Group of Seven and later, Painters Eleven). The Gallery's own maturation paralleled a critical and extensive period in the history of Canadian art. As an integral part of its development, the Gallery accumulated paintings representative of every major contemporary art movement within the Province of Ontario as well as those of

national significance. It was not, however, the intention of its founders to create a Canadian art institution as such; a national consciousness was then at a starting point and the founders' vision of what their museum would represent was much broader. Realizing the importance of European artistic influences and those from south of the border, the AGT made an effort to keep abreast of these international art movements. At the same time, it was the design of the Gallery Council to encourage and support Canadian artists. Canadian versus non-Canadian priorities varied throughout the development of the AGT and were similarly applied to the exhibition programme.

It was not until the completion of the first art galleries in 1918, that the Council was able to consider seriously the quality of its operations. Gallery policies were slow to develop and the power of various committees grew as the institution and its programmes began to mature. Only in 1950 were collecting policies for the Canadian and non-Canadian collections specifically stated, although a policy for the Gallery's exhibition programme was made clear as early as the 1930s. Other concerns such as funding sources, began to increase by the thirties as reflected in collecting developments in the contemporary field from that time onwards. Exhibition and storage space within

the physical facilities never adequately met the needs of the growing collection and expanding education programme (until the major expansion in the 1970s).

These and other preoccupations are discussed through the history of the AGT in Chapters II through VI. A number of natural divisions are obvious within the historical process of the Gallery, and the sixty-six year coverage is divided accordingly.

Not every aspect of the Gallery's gamut of operations and activities has been given full justice in this paper. From the extensive amount of source material provided in the AGO Archives (little of which was organized or catalogued) and other Libraries, I have attempted to select and present those most important aspects which illustrate the development of specific art museum concerns which have evolved in the AGT from 1900 to 1966. The information is presented much as it was found in the records and documents. There are virtually no indications (in the AGT Minute Books) of internal conflicts, and only a few references to where the various collection committees searched for potential acquisitions. The discussion is limited for the most part to paintings which constitute the majority of the Gallery's collection and formed the preference of benefactors and patrons.

INTRODUCTIONEND NOTES

1

The Canadian Art Collection in the National Gallery of Canada (in Ottawa) surpasses that of the AGT.

2

The Moore Collection was acquired in the late sixties after the AGT became the AGO.

3

The institution was incorporated in 1900 under the name the Art Museum of Toronto and was changed in 1919 to the Art Gallery of Toronto.

CHAPTER I

PRE-BEGINNINGS: 1872-1900

No great nation was ever built up
solely on the basis of material
prosperity, for the aesthetic side
must be developed and the people
must have a sense of beauty...
We can never hope to be great
unless we aspire beyond material
interests into the higher aspects
of civilization, which alone can
make a great nation.₁

Byron Walker
address to the Canadian Club,
Ottawa
February 1905

Upon the founding of the Ontario Society of Artists in 1872 the establishment of a permanent public art museum was decreed as one of the primary objectives in the charter of the province's first professional art society.² The obtaining of premises within the City of Toronto where the Society could both exhibit annually³ and establish a School of Art⁴ was viewed as essential.

By the time the OSA became an organized art body, there was an obvious need for an art museum but there was little to accommodate the artists' profession in Toronto. The Canadian Education Museum located in the Normal School had been established in 1857 by the educationist, the Rev. Dr. Egerton Ryerson.⁵ From 1857 to 1912, the copies of paintings which Ryerson purchased in Europe were on continuous display in the CEM.⁶ However, there is no indication that contemporary works of art were exhibited in the CEM until the mid 1890s.⁷ The "Great Exhibition of Paintings" held in the Mechanics' Institute in 1868, showed evidence of a greater interest in local talent. Representing over one thousand works of art, the exhibition included work by local artists and some loaned by collectors and dealers.⁸ Aside from these occasional art exhibitions, Toronto offered little in the way of regular, contemporary art exhibitions. There was one exception; once every four years, the Provincial Agriculture and Arts

Association held an art exhibition in Toronto (holding its yearly exhibitions in London, Hamilton, Toronto or Kingston in other years). The PAAA developed into an arts association of some consequence. Upon the prototype of Paxton's famous Crystal Palace of The Great Exhibition (held in London in 1851), a Crystal Palace was designed for the Toronto exhibition by the civil engineers, Fleming and Schrieber. Its construction, which included a gallery for exhibitions, was completed in 1858.¹⁰ Most of the artists residing in the Province and beyond took advantage of these provincial exhibitions. Artist Robert Gagen (1847-1926) who participated in the PAAA exhibitions, described them as being one of the few opportunities for artists to discuss their work with their colleagues, to display their work to the general public and to see contemporary foreign works of art.¹¹ As the primary exhibiting centre for the City of Toronto and the province, the PAAA exhibitions continued to witness an increasing participation by Canadian and foreign artists from the time of the Association's establishment into the 1870s.¹²

There were growing indications, however, before the 1870s that conditions under which artists were exhibiting were considered unsatisfactory. To begin with, in the gallery of the Provincial exhibition, lighting and the wall space allotted were, as Gagen

attests, unsuitable;

The interiors had no finish, so the pictures and other works of art were hung from wood slats nailed on the window frames or on the brick walls of the ground floor.¹³

The infrequent number of exhibitions held in Toronto also led to a growing dissatisfaction amongst exhibitors. An increasing number of professional artists had begun to settle in Toronto since the Confederation years, attracted by the city's growing prosperity and the hope of greater opportunities and recognition of their art profession. Many of these artists, who came from Montreal, were accustomed to membership in an exhibiting society¹⁴ and had experienced the advantages of a home-base from which to carry out their work. By joining forces with Ontario artists in the early 1870s, they were able to strengthen the call for an art museum, as one voice, under the name of the OSA.

Long before the formation of the OSA, a number of attempts were made in the 1830s and 40s, to form a permanent exhibiting society in the Province of Ontario. Although these art societies were short-lived, their objective at least indicated a desire to create an artistic milieu and unity among those artists residing in the Province. Their attempts to foster original art in the Province predate those of the OSA by almost four decades. Presumably the foundations of the OSA lay

with the establishment of those art societies originated by the artists themselves. It is interesting to note that the earliest of these art societies were only slightly more successful than those originated by laymen.¹⁵ Largely responsible for the founding of several early art societies and for stimulating a general interest in art in Upper Canada during the 1830s and the 1840s was an artist and architect by the name of John G. Howard (1803-1880). He became Drawing Master of Upper Canada College in 1833 and in the following year¹⁶ he founded the Society of Artists and Amateurs of Toronto, under the patronage of Governor Colborne and Archdeacon Strachan. Captain Bonnycastle (1791-1847), a topographer, was the Society's President and its Honorary Secretary was Charles Daly (1808-1864). The Society held at least one exhibition in the Old Parliament Buildings in 1834, the year of its founding, but there are no records to indicate subsequent exhibitions, even though it was intended as a permanent exhibiting society.¹⁷ The early dissolution of the Society was likely due to the small number of professional artists residing in the area.

In 1841, Howard was the leading spirit behind the formation of another art society, the Upper Canadian Art Society, but a lack of patronage was the cause of its demise. Howard was also behind the establishment of

the Toronto Society of Arts, founded in 1847, and was an attempt on his part to rejuvenate the original society of 1834. In fact, many of the artists who had exhibited together thirteen years earlier were invited to join the membership of the TSA. It is interesting to note that membership was limited to professional artists. John Linnen and Nelson Cooke of New York and S.B. Waugh of Philadelphia, were joined by Paul Kane (1810-1871) who exhibited Indian paintings, Cornelius Krieghoff (1815-1872), and George T. Berthon (1806-1892) the fashionable portrait painter in Toronto, who had settled there in 1844.¹⁸ Robert Gagen also mentions the painters Peter March (act. 1846-1851), E.C. Bull (d. 1886), and Hoppner Meyer (1832-1862).¹⁹ The first exhibition was held in the (Old) City Hall. Sources disagree as to whether one or two exhibitions were held the following year. Howard's expectations were not realized, however, for a lack of patronage and public support effected the disbanding of the TSA. The Society had, at least, the intention of promoting an interest in the application of art in industry and commerce. These recorded attempts represent the beginning of an early cultural consciousness for the visual arts in Ontario.

The establishment of the OSA was more directly a result of artistic developments occurring in Montreal during the mid-19th century.

Considering that Montreal developed years in advance of Toronto and taking into account the shift of Montreal artists to Toronto around the 1870s, it is not surprising that Toronto's pattern of artistic growth was woven along similar lines to that of Montreal. Certainly the birth and development of their respective art societies are comparable with regard to objectives established.

Because the Art Association of Montreal and the Society of Canadian Artists set a precedent for the OSA, a brief account of their histories will serve as an introduction to the OSA, founded more than a decade later.

The forerunner of the Art Association of Montreal was the Montreal Society of Artists, founded in 1847²⁰ by a small core of professional artists. Andrew Morris (act. 1844-1852) a painter from Scotland, was elected President. James Duncan (1806-1881), a topographical painter, became Treasurer, and R.T. Howden (1839-1847), painter of still-life, was Secretary.²¹ From the beginning, the Society had no gallery and had to rent space in several locations: the Mechanics' Institute, Bonaventure Hall and the building of the Mercantile Library Association. According to Dennis Reid, no records have survived to provide evidence of a catalogue nor of formally selected exhibitions, and only the work of members was shown in the Society's

exhibitions.²² Papers in the Montreal Museum of Fine Arts reveal that 317 pictures were on view in a loan exhibition organized by the MSA.²³ Little is known about the Society, except that the members formed the nucleus of a larger body, the AAM, which resolved itself to initiate and maintain an artistic milieu in the city of Montreal.

In 1860, in a spirit of optimism, the AAM was established for the encouragement of the arts. This time a number of Montreal collectors and businessmen were involved in the founding.²⁴ In January, a number of objectives were recorded which included the establishment of an annual exhibition of works of art; a Gallery of Sculpture; the formation of a Permanent Art Gallery and a School of Art and Design.²⁵ However, the only activities organized by the AAM during the first three years of its history were two "Fine Art Conversazioni"²⁶ and one exhibition in the Crystal Palace.²⁷

Following a three-year period of dormancy, the council of the AAM met once again and established a new list of resolutions. Indicating a serious endeavour to establish a professional Art Association, these objectives embodied the appointment of various standing committees and the establishment of an Art Union. Following the example of well-established, professional art bodies in England²⁸ by adopting such objectives, the AAM indicated

its practical intent. Nonetheless, the only accomplishment of that year was a second Conversazione, similar in character to the preceding one, with an emphasis on the ownership of the works of art. Decisive action to gain much-needed public support was finally undertaken when the AAM organized an Art Union in connection with its exhibition. The Union or Lottery²⁹ was organized in such a way that a ticket holder would have free admittance to the exhibition, would be given a small work of art,³⁰ and would have a chance at the draw for a larger work of art.³¹ For the February 27th, 1865 exhibition the exhibition committee had sought works of art from as far away as Boston and New York. Most of these were owned by collectors and included such artists as George Innes (1825-1894), J.F. Cropsey (1823-1900) and Albert Bierstadt (1830-1902). Artists from Canada West were also invited to join³² and there was, of course, a Montreal contingent.³³ The exhibition included a separate category for reproductive engravings and photographs of well-known European paintings.³⁴ The results of these extended efforts on the part of the AAM were satisfying. Four hundred subscribers were added to the list. Although the Art Union was a relatively successful venture, by 1867 it was apparent that the AAM had not been able to fulfill its fundamental objectives despite the fact that standing committees had been appointed for

a gallery building and a School of Design, nor had the AAM yet fulfilled its objective to organize an exhibition devoted to the work of Canadian artists.

In reaction to these failings, on the part of the AAM, a number of professional Montreal artists decided to take matters into their own hands and formed themselves into the Society of Canadian Artists. The core of the SCA was comprised of prominent Montreal painters.³⁵ John Bell-Smith (1810-1883), a portraitist, became the Society's first President. Reid remarked, "There seems to have been some attempt to make the Society truly national by recruiting artists in Ontario."³⁶ In May of 1870, the SCA was incorporated. The Society's resolutions certainly met and went beyond those of the AAM: first, was their commitment to "the advancement of the Fine Arts in the Dominion of Canada," next, the training of artists, and the encouragement of public exhibitions. A further resolution beyond that of the AAM was provision for the relief of "indigent artists, their widows and children."³⁷

The notion of exhibiting exclusively Canadian art "set them [the SCA] apart from the AAM"³⁸ and, at the same time, opened the eyes of the public. The reaction to the first exhibition of the SCA as evidenced

by press clippings, was a favourable one.³⁹

While the SCA pursued its own activities, the AAM continued to canvas for funds for a permanent gallery. During the March 1870 AAM exhibition, despite the large attendance (attracted by the presence of Prince Arthur), the public plea made for financial support towards this endeavour was, oddly enough, of no avail.⁴⁰ It was in 1873 that Wall Street crashed and economic depression followed. At that point in time, the AAM and the SCA ceased operation.⁴¹

By the 1870s, Toronto began its spurt of growth in industry and commerce, and "both business and culture in Ontario had become institutionally centered upon Toronto."⁴² The last three decades of the nineteenth century, which paralleled the first thirty years of the OSA's history, were Toronto's greatest years of expansion. During these thirty years there were phenomenal population growth and rapid advancements in technology, industry and communication. Occupations listed in the 1872 Toronto Census reflected the growing demands and necessary priorities of the city.⁴³ Interestingly, there was a category for "Crafts and Culture," which included booksellers (70), printers and publishers (381), carvers and guilders (56), photographers (41), engravers (40) and architects (31). "Artists and Literateurs" did not appear in the Toronto

Census for another ten years.⁴⁴

With the city's rapid development conditions requisite to the formation of a provincial art body began to materialize. The greater number of commercial businessmen investing in Toronto's industry lent the advantage of a potentially generous patronage. These conditions did not go unnoticed by the artists. One artist in particular, John A. Fraser, having been an active member of the SCA in Montreal, realized the time was opportune to form an association of professional artists in Toronto. In 1872 Fraser, junior partner of William Notman and Manager of Toronto's branch of Notman and Fraser photographic studio (opened in Toronto in 1867), outlined a plan to form a society of professional artists in Toronto.⁴⁵ According to Fraser and other artists Toronto lacked not only an art museum but also the activities, meetings and regular exhibitions to which he and his fellow artists had been accustomed in Montreal and New York. During that same year he arranged a gathering of local artists, including Marmaduke Mathews (1837-1913) Charles S. Millard (1837-1917), James Hock (1827-1878) J. W. Bridgman (Act. 1861-1907), Robert F. Gagen, and T. Mower Martin (1838-1934).⁴⁶ Fraser's plan was to form a society of artists emulating the SCA in Montreal. He drew up a constitution and a set of resolutions which were adopted by the artists at the next meeting. Fraser was elected Vice-President, H. Hiscock was

Secretary and the art patron, H.W. Howland was elected President. In June of that year, the OSA was established in Toronto.

The Society's primary objectives were closely related to those of the AAM: to foster original art in the Province; to present annual exhibitions; to establish a School of Art and Design, and a permanent public Art Museum for the City of Toronto.⁴⁷ In order to prevent a split such as the one which had occurred between the artists and collectors in Montreal,⁴⁸ it was agreed (by the charter members) that the President and Treasurer of the Society should not be professional artists but that the Vice-President and Secretary should. The first organized art activity was the OSA's first Annual Exhibition which opened on 14th April 1873. It proved to be a financial success (the Society netted \$2,312.32) and attracted a considerable public attendance. Following in the footsteps of the AAM an Art Union was established in conjunction with this First Exhibition. Two committees were subsequently appointed: one for the Ballot of Prizes, and the second, the Hanging Committee. These included both laymen and artists, the latter group including, W. Thomson (1858-1927), J. Hoch, L.R. O'Brien (1832-1900), and C.S. Millard. The exhibition opened with a private viewing for members and Art Union subscribers. It was a far cry, as Dennis

Reid infers,⁴⁹ from the first activity of the AAM - the Fine Arts Conversazione - for the emphasis of the evening was not centered upon the society⁵⁰ attending. Press reviews singled out the work of three artists: John A. Fraser, L.R. O'Brien and F.A. Verner (1836-1928). Although the exhibition showed primarily the work of the Society's members, Lord Dufferin, the new Governor-General and patron of the Society, lent a Pre-Raphaelite painting.⁵¹

The OSA objective of establishing a permanent art gallery was a high priority, but it was not an immediate concern since Fraser offered the use of the newly erected Notman and Fraser Art Gallery in Toronto⁵² for the annual OSA exhibitions which would serve the Society's purposes until they could secure their own premises. This issue became a problem early in the Society's history, as a result of internal conflicts. As Vice-President of the OSA, Fraser was criticized for making administrative decisions without the consultation of the Executive members of the Society. He was also held responsible for some financial losses; H.J. Morse, the OSA Treasurer, had utilized Society funds in his coal business which had since become insolvent.⁵³ The ensuing unpleasantness resulted in a division of the Society's membership and the subsequent resignation of Fraser. Lucius O'Brien was elected in

Fraser's place as Vice-President the following year.

The other officers were re-elected but some members resigned.⁵⁴ As a consequence Fraser was no longer willing to provide space in the Notman and Fraser Gallery for the Society's annual exhibitions. This was to represent only the first of a series of moves. From the Society's formation in 1872 through the years to the end of the century, their annual exhibitions were held in no fewer than nine different temporary locations. The want of a gallery did not deter the Society from planning a programme but it did adversely affect their proposed operations:

Since its foundation the Society had no fixed home; its funds would not allow its even renting office accommodation...This much impeded its work.⁵⁵

Nevertheless, the members persevered. A temporary gallery was secured for the second Annual exhibition in the Mechanics' Institute, and the third was held in the Tiddle Building on King Street East. Several works were selected from the latter exhibition to represent Canada in the Centennial Exhibition in Philadelphia. James Spooner, known as a "Tobacconist and Art Critic," was appointed Commissioner of the Canadian section of the Exhibition.⁵⁶

The question of where to hold the Annual

exhibitions was not the only area of concern in the Society's operations. The establishment of a School for the teaching of art, was one of the primary objectives to which the OSA had committed itself:

This [a School of Art and Design] they had been unable to undertake on account of the want of proper premises, and now that its membership numbered fifty the need of a home was badly felt.⁵⁷

The OSA felt an obligation to improve the standard of art education and instruction in the province. During these years the teaching of art it seems, was no better in terms of quality than other areas in the educational system under the government of Sir Oliver Mowat. With regard to the teaching of art, the artists agreed that the only way of coping with the existing situation was to teach in their private studios. Drawing lessons were provided in some of the schools and Mechanics' Institute classes by "teachers of art," but according to Gagen's account, there was little solid instruction, and the result of this kind of teaching was a showy, rather commercial production.⁵⁸ In 1876, through the efforts of a standing committee appointed by the OSA a request was made to the government for a grant in aid of a gallery building to be used for an art school and society exhibitions. The members offered to cover tuition without remuneration. The government agreed to grant a sum of one thousand dollars (per annum) for the

general use of the Society.⁵⁹ Immediately temporary premises were leased and altered to suit the needs of the Society. The space provided a 60 x 30 foot gallery for exhibitions and space for the school which opened on October 30, 1876 with an enrollment of twenty-five students. The Society's patron, Lord Dufferin, announced his intention of establishing a competition among the students for the award of a bronze and silver medal for proficiency.⁶⁰ His interest in the School enhanced its reputation and provided much-needed moral support. The general plan of the School followed that at South Kensington, England which was known for its practical approach, systematized training programme, and centralized examination scheme.⁶¹ T.M. Martin, teacher of figure drawing, was appointed as the School's first Director. He and M. Mathews volunteered to teach without pay.⁶² Charlotte Schreiber (1834-1922), taught oil painting and drawing, and J.E. Maxfield⁶³ also taught there during the first year. The Ontario School of Art (as it was now called) offered two, two-week programmes with day and evening classes twice a week.⁶⁴ The management of the School was undertaken by a Council appointed by the OSA and consisted of the following members: The Minister of Education, the Hon. A. Crooks; the President of the OSA, Howland; the Vice-President, O'Brien; the Director of the School, Martin, and three

members of the Society representing the "three leading divisions of Art as practised in this country." Mrs. Scriber was the representative for the painting division, J.T. Rolph (1831-1916), the representative engraver, and J.A. Smith (1832-1918) for architecture.⁶⁵ The idea of an art school received a positive response. Two years after its establishment enrollment showed a drastic increase and a waiting list of interested students including teachers from the Normal School and public school art instructors, was drawn up. Although the government had continued its yearly grants, more money was required to accommodate the increasing number of students and to purchase materials and supplies for the School. The Society appealed for a grant of three thousand dollars and an additional sum to meet accrued debts.⁶⁶ An outline of the costs of art education in Boston, New York and other cities was included (see Appendix A). Although the government initially refused financial assistance, the OSA request for the Art School was later granted.⁶⁷

Government support of the OSA indicated an active encouragement of the visual arts. The Ontario Government not only provided necessary funding for the Ontario School of Art but also began as early as 1873 to form a collection of Canadian Art through purchases of contemporary works of art from OSA exhibitions. If, as

Fern Bayer suggests, the capital value of art (as a public investment) was one reason for the Government's collecting,⁶⁸ then it is obvious that active support and recognition of the fine arts were considered vital aspects of the cultural development of the city. Other advances in the fine arts further developed towards the end of the 19th century with the formation of a number of art groups⁶⁹ and societies based in Toronto. 1885 witnessed the first Annual Exhibition of the Association of Canadian Etchers in the OSA galleries.⁷⁰ In 1886, the Toronto Art Students League was founded. It originated as a sketching club; organizing trips, and classes for drawing and painting with a live model. The League produced an annual calendar from 1893 to 1904 which reproduced Canadian subject matter, illustrated by the members.⁷¹ That expert artistic activity was as important to the growth of the city as expert engineering and financing⁷¹, was a sentiment increasingly expressed throughout the last decade of the 19th century by not only the artists themselves, but also by an increasing number of laymen who, formed themselves in 1897 into the Toronto Guild of Civic Art. It is an art body worth mentioning in this preliminary chapter to the birth of the Art Museum of Toronto, since it not only testifies to the growing public interest in the fine arts at this time

but also serves to introduce a number of individuals who became directly involved in the formation of the Art Museum of Toronto in 1900.

The TGCA was established for the purpose of "promoting and supervising works of art and of artistic character intended for the adornment of the City of Toronto."⁷³ The Guild, incorporated with the City Planning Ways and Means Committee,⁷⁴ was composed both of artists and of businessmen who through their interest and influence, supported the artists and greatly encouraged a public interest in the arts. Two of the Guild's most influential supporters were Byron Walker⁷⁵ and James Mavor.⁷⁶ The former was well known as an art connoisseur and a supporter of the promotion of art in Canada. Mavor became Vice-President of the TGCA and wrote an interesting paper in which he emphasized the importance of the Guild as an organization to provide for a discriminating selection of works of art for the City.⁷⁷ Mavor also commented upon advances in public education of the fine arts:

...especially during the past few years, public taste has been greatly educated. This has been accomplished...by the increased number of persons who have received in some degree artistic training, and the extension of appreciation produced by the knowledge of artistic movements...from magazines and from exhibitions of pictures.⁷⁸

The Guild, apparently was not connected with any

particular association of artists, nor intended to advance the interests of any specific group of decorators. One of the selections endorsed by the TGCA was a proposal for a mural decoration⁷⁹ in Toronto's City Hall presented by a group from the Society of Mural Decorators.⁸⁰ George Reid was the instigator of the plan and along with William Cruikshank (1848-1922), F.S. Challener (1869-1959) and E. Wyly Grier (1862-1957), had drafted a scheme to reflect the progress of art and industry in Canada. The City Council, however, would not agree to finance the scheme:

The city had spent a million dollars on the new City Hall but, although the city fathers were theoretically in favour of the idea..., they decided they were not in a position to make an appropriation of eight thousand dollars for permanent decorations.⁸¹

Several of Reid's later proposed plans for mural decorations in Toronto⁸² were rejected for financial reasons by City authorities. Reid's biographer explains that Reid and Walker continued nevertheless, to encourage the idea of co-operative decoration for City public buildings, but "although Walker's influence was great in art matters, no decisive action was taken."⁸³ In the fall of 1897 Reid, undaunted, offered to decorate a section of the entrance to the Toronto City Hall at his own expense. The offer was accepted by

Toronto City Council and in May 1899, the panels⁸⁴ were officially presented to the City as a gift on behalf of the Guild.⁸⁵

In 1897 Reid had been elected as President of the OSA.⁸⁶ Under his Presidency, the OSA's determination to improve the standards of the fine arts in the province continued. The conditions under which works of art were exhibited was a particular concern of the OSA and led to a report submitted in 1899 along with plans to the TIE Association. Entitled, "Reasons for a New Art Gallery at the Industrial Exhibition with Designs" the report explained that the Crystal Palace,⁸⁷ used by the TIE for art exhibitions since 1879 was at its inception more advanced than any gallery (with the exception of the Art Association Building in Montreal and the OSA galleries on King Street), since it was constructed with skylights.⁸⁸ The report continued that since that time opportunities for travel had increased and more people had opportunities of visiting art galleries (the Chicago World's Fair of 1893 had proved a great stimulus to both artists and citizens). The pictures were currently displayed in the Crystal Palace (the pamphlet explained) in one large room and were crowded together:

so much so that it has not been believed that they were the same pictures shown at the Society's Annual Exhibition, and

still less, that quite a number of them had been exhibited at the Royal Academy and the Paris Salon.⁸⁹

The OSA's report suggested a modern art gallery⁹⁰ instead, where works could be exhibited under suitable conditions, required for the various mediums of paintings (meaning, a separate gallery for oils and watercolours)⁹¹ and for other types of art work. Such a gallery, the report concluded, would encourage artists to exhibit, would make possible the borrowing of important and valuable works of art, and finally, would attract visitors from across the Dominion. The suggestions of the OSA were accepted by the TIE Association which passed a by-law in 1901 for the building of a new art gallery on the exhibition grounds.⁹²

By the close of the century, the OSA finally made positive headway towards the establishment of a permanent public art museum for Toronto. George Reid and Robert Gagen took it upon themselves, as representatives of the OSA, to write and circulate a pamphlet in 1899 proposing the formation of an art museum association. Entitled, "On the Need for an Art Museum in Toronto and some Suggestions on how it might be founded," the pamphlet outlined the Society's definition of what an art museum should be, with details on the contents of the museum; a suitable site; a connecting school of art and design, and a list of art

associations, museums and related institutions (throughout the world) with full particulars as to their management, financing and histories.⁹³ The pamphlet's preamble on the "Nature and Functions of an Art Museum" contains ideas that are surprisingly contemporary for 1899 that the museum should be regarded first, as an educational institution and that its function as a place for entertainment should be secondary

It should possess the historical aspect incidentally, and treat the history of art concisely with the best examples of the work of all periods, never exhibiting mere relics.⁹⁴

There being no other museum in the city at this time, it is interesting to note the inclusion of "antiquities" in the section 'Contents of the Museum' for their value as art productions--namely sculpture, paintings, architecture, textiles, woods, metals and pottery. The pamphlet also suggested that a School of Art be provided in close connection with the art museum; that the development of the building and it's contents be undertaken on the basis of gradual growth, and, of interest, the guarding against gifts bound by undesirable conditions.⁹⁵ In addition, it was suggested that a citizens' honorary membership fee would give privileges of library use and attendance at lectures and exhibitions,

"thus making a continual connection with those interested in art for the carrying on of the government of the institution."⁹⁶ In addition to these suggestions for the founding of an art museum association, the OSA researched a number of art institutions⁹⁷ as examples of what had been accomplished in other cities comparable to the size of Toronto (and also in some larger cities) for the purpose of promoting additional suggestions and ideas to those already offered by the OSA (in the pamphlet). When the OSA moved into the 20th century, their suggestions were acted upon and the Society's efforts since 1872 to establish a permanent art museum for the City of Toronto finally came to fruition.

CHAPTER ONEEND NOTES

1. G.P. de T. Glazebrook, Sir Edmund Walker (Great Britain: Oxford University Press, 1933), p. 73.

2. Dennis Reid, Our Own Country Canada (Ottawa: National Gallery of Canada, 1979), p. 201 (hereafter cited as D. Reid, Our Own Country).

3. Ibid.

4. Robert F. Gagen, "Ontario Art Chronicle," ca. 1909, p. 37, Archives, Art Gallery of Ontario, Toronto. (Typescript.)

5. Ryerson (1803-1882) acted as Chief Superintendent of Education for Upper Canada (1844-1876). See Fern Bayer, "The 'Ontario Collection' and the Ontario Society of Artists Policy and Purchases, 1873-1914," RACAR VIII (1981):34 (hereafter cited as F. Bayer, "The Ontario Collection"). Ryerson appealed to the Ontario Legislature regarding "the need for culture in the Province." In 1850, a grant was allotted for the purchase of grounds and construction of the Toronto Normal School.

6. In Europe, Ryerson acquired close to 2,000 art objects, almost all mid 19th-century copies of paintings by masters of the Italian, Dutch, Flemish and German Schools, as well as engravings, busts and architectural casts. See F. Bayer, "The Ontario Collection," pp. 34, 35.

7. Although the Government of Ontario purchased works of art from the OSA Annual Exhibitions from the time of the Society's first exhibition in 1873 there are no records to indicate that the "early purchases" (1873-1895) were exhibited in the CEM until the Provincial Art Gallery was built on the third floor of the Normal School. See Ibid., pp. 39, 40.

8 D. Reid, Our Own Country, p. 197.

9 R.F. Gagen, "Ontario Art Chronicle", p. 15.

10 Sybille Pantazzi, "Foreign Art at the Canadian National Exhibition 1905-1938," National Gallery of Canada Bulletin 22 (1973):21 (hereafter cited as S. Pantazzi, "Foreign Art").

11 R.F. Gagen, "Ontario Art Chronicle", p. 15.
See also S. Pantazzi, "Foreign Art", p. 21.

12 The Toronto Industrial Exhibition Association (hereafter cited as TIE) was incorporated in 1879 and was formed as the result of a disagreement between the City of Toronto and the PAAA authorities over exhibitions in Toronto. See R.F. Gagen, "Ontario Art Chronicle", p. 15.

13 Ibid.

14 Many Montreal painters were members of the Society of Canadian Artists, an exhibiting Society incorporated in 1870 in Montreal.

15 It is doubtful that two of the earliest art societies formed in Ontario involved the artistic community. The York Annual Bazaar was organized in 1830 by Lady Colborne and the Duchess of York. In 1831, the Literary and Philosophical Society was established under the patronage of Governor Colborne. See R.F. Gagen, "Ontario Art Chronicle", p. 6.

16 That same year, 1834, York was incorporated as the City of Toronto.

17 Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), pp. 40-41 (hereafter cited as D. Reid, A Concise History). Reid has stated that the intention of the SAAT to form a permanent exhibiting society predates the idea of the Montreal Society of Artists. For further information

on the SAAT, see Carol D. Lowrey, "The Society of Artists & Amateurs, 1834: Toronto's First Art Exhibition and Its Antecedents," RACAR VIII (1981): 99-118.

18

This account of the TSA has been put forward by D. Reid, A Concise History, p. 42.

19

R.F. Gagen, "Ontario Art Chronicle", p. 9.

20

"Review of Development, 1847-1949, The Montreal Museum of Fine Arts (Formerly Art Association of Montreal)," n.d., p. 2., Library, Montreal Museum of Fine Arts, Montreal. (Typescript.) (Hereafter cited as MMFA, "Review of Development".)

21

Other artist members in the Montreal Society of Artists included C. Krieghoff, William Sawyer (1820-1889), primarily a portraitist, Martin Sommerville (act. ca. 1839-1856), landscape and genre painter, and William F. Wilson (act. 1842-1851), a landscape painter. See MMFA, "Review of Development", p. 2.

22

D. Reid, Our Own Country, p. 100.

23

MMFA, "Review of Development", p. 2.

24

Charter members of the AAM included the Rev. W.T. Leach, Bishop Fulford (Lord Bishop of Montreal), W.H.A. Davies, John Leeming and T.D. King. See D. Reid, Our Own Country, p. 17.

25

Ibid. See reference for complete list of objectives.

26

D. Reid has described A Fine Art Conversazione as a social evening with music, for the purpose of viewing and discussing assembled works of art. Ibid.

27

Ibid., p. 18. The first exhibition of the AAM did not include artists in either an organizational or social aspect, according to the author.

28

The idea of an Art Union or Lottery was practised in England, Scotland and the United States. The Educational Museum in South Kensington, London, England was used as a model by the AAM (and later, by the OSA). Egerton Ryerson was also impressed by the Educational Museum in London, for it's "system of popular education; it's use of art collections for instructive values and enjoyment for both the benefit of the public and the school system." See F. Bayer, "The Ontario Collection", p. 36.

29

There were considered several advantages to the Art Union or Lottery: 1) public attraction to the exhibition would likely result in an increase in membership, 2) artists would have an opportunity to sell their work and 3) cultural benefits were deprived from having works of art in private homes. D. Reid, Our Own Country, p. 23.

30

Two photographs by Alexander Henderson, an amateur photographer, were given to ticket holders. Ibid.

31

The chief prize was a large watercolour entitled "Headland, Spanish River" by W.N. Cresswell (1822-1888), a landscape and marine painter from Ontario. Ibid.

32

Artists from Canada West (Ontario) included William Armstrong (1822-1914) a photographer and landscape painter and William N. Cresswell.

33

Montreal artists included, were: H. Hancock (1830-1882) primarily a landscape painter R.S. Duncanson (d. 1872), a portrait and landscape painter William Raphael (1833-1914), who executed portraits, genre subjects and landscapes; Otto R. Jacobi (1812-1901), primarily a landscape painter; Adolf Vogt (1842-1901), animal and landscape painter and special artist for the Canadian Illustrated News, and the French-speaking Napoleon Bourassa (1827-1916), architect, sculptor and painter of religious and portrait paintings. Ibid., p. 24. Many of these prominent painters represented in the exhibition had been employed in William Notman's photographic studio in Montreal. Notman was much involved in the formation of the AAM. Ibid., p. 28.

34 Ibid., p. 24.

35 Ibid., p. 101. Montreal painters in the membership of SCA included Jacobi, C.J. Way (1835-1919), J. Fraser (1838-1898), Raphael, Vogt, Allan Edson (1846-1888) and J.H. Sandham (1842-1910). Ibid., p. 103.

36 Ibid. D. Fowler, Cresswell and J. Forbes, all from Ontario, were invited to join the membership of the SCA.

37 Ibid., p. 106.

38 Ibid., pp. 103, 104. Favourable relations existed between the two societies. In forming the SCA, "the artists acted virtually upon the invitation of the AAM." Ibid., p. 102. During the March AAM meeting in 1868 Bell-Smith offered the services of himself and his son F.M. Bell-Smith (1846-1923), to initiate an art school. They became established as teachers in the building of the Mercantile Library Association.

39 See excerpt from the Gazette, 23 December 1868, cited by D. Reid, Our Own Country, p. 104.

40 D. Reid, Our Own Country, p. 107.

41 Reid has remarked that the force of the economic depression was felt for five years in Montreal following the Wall Street crash. See Ibid., p. 166. On February 9th, 1878 Sir F. Hinks, President of the AAM, announced that Benaiah Gibb had bequeathed his collection of paintings and his land for the purpose of building an art gallery. On May 26, 1879 the new gallery (designed by J.W. Hopkins) was officially opened. See "History", n.d., pp. 2, 3, Library, Montreal Museum of Fine Arts, Montreal (Typescript.)

42 D. Reid, Our Own Country, p. 196.

43 The 1871 Toronto census listed servants as the largest category, then common labourers, clerks and then

carpenters. See William Kilbourn, ed., The Toronto Book (Toronto: MacMillan of Canada, 1976), p. 43.

44

Ibid.

45

J.R. Harper, Painting In Canada (Toronto: University of Toronto Press and les Presses de l'universite laval, 1966), p. 173.

46

During a second meeting of the artists called by Fraser, H. Hancock who had earlier exhibited with the AAM was also present.

47

Joan Murray, Ontario Society of Artists: 100 Years, 1872-1972 (Toronto: Art Gallery of Ontario, 1972), p. 5.

48

The formation of the SCA out of the AAM was a result of the split which occurred between the artists and collectors in Montreal.

49

D. Reid, Our Own Country, p. 202.

50

See excerpt from The Canadian Monthly, 11 June 1873, p. 546, cited in D. Reid, Our Own Country, p. 202.

51

See R.F. Gagen, "Ontario Art Chronicle", p. 29. The title of the painting loaned by the Earl of Dufferin is not mentioned.

52

Ibid.

53

Ibid., p. 33.

54

Fraser, Sandham, Gagen and Hammond resigned as the result of the division of the OSA membership. Ibid., p. 34.

55

Ibid., p. 35.

56

Ibid.

57

Ibid., p. 37.

58

Ibid., pp. 35, 36.

59

Ibid., p. 37.

60

Ibid., p. 39.

61

See also endnote 28.

62

Marie L. Fleming and John R. Taylor, 100 Years, Evolution of the Ontario College of Art (Toronto: Art Gallery of Ontario, 1972), p. 11 (hereafter cited as M.L. Fleming and J.R. Taylor, 100 Years).

63

There are no records to indicate which subject Maxfield taught at the Art School.

64

M.L. Fleming and J.R. Taylor, 100 Years, p. 11.

65

R.F. Gagen, "Ontario's Art Chronicle", p. 38.

66

Ibid., p. 42.

67

In a later interview between the Minister of Education, W. Howland, and the Hon. G.W. Allan, the financial situation of the Art School was further discussed. As a result, \$1,500 was granted to the Society to meet arrears and \$3,000 was allocated for current expenditures. Ibid., p. 43.

68

See F. Bayer, "The Ontario Collection", p. 32.

69

The Royal Canadian Academy, (hereafter cited as RCA), based in Ottawa, was incorporated in 1882. For further information on the RCA and the National Gallery of Canada, see R.F. Gagen, "Ontario Art Chronicle",

pp. 47-52.

70

Andrew Oko, The Society of Canadian Painter-Etchers and Engravers in Retrospect (Hamilton: Art Gallery of Hamilton, 1981), p. 7.

According to Oko, the Association of Canadian Etchers' exhibition in 1885 was the first exhibition of original prints in the country. The exhibition was "international in scope; displayed over 300 prints by almost 90 artists and included artists such as Joseph Pennell, F. Seymour Haden and Rembrandt". Ibid., p. 7. There were also 10 Canadian artists represented.

71

Ibid. Some of the League members became members of the Graphic Arts Club in 1904 when the League subsided. Early in 1900 the Mahistick Club was formed and carried out activities similar to those of the League but went out of existence when the Graphic Arts Club was formed.

72

See "Art Lovers Approve", Globe Toronto, 20 March 1897, page unidentified. In the article, Byron Walker expresses the importance of artistic activity to the growth of the city.

73

"Toronto Guild of Civic Art," n.d., Walker Papers, Box 40, Thomas Fisher Rare Book Library, University of Toronto, Toronto (Typescript.)

74

Muriel Miller Miner, G.A. Reid Canadian Artist (Toronto: The Ryerson Press, 1946), p. 78 (hereafter cited as M.M. Miner, G.A. Reid). Miner noted that R.Y. Ellis, J.P. Hynes, Professor James Mavor, Col. H.M. Pellatt, G.A. Reid and B. Walker were appointed to consider such city improvements as transportation and sanitation, as well as purely artistic problems.

75

Walker, President of the Guild, was later President of the Art Museum of Toronto. He also held positions with the National Gallery of Canada, as President of the Board of Trustees, and first Chairman of the Royal Ontario Museum which he was instrumental in bringing to life. He was represented on a number of other Boards at the University of Toronto and several financial companies, as well as President of the Canadian Imperial Bank of Commerce.

76

Mavor, reputed to be one of the ten or twelve most distinguished economists, was a Professor at the University of Toronto. He later became first chairman of the Exhibition Committee of the AMT.

77

James Mavor, "Note on the Objects of the Toronto Guild of Civic Art and on the Exhibition of Prints of Mural Paintings" (Toronto: Rowsell and Hutchison, 1898), p. 1. Found in Special Collections, Fine Art, Metropolitan Toronto Library Board, Toronto. (Mimeographed.) For further information on the TGCA, see pp. 28-54 in Rosalind M. Pepall, "The Murals by George A. Reid in the Toronto Municipal Buildings (1897-1899)" (M.A. Thesis, Concordia University, 1982), 225p. (hereafter cited as R. Repall, "The Murals by G.A. Reid").

78

James Mavor, "Note on the Objects of the Toronto Guild of Civic Art and on the Exhibition of Prints of Mural Paintings," pp. 1, 2.

79

An interesting excerpt from Globe Toronto, 20 March 1897, described the advantages of mural painting (a relatively new approach to art in Toronto) as permanent decorations for the City:

The method to be employed in the execution of the proposed work is similar to that used by modern French painters, and is beyond dispute the best that is known, ensuring as it does the best results artistically and having particular qualities of durability.

80

E.B. Osler, later Vice-President of the Art Museum of Toronto, publicly supported the mural decoration proposal for Toronto City Hall.

81

M. M. Miner, G.A. Reid, p. 78. For further information on Reid's mural paintings, see R. Pepall, "The Murals by G.A. Reid".

82

See M. M. Miner, G.A. Reid, pp. 78-79; 92, 93, for further details regarding Reid's mural proposals.

83

Ibid., p. 79.

84

See Ibid., p. 93, for details regarding the two master panels and four figures for the arches, executed for the decoration of the new City Hall in Toronto by George Reid.

85

Ibid., p. 93.

86

J. Russell Harper, Early Painters and Engravers In Canada (Toronto: University of Toronto Press, 1970), p. 262.

87

The Crystal Palace, built in 1858 in Toronto, was moved to Exhibition Park (currently the site of the Canadian National Exhibition (hereafter cited as CNE.) See. S. Pantazzi, "Foreign Art", p. 21.

88

Ontario Society of Artists, "Reasons for a New Art Gallery at the Industrial Exhibition with Designs" (Toronto: OSA, 1899), p. 1. Found in Special Collections Fine Art, Metropolitan Toronto Library Board, Toronto. (Mimeographed.)

The above report also mentions the exhibiting conditions of the Provincial Exhibition (likely a reference to the Provincial Art Gallery in the Normal School):

t. The Provincial Exhibition had art exhibits, but no particular rooms or galleries, part of the Main Building being used for the purpose, and the light was generally very bad.

89

Ibid., p. 2.

90

Pantazzi explains that Chicago provided a model for the OSA designs for the new TIE gallery; both plans were in the classicizing Beaux-Arts style, "so conspicuous a feature of Chicago's architecture". See S. Pantazzi, "Foreign Art", p. 21.

91

See Ibid., p. 23, for further details of designs for a new art gallery at the TIE.

92

Ibid., p. 21. The TIE Association subsequently erected two art galleries: the first in 1902 and the second in 1905.

93

Ontario Society of Artists, "On the Need for an Art Museum in Toronto and some suggestions on how it might be founded" (Toronto: OSA, 1899), pp. 2, 3. Found in Special Collections, Fine Art, Metropolitan Toronto Library Board, Toronto. (Mimeographed.)

94

Ibid., p. 2.

95

Ibid. Regarding the conditions of donations, the pamphlet states:

Perhaps the most difficult thing to guard against, when a great public institution is being founded by the generosity of citizens, is the gift bound by conditions which may rob it of it's most valuable quality.

96

Ibid., p. 4.

97

The art association and museums researched by the OSA for inclusion in the 1899 pamphlet included the following: Art Association of Montreal; the Owens Museum of Fine Arts, Sackville, N.B.; National Gallery of Art, New South Wales, Australia; Victoria National Gallery, Melbourne; Adelaide National Gallery, South Australia; Auckland Art Galleries, New Zealand; Detroit Art Museum; Cincinnati Museum; Pennsylvania Academy; Boston Museum of Fine Arts; Layton Art Gallery, Milwaukee, Wisconsin; Metropolitan Museum of Art, New York; Newcombe Art Gallery and School, New Orleans and Cape Colony Gallery; St. Louis Museum of Fine Arts; Mark Hopkins Institute of Art, San Francisco, California; Corcoran Gallery of Art, Washington; Art Galleries of Carnegie Institute, Pittsburg, Pennsylvania and the Telfair Academy of Arts and Science, Savannah, Georgia, Ibid., pp. 5-8.

CHAPTER II

THE ART MUSEUM OF TORONTO: SLOW BEGINNINGS: 1900-1918 :

We artists did not build a gallery for ourselves for reasons more or less obvious. We had to wait for other people to put their hands into their pockets.¹

E. Wily Grier, RCA
Opening of the Art Museum:
Toronto: April 4, 1918

By the turn of the century, Toronto had become a self-confident, modern city. It is worthwhile to illustrate the extent to which the city had developed its physical and intellectual character and thereby to establish the milieu into which in 1900 the Art Museum of Toronto was born. In a span of forty years Toronto had increased its population five times over, and by 1900 the Census listed approximately 200,000 city residents.² Two thirds of the population were native-born Canadians, for the most part born in Ontario.³ In character Toronto was considered to be a predominantly Protestant and British city. This influence found expression, for instance, in the revival of English architecture in such forms as public buildings, financial establishments and churches. Toronto abounded with churches by the turn of the century and as a result became known as "Toronto the Good":

There is no city on the North American continent of the size of Toronto that is to be compared with it in the number and magnificence of its churches. Their architectural beauty of construction, their elegance of furniture and decoration... are matters of adoration and wonder.⁴

During Toronto's first years in the twentieth century, it became fashionable to broadcast the city's progress. Proudly deemed as testaments to her progress were such new and imposing structures as the Flatiron

Building, Timothy Eaton's Store, the Romanesque campanile of the new City Hall (Toronto's second), North America's tallest steeple on St. James Cathedral, the Mail and Canada Life Buildings, the Crystal Palace on the grounds of the world's largest annual Exhibition,⁵ and the street railway.⁶ Toronto's physical assets were matched by its internal spirit; no amount of gentle persuasion could hide the rash business spirit that was Toronto's energy and Toronto's success.⁷ By 1900 Toronto was reputed to be 'the most progressive city in Canada.' The use of this popular slogan is ironic, considering that the city achieved this recognition at the price of propagating severe social problems.

Despite its frequently adverse effects on social conditions, the impact of industrialization and its manifestation of financial security allowed the government to justify a more generous support of education and the arts. In the field of music Toronto had its own conservatory⁸ and College of Music, two Orchestral Societies, a Philharmonic and Choral Society, the Toronto Symphony and others.⁹ Theatre was becoming a popular mode of entertainment. There were at least three theatres and several public halls.¹⁰ Literature at that time, still in its infancy, revolved around Goldwin Smith. Smith was Regius Professor of Modern History at Oxford and later a professor at Cornell.¹¹

The Canadian Monthly and National Review was founded largely by Smith, and in company with John Ross Robertson, also established the Evening Telegram, the pioneer of independent press in Canada.¹²

By the turn of the century the OSA was firmly established¹³ and recognized as the provincial exhibiting society with an affiliated school of art. By 1900 the Society had publicized the need for an art museum for the city.¹⁴ In February 1900 The Mail & Empire urged Toronto citizens to take an active role in the cause for a new art museum:

It is a reproach to Toronto that it has not yet such a[n] [art] museum...no doubt there are hundreds of citizens ready to join such an [Art Museum] Association, many of whom would subscribe liberally to a fund to acquire a site and erect a building...Let the agitation begin, be kept going, and we shall soon have one.¹⁵

One month after the above article appeared¹⁶ in the Mail & Empire the OSA called a meeting to discuss the possibilities of an art museum for Toronto. It proved to be the most significant showing of support that the OSA had yet encountered in terms of its size and diverse representation. To this meeting the Society welcomed not only a number of interested citizens but also representatives from a wide range of boards, clubs and associations including libraries, schools, government

departments, and historical and art organizations.¹⁷ The art bodies represented were as follows: The Central Ontario School of Art and Design, the TGCA, the Womens Art Association, the Ontario Association of Architects and the School Art Leagues.¹⁸

Many of the individuals who had supported the various schemes for the promotion of art in Ontario at the close of the nineteenth century extended an active support at the March 15th meeting called to consider the formation of an art museum association. George Reid in his capacity as President of the OSA acted as Convenor. James Mavor expressed appreciation to the OSA for its past efforts to secure an art museum for Toronto and credited the Society for convening the present meeting thereby giving "fresh impetus to the movement."¹⁹ Bryon Walker,²⁰ active in the cause of an art museum for many years, was appointed Chairman and Robert F. Gagen, Secretary of the newly established Provisional Council.²¹ In July 1900 the Art Museum of Toronto was incorporated under the Benevolent and Provident Societies' Act, Chapter 211 RSO, 1897.²²

The Council immediately took steps to put into effect the incorporation of the art museum association. Another meeting was held in March²³ and arrangements were made to prepare a constitution and apply for a

a charter. A draft constitution had been prepared from suggestions made by Byron Walker.²⁴ In December of that year, Walker was appointed permanent chairman of the Provisional Council and George Reid as Honourary Secretary. The Council became a decisive instrument thereafter. In May, 1903, an Act respecting the Art Museum of Toronto was approved.²⁵ As outlined in the Act, the museum's original purposes were, essentially to promote the cultivation and advancement of both fine and applied arts in the Province of Ontario, to erect buildings devoted to "such Arts" to be utilized by artists and others for art purposes and the holding of exhibitions therein, to acquire a permanent collection, and to educate and train those interested in the studies of art.²⁶

From the beginning the Council immediately launched itself into business matters. By the close of 1900 a total of \$26,000 had been received through subscriptions; five individual benefactors²⁷ donated \$5,000 each and Walker, as a founder, donated \$1,000. However, the sum was not sufficient to justify the erection of a museum building,²⁸ one of the first priorities of the Council. In 1901 committees were appointed to solicit further subscriptions, another was designated to investigate the possibility of a loan exhibition, and a third was formed with the purpose of locating a site for the Art Museum.

For the next two years, attempts were made to secure premises for the Art Museum. Early in 1902, the Ontario government announced its decision to erect a science building at College and McCaul Streets, a site originally intended for an art museum²⁹ (as an appropriate form of memorial to the late Queen).³⁰ This was a disappointment to the Council which had already met three times with the Premier to discuss the matter of procuring the site for the art museum. The University of Toronto, however, was willing to set aside land at Bloor Street and North Drive on the condition that arrangements satisfactory to the university authorities for the teaching of art could be organized.³¹ The Council estimated the figures of \$80,000 to \$100,000 as an objective for the building of a permanent art museum³² and agreed to try to locate temporary premises so as not to hold up the operations of the Art Museum.

The search for temporary quarters was an equally difficult task. It was discovered after investigation that conditions which accompanied the sale of a piece of property in Queen's Park would prevent the Council's having use of it that winter (1902) and as a result this plan was also abandoned.³³ During 1903 however, some progress was made regarding a permanent site. Byron Walker had been approached by Goldwin Smith,

to discuss a suitable destiny for the Grange,³⁴ Smith's home and property in Toronto. The two men agreed that the Grange would be a suitable home base for the AMT and at that point in time, Smith intimated his intention of leaving the Grange and all his property to the Art Museum of Toronto upon the death of himself and his wife.³⁵

(This verbal transaction speeded government action in amending the AMT's Articles of Association.) The Council had already requested amendments of the Act in order to enlarge the Museum's powers and would thereby enable Smith's offer to be lawfully acceptable.³⁶ The May 1903 Act allowed the Museum the following privileges: 1) to receive land by bequest, 2) to expropriate and mortgage property (if not a gift) and 3) to borrow money. Subsequently the Ontario government offered to purchase properties to the north of the Grange as they were needed by the Art Museum:³⁷

We ascertained that north of the old Grange House there was an area five or six times as large as that in Bloor Street and as large a unit for the establishment of an Art Museum as could be found anywhere.³⁸

While awaiting future use of the Grange, the search for temporary premises continued. In 1904 all efforts to obtain a temporary location having failed, a proposal was written by the Council to the Minister of Education, requesting that Department's assistance.³⁹ In 1906 the Board of Governors at the University of Toronto

altered their original arrangement with the AMT Council and offered instead the use of Convocation Hall.⁴⁰ This offer was abandoned by the Council however, because they were dissatisfied with the amount of space offered.⁴¹

The problems of locating a site forced the Council to postpone (amongst other operations) an exhibition programme. As early as 1902 a Committee for Loan Exhibitions had been established,⁴² but the members were not able to make arrangements until exhibition space was available. When in 1906 a loan exhibition was offered to the AMT from Philadelphia,⁴³ the OSA offered free use of their galleries on King Street. The AMT's first exhibition, "The Glasgow Painters," opened in May of that year. It is interesting that this first exhibition was non-Canadian in content⁴⁴ and that the AMT's first acquisition was selected from this show. "The Captive Butterfly" by Edward A. Hornel was purchased by subscriptions for \$610.00.⁴⁵

It was in 1909 that the Art Museum finally acquired its first temporary home on a five-year term and the Museum entered into possession of a gallery on the upper floor in the St. George Street wing of the new Toronto Public Library.⁴⁶ The library had been built with funds provided by Andrew Carnegie. The gallery, intended for the display of works belonging

to the library, was provided rent-free to the AMT with the sole expenditure being a share in the maintenance fees.⁴⁷ The gallery was hardly suitable for the exhibition of pictures as artist Wyly Grier later stated, but the use of the space was, nevertheless, appreciated by the artists:

...we are very much indebted indeed to Mr. Locke and others who have found a place in the Public Library (...)and, in the presence of Mr. Locke it would not do to dwell on the defects...as a place for the exhibition of pictures...we did not enjoy this advantage at the Public Library but nevertheless we are extremely grateful.⁴⁸

Having now procured a site, albeit temporary and somewhat unsuitable, the AMT could at last proceed with a semblance of order. A list of activities was drawn up and soon set into motion. Immediately upon gaining possession of the new premises the Council appointed a Committee which began to organize an active campaign to increase membership and, as well, prepared for a series of exhibitions for the ensuing year. The first exhibition organized by the AMT Exhibition Committee and planned for November 1909 was to include "eminent artists of various British and foreign schools."⁴⁹ For this showing paintings were loaned from private collections in Toronto. Evidently the Council thought an exhibition of this nature might promote an interest in the Art Museum by encouraging

Toronto's citizens to become involved with the exhibition.

It is interesting to note that the next three planned

exhibitions represented Canadian content: "One

Hundred of the Best examples of the Art of Canadian

Painters," the OSA, and the Canadian Art Club.⁵⁰ The

Council also decided to offer the use of the Gallery

to the RCA when the Society's annual exhibitions would

be held in Toronto.⁵¹ That year Walker wrote a short

paper likely intended for public distribution to

solicit new members;⁵² He related a history of the art

museum to date and outlined future plans for its

exhibition programme. It was to include, in addition

to Society exhibitions and loan collections of foreign

paintings exhibitions of works in "Black and White" -

engravings, etchings, lithographs.⁵³ This schedule

indicates the Council's initial intention of presenting

a diverse exhibition programme.

In 1909 Mrs. Goldwin Smith died (See Appendix B),

and her husband died the following year.⁵⁴ In January 1911

the Art Museum and the City of Toronto made final the

agreement that had been drafted in 1903. It stated that

the lands surrounding the Grange would be considered

public parkland to be purchased and maintained by the

City. The City also agreed to pay the cost of

expropriating the Dundas Street frontage for the Museum's

expansion and to contribute an annual payment of \$5,000 to

the Museum for maintenance and upkeep.⁵⁵ Immediately thereafter the ground plans of the Grange property were examined and plans for an adjoining art gallery were considered.⁵⁶

1910 was the AMT's first year at full operation, and much was accomplished. George Reid found it necessary to resign his position as Honorary Secretary and assumed the duties of director.⁵⁷ During that year the AMT added to its credit an impressive list of artist members from both Toronto and Montreal.⁵⁸ Support from the National Gallery was indicated by the membership of the Director, Eric Brown. In addition, Brown was given approval of the Council of the AMT to canvas for membership.⁵⁹ The total membership now exceeded one hundred and it was felt by all that the election of a permanent Council was now in order. Sir Edmund Walker⁶⁰ was elected President and E.F.B. Johnston, Vice-President. The same year saw the election of representatives from the following art bodies to the AMT Council: the RCA (Wm. Brymner), CAC (Homer Watson), Toronto Society of Architects (C.A. Bond), Society of Applied Arts (A.H. Howard), Ontario Society of Architects (A.F. Wickson) and the OSA (E. Wyly Grier).⁶¹ That year the Council established a new set of By-laws. The original By-laws were repealed by consent of the Council and replaced

by 31 new By-laws (See Appendix C) in 1911.⁶²

By 1910 the Council had made a beginning towards the formation of a permanent collection, but little was acquired during this first decade of the AMT's history. Although substantial subscriptions had been received in 1905 for the Council's general use, the sum was regarded as insufficient to purchase even a nucleus of pictures.⁶³ For the most part acquisitions were received as gifts (usually from artists or their families). It was not until 1909 that the AMT received its second acquisition, by donation; a collection of sketches made in London by William Cruikshank.⁶⁴ Nothing else was acquired until 1910 when a picture attributed to Giuseppe Ribera was donated. Other gifts included an ottoman for use in the museum and a chart of prominent painters of the world, with the exception of Italy! (A second chart listing the important painters of Italy was promised to follow.) That year two paintings by W. Blair Bruce were loaned to the Gallery by the artist's wife.⁶⁵ There is no indication of a collecting policy per se during those years. In keeping with the AMT's original objective to cultivate an interest in both the fine and applied arts, donations could not be restricted to paintings, drawings, prints and sculpture, as the council might have wished.⁶⁶

The AMT's second acquisition by purchase, was made during

this same year. Two hundred dollars was raised through subscription for a painting by Henri Le Sidaner, a contemporary French artist. The second payment of \$300.00 was to be raised through subscriptions the following year.⁶⁷ A number of paintings had been received in 1910 by bequest of Goldwin Smith⁶⁸ along with the gift of the Grange:

These paintings were of two kinds: watercolours reminiscent of Goldwin Smith's life in England, and the dark brown school of old masters which for a short time raised high hopes in our Council's breast.⁶⁹

The Council wrote to Sir Charles Holroyd of the National Gallery in London to request their authenticity. As a preliminary step, photographs were forwarded and the following year Holroyd requested the paintings themselves.⁷⁰ It was a great disappointment to the Council that only two were attributable, but, both were by Guardi.⁷¹

In February 1912, the Industrial Exhibition Association offered the first of many permanent loans to the AMT.⁷² The Council accepted the loan, but it seems that they were not entirely satisfied with the selection of works. Byron Walker expressed the hope that a representative of the AMT would be permitted a place on the Selection Committee (of the Industrial Exhibition Association) in the case of future purchases.⁷³ An exhibition of this loan collection opened in the Grange

the following year. This small collection was augmented, year by year by the Association and formed the nucleus of of Museum's permanent collection.

The AMT's first Curator, E.R. Griegg,⁷⁴ assumed office on 1st March 1912, and combined curatorial duties with those of Secretary (\$1000 per annum). The task of treasurer was added to his duties the following year and he was then granted an assistant to act as attendant and typist (\$10 per week). There are few references in the Minute Books to Griegg's duties at that time except that his responsibilities covered the artistic and social aspects of the Museum's activities.⁷⁵ That same year the Central Ontario School of Art and Design was incorporated as the Ontario College of Art. The previous year the COSAD had requested the assistance of the AMT Council in making a representation to the Ontario Government regarding a site for the art school. Two AMT Council members were elected to the Council of the OCA, and plans were submitted for minor alterations to the Grange to accommodate the art school.⁷⁶ The formal opening of the Grange took place on 5th June 1913. The Lieutenant-Governor of Ontario and the Mayor of Toronto were present for the official opening. Approximately 550 people attended.⁷⁷

The years from 1911 to 1918 were ones of substantial growth for Toronto's Art Museum. Walker

had emphasized the previous year that the AMT's operations could not be carried out and expanded without the cooperation and support of a large number of citizens. Specifically, the building of a new gallery could not commence until subscriptions had been received. During 1911 the President made a call for the first installment of twenty percent of large subscriptions towards the cost of the first section of a new gallery.⁷⁸ By October 1913 the 3rd call of twenty percent was made. The following year, property north of the Grange (at St. Patrick and Beverly Streets) was purchased by the city,⁷⁹ and in 1915 plans for the new gallery had been submitted by architect Frank Darling.⁸⁰ The war put a temporary stop to the collection of funds for the new gallery building,⁸¹ but by August 1916 the council agreed to proceed with construction of the first section of the new gallery at a proposed cost of \$75,000.⁸² Digging commenced on 27th October of that year.⁸³

The AMT received a considerable degree of public support through subscriptions towards the new gallery and in other areas of its operations. Through the support of other galleries, museums, and art societies, the AMT greatly increased the number of acquisitions for a reference library. Art bodies including the RCA, OSA, CAC, the AAM, the Toronto Society of Architects and the

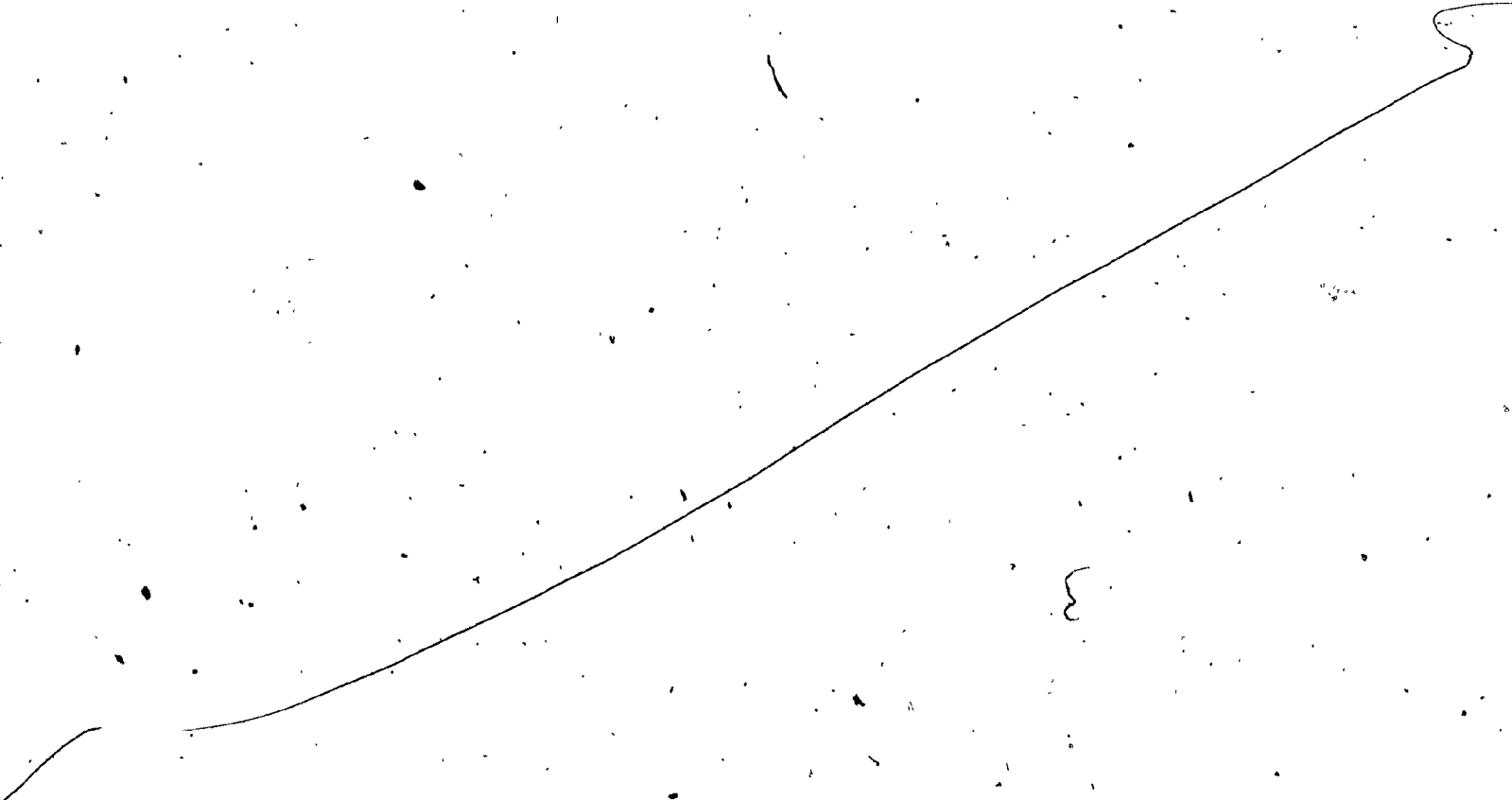
CNE Association as well as schools and libraries, donated a large amount of reference material.⁸⁴ The considerable sum of \$500.00 had been raised to purchase Goldwin Smith's autograph book for its value of increasing interest in the Grange as an historical museum.⁸⁵ The increase in the number of acquisitions was another indication of the institution's growth and recognition during this period. In 1916 an important bequest of paintings was received from C.D. Massey from the collection of Mrs. Massey Treble.⁸⁶ The council that year named a committee to investigate particulars of deceased Canadian artists to acquire the best representative works for the museum.⁸⁷ The following year H.R.H. Princess Patricia donated a painting by her, entitled, The Breaking Up of the Ice on the Ottawa River. Other committees (formed by the end of 1911) included Collections and Exhibitions, Special Matters Relating to Art, Finance, Buildings and Grounds, and Insurance.⁸⁹

From 1911 onwards, the exhibition schedule followed along much the same lines from 1909, exhibiting the annual OSA, CAC, and RCA exhibitions. Early in 1912 the Art Museum's first print exhibition was shown. It was a loan exhibition of works entitled "Black and White and Sanguine."⁹⁰ Another showing of interest was the 1914 "Pictures and Sculpture given

by Canadian artists in aid of the Patriotic Fund," and in 1915 the work of Horatio Walker was exhibited; the first solo exhibition in the Gallery's history.⁹¹ These exhibitions were largely attended by the public, and increasing attendance figures⁹² indicated a growing public support.

By 1916 the lack of storage and exhibition space and other disadvantages⁹³ in the College Street Galleries were clearly a problem. A permanent installation of the permanent collection⁹⁴ became an impossibility because space was required for temporary exhibitions. As early as 1912 a loan exhibition had to be refused (on the suggestion of the Curator) due to lack of space and potential risk to the collection.⁹⁵ In addition to that problem the library, which had already extended the Art Museum's five year tenancy, wished to take possession of the galleries immediately upon the closing of the OSA exhibition in April, the AMT's only exhibition that year. The Grange was not considered suitable as a gallery although it could be adapted to accommodate small exhibitions. The situation was such that Byron Walker stated: "All the activities in connection with art would have to stop in Toronto unless we had conceived this building."⁹⁶ The above statement confirms the necessity of a new gallery and provides evidence that

the art activities in the City of Toronto revolved around the AMT. Despite the numerous disadvantages confronted by the Council, the AMT had made a considerable amount of headway by 1918. With the new galleries close to completion the AMT Council could look ahead to a new beginning for those first eighteen, relatively obscure years, were the most trying for those who were involved in the early development of the institution.



CHAPTER II

END NOTES

1 Byron Walker and E. Wyly Grier, "Opening of the Art Museum: Toronto," 4 April 1918, Archives, Art Gallery of Ontario, Toronto. p. 6. (Typescript.) (Hereafter cited as B. Walker and W. Grier, "Opening".)

2 Peter G. Goheen, "Victorian Toronto 1850-1890: Pattern and Process of Growth" (Research Paper 127, University of Chicago, 1970), p. 206.

3 The remaining percentage of citizens were of English, Welsh, Irish and Scottish origin as well as a number from the United States. See Roger Hall and Gordon Dodds, A Picture History of Ontario (Alberta: Hurtig Publishers, 1978), p. 109. (hereafter cited as R. Hall and G. Dodds, A Picture History).

4 J. Ross Robertson's, Landmarks of Toronto, cited by R. Hall and G. Dodds, A Picture History, p. 110.

5 The "world's largest annual exhibition" refers to the Toronto Industrial Exhibition (renamed the CNE in 1904).

6 "Toronto was the first city of any size in North America" to undertake the intricate experiment of operating such a system" [the street railway]. See. M. Filey, R. Howard and H. Weyerstrahs, Passengers Must Not Ride on Fenders (Toronto: Green Tree Publishing Co. Ltd., 1974), p. 19.

7 References to Toronto's business spirit were frequently cited in books on the history of Toronto around the turn of the century.

8 The Toronto Conservatory of Music was established in 1886. See Joseph Schull, Ontario Since 1867 (Ontario: McLelland and Stewart, 1978), p. 112 (hereafter cited as J. Schull, Ontario).

9

Toronto boasted of several composers for ballad, symphony and grand opera, who were making a name for Canada, abroad. See J. Schull, Ontario, p. 112.

10

Touring theatre companies were welcomed to Toronto and other cities, travelling by Canadian Pacific Railway. Ibid., p. 106.

11

Goldwin Smith arranged to bequeath his home known as the Grange to the Art Museum of Toronto.

12

Other important daily newspapers in Toronto at the turn of the century were the Mail and Empire and the Toronto Globe.

The Nation was, by 1874, a "brilliant journal of politics and the voice of Canada First". Smith was chief contributor to the journal. Ibid., p. 117.

13

The RCA was also firmly established as an exhibiting society by the turn of the century.

14

Evidence of this fact is provided in an article, "An Art Museum", Mail and Empire, 10 February 1900, p. unidentified, which states: "The Ontario Society of Artists has brought the need of an Art Museum before the public of Toronto...In a little pamphlet..." Undoubtedly, the pamphlet refers to the one published by the OSA in 1899 entitled "On the Need for an Art Museum in Toronto and some Suggestions on how it might be founded." (See Chapter One.)

15

"An Art Museum", Mail and Empire, 10 February 1900, p. unidentified.

16

The article which appeared in the Mail and Empire in February 1900, does not announce the forthcoming March 15th meeting of the OSA. According to Gagen's account, the OSA pamphlet was distributed "amongst those likely to be interested" [in forming an art museum association]. See R.F. Gagen, "Ontario Art Chronicle," p. 95.

17

At the March 15th meeting representatives from the following list of bodies were present: 1) Schools: Trustees of the University of Toronto, Trinity University, High School and Public School Boards; 2) Government: City Council, Ontario Government; 3) Other: Council of Board of Trade, Canadian Institute, Canadian Club, Public Library Board, Women's Historical Society. See Toronto, Art Gallery of Ontario, Archives, Art Museum of Toronto Minute Books, March 15, 1900, p. 1 (hereafter cited as AGO, Archives, AMT M.B.).

18

Ibid.

19

Ibid.

20

Byron Walker gave an address at the March 15th meeting, reiterating the needs and advantages of an art museum for the City of Toronto but there is no record of the details of Walker's address in the Minute Books.

21

Ibid., p. 2.

22

"The Art Gallery of Toronto, Legislation and By-Laws 1927" (Toronto: Rous and Mann Limited, 1927) subsection - "The Art Gallery of Toronto, Prefatory Note", p. 1. Found in Archives, Art Gallery of Ontario. (Mimeographed.) (Hereafter cited as "AGT Legislation".)

23

The early meetings of the Provisional Council were held at both the University of Toronto and the Canadian Imperial Bank of Commerce Boardrooms.

24

Ibid., p. 3. There is no record to provide evidence of the source of Walker's suggestions for the draft constitution.

25

"AGT Legislation", subsection - Chapter 129 "An Act Respecting the Art Museum of Toronto Assented to 22nd May, 1903," Toronto: Rous and Mann, 1927.

By-laws mentioned regarding membership, officers and borrowing powers in the above act are not given definition. The Provisional Council was given powers to establish committees and authorize by-laws at the Council's discretion. See Ibid., pp. 2-6 for further details:

26

Ibid., preamble.

27

The five first benefactors included: Flavelle, Hon G.A. Cox, Wm. MacKenzie, Estate of H.A. Massey and F. Nicholls. See AGO, Archives, AMT M.B., December 7, 1900, p. 4.

28

There had been no mention, to date, of an estimate for the construction of an art museum.

29

AGO, Archives, AMT M.B., February 12, 1902, p. 11.

30

There are no details in the Minute Books to explain why the Government abandoned its plan to build an art museum at College and McCaul Streets.

31

A.G.O., Archives, AMT M.B., May 19, 1902, p. 12.

32

Ibid.

33

A.G.O., Archives, AMT M.B., July 18, 1902, p. 13.

34

G. P. de T. Glazebrook, Sir Edmund Walker, p. 71.

35

Accompanying Smith's offer was the condition that the property south of the Grange should be left intact, as a public park, and that the house should remain unaltered as a memorial. See B. Walker and W. Grier, "Opening", p. 2.

36

As of January 1903, the Articles of Association would not permit the AMT to accept a gift from any source exceeding a value of \$1,000 per annum. See AGO, Archives, AMT M.B., January 7, 1903, p. 14. The amended

Act would give the AMT Council the powers of an ordinary Joint Stock Corporation.

37

"AGT Legislation", subsection-Chapter 129, "An Museum of Toronto," 1903.

38

B. Walker and W. Grier, "Opening", p. 2.
There is no reference in the AMT Minute Books to the year 1905. A likely explanation is that the Council was not able to move ahead on any matters until in receipt of the Government (Department of Education) reply.

39

The proposal was supported by the TGCA and the OSA.

40

AGO, Archives, AMT M.B., February 15, 1907,
p. 21.

41

The Art Museum Council had earlier agreed to share the gallery space among the RCA, the COSAD and the OSA. See AGO, Archives AMT M.B., June 2, 1909, p. 22.

42

Professor Mavor was appointed Convener of the Committee for Loan Exhibitions. See AGO, Archives, AMT M.B., January 30, 1902, p. 11.

43

There is no indication of which museum in Philadelphia offered the loan exhibition to the AMT. Apparently, the exhibition was organized by the (then) Albright Art Museum in Buffalo. See Karen McKenzie and Larry Pfaff, "The Art Gallery of Ontario Sixty Years of Exhibitions, 1906-1966," RACAR VII () 62-63.

44

Likely the loan exhibition from the United States was considered by the AMT Council as an attractive package; the Council, unable to organize its own exhibitions at that time, The sole expenditure for the AMT was transportation from Philadelphia to Toronto and then, to the various destinations of the works in the exhibition. Insurance was not required. See AGO Archives, AMT M.B., April 6, 1906, p. 18

Receipts in connection with the exhibition amounted to \$190.35 and with these funds a bank account was opened. See AGO, Archives, AMT M.B., May 31, 1906, p. 19.

45

Ibid., p. 20.

46

The Library Act was subsequently amended and passed by the Legislature, to enable the AMT to charge admission fees for exhibitions. See AGO, Archives, AMT M.B., June 2, 1909, p. 22.

47

Ibid.

48

B. Walker and W. Grier, "Opening", p. 5.

49

For information cited regarding exhibitions planned and organized by the Exhibition Committee, See AGO Archives, AMT M.B., December 7, 1909.

50

The AMT was not unaware of the growing importance of such organizations as the Canadian Art Club (founded in 1907), for the development of Canadian Art, and from 1910 until the CAC's dissolution, the Club held annual exhibitions in the AMT. One of the Club's first Honorary Presidents, Sir Edmund Osler, was elected Vice President of the AMT in 1911.

For more information on the CAC, see D. Reid, A Concise History, pp. 121-125. The Gallery held exhibitions of the graphic arts societies developing early in the 20th century. About the year 1904, the Graphic Arts Club was founded. By 1913, the GAC had become the Society of Graphic Art. Yearly exhibitions of the SGA were held in the AMT from 1913 onwards. For more information on graphic arts societies, see Andrew Oko, The Society of Canadian Painter - Etchers and Engravers in Retrospect, Introduction.

51

"The Art Museum of Toronto", 20 September 1909, p. 2. Archives, Art Gallery of Ontario. Toronto. (Typescript.)

52

Ibid.

53

Ibid.

54

The death of Goldwin Smith was announced during the January 7, 1910 meeting of the AMT Council, p. 27.

55

"AGT Legislation", subsection - "Agreement Between Art Museum of Toronto and the City of Toronto," 20 January 1911, pp. 6-9, Archives, Art Gallery of Ontario, Toronto. (Mimeographed.)

56

AGO, Archives, AMT M.B., January 7, 1910, p. 31.

57

It is not stated in the Minute Books nor indicated in the by-laws of 1911, that the directorship (assumed by George A. Reid) was a formally appointed position. The Minute Books read as follows:

"Reid, Hon. Secretary, had found it necessary to assume the duties as Director and decided to tender his resignation as Hon. Secretary".

Ibid.

58

For complete listing of new artist members, see AGO, Archives, AMT M.B., April 30, 1910, pp. 33, 34. Some of the best known artists included: Horatio Walker, Gustav Hahn, F. Bridgen, Eden Smith, A.H. Howard, A.H. Robson, F.R. Rolph, E. Burke, J.W. Beatty, C.W. Jeffreys, A.F. Wickson, Archibald Browne, C. Williamson, and Owen Staples.

59

AGO, Archives, AMT, M.B., Ibid., p. 33.

60

Byron Walker had been created a Knight Bachelor the previous year.

61

AGO, Archives, AMT, M.B., October 21, 1910, p. 41.

62

The 1911 by-law 24, number 3, mentions a "Collection and Exhibition Committee". The earlier by-laws list the same committee as the "Exhibition Committee". See "By-Laws", 1911, p. 4, Archives, Art Gallery of

Ontario, Toronto. (Typescript.) (Hereafter cited as "By-Laws", 1911.) In February 1912, a new by-law was established regarding insurance and liability of Council members. See AGO, Archives, February 20, 1912, p. 65.

63

There is no indication in the Minute Books of what would be considered a sufficient amount of money, to purchase a nucleus of pictures for the permanent collection.

64

AGO, Archives, AMT M.B., June 2, 1909, p. 23.

65

AGO, Archives, AMT M.B., October 21, 1910, pp. 41, 42. The two paintings by W. Blair Bruce were entitled Rain at Giverny and A Marine.

66

The need for selective collecting, as a general aim, was certainly realized but a specific reference to a collecting objective was not in evidence until 1918 and even then, it was inconclusive:

We hope that examples of the artists of Ontario will be seen in this Gallery in perfection and if people are disposed to find examples of Ontario art and suggest giving them to us I should like to say that we do not want anything but the very best. Donors should offer their pictures for judgment.

B. Walker and W. Grier, "Opening", p. 4.

67

AGO, Archives, AMT M.B., November 20, 1911, p. 65.

68

Ibid., p. 62. The titles of the paintings (and the artists) in the Goldwin Smith collection are not listed in the Minute Books. (It was later discovered that two works were painted by Guardi.)

69

G. P. de T. Glazebrook, Sir Edmund Walker, 1930, p. 117.

70 AGO, Archives, AMT M.B., November 20, 1911, p. 62.

71 AGO, Archives, AMT M.B., June 19, 1912, p. 78.

72 The initial loan from the CNE included such artists as: W. Wilkinson, J. Pennell, W. Titcomb, and W. Brymer. For a complete listing, refer to AGO, Archives, AMT M.B., May 1, 1912, pp. 67-70.

73 AGO, Archives, AMT M.B., February 20, 1912, p. 67.

74 The Minute Books do not reveal any background information regarding the newly appointed Curator, E.R. Griegg.

75 AGO, Archives, AMT M.B., June 19, 1912, p. 78.

76 AGO, Archives, AMT M.B., May 1, 1912, pp. 74,

75

77 AGO, Archives, AMT M.B., October 22, 1913, p. 89. Apparently, there was not a great deal of ceremony attending the opening of the Grange. The Minute Books do not mention plans for the opening nor the exhibition on display at that time. Likely, the works loaned to the AMT by the CNE association were exhibited for the opening of the Grange.

78 AGO, Archives, AMT M.B., November 20, 1911, p. 62.

79 AGO, Archives, AMT M.B., May 4, 1914, p. 102.

80 AGO, Archives, AMT M.B., May 3, 1915, p. 111.

81 Ibid.

82 AGO, Archives, AMT M.B., August 3, 1916, p. 124

83

AGO, Archives, AMT M.B., December 11, 1916, p. 127.

84

In 1913, the Council decided to set aside \$100 per annum for expenditures on books, periodicals, catalogues, and portfolios, for a reference library. See AGO, Archives, AMT M.B., April 12, 1913, p. 86.

85

AGO, Archives, AMT M.B., April 15, 1914, p. 97.

86

The Massey Treble donation included such notable paintings as John Constable's Coming Storm and Landscape by J.B.C. Corot. See AGO, Archives, AMT M.B., February 18, 1916, p. 114, for complete listing.

87

AGO, Archives, AMT M.B., December 11, 1916, p. 128.

88

AGO, Archives, AMT M.B., March 6, 1917, p. 129.

89

AGO, Archives, AGO, M.B., November 20, 1911, p. 61.

90

AGO, Archives, AMT M.B., June 10, 1912. The exhibition was held in April under the auspices of the AMT. The source of the loan exhibition is not mentioned. The exhibition was considered by the Council to be an excellent one, but was not well attended. The title as listed in the text of this paper is as recorded in both the Minute Books and the Exhibition Schedule.

91

AGO, Archives, AMT M.B., April 12, 1915, p. 108. With regard to the conditions relating to solo exhibitions, the Minute Books state:

The Council of the Art Museum reserves the right to consider in the case of each application whether such [an] exhibition is in the interest of art.

See AGO, Archives, AMT M.B., April 12, 1915, p. 109.

92

4,648 visitors attended the Grange in 1914. The figure rose to 6,272, the following year. See AGO,

Archives, AMT M.B., February 18, 1916; p. 115.

93 Improper lighting and insurance risks posed problems in the College Street Galleries.

94 In the 1909 publication, Walker emphasized that donations would be permanently exhibited;

The pictures so acquired, [the permanent collection] by gift or purchase, will be permanently on view.
See "The Art Museum of Toronto", 20 September 1909.

95

A letter from Griegg to Mavor stated:

I think we should decline any exhibitions... until we get our own Gallery; as the inconvenience for the Public Library Building is so great, the risks even greater.

Letter to Dr. Mavor from E.R. Griegg, 17 May 1912, James Mavor Papers, Box 81, Thomas Fisher Rare Book Library, University of Toronto, Toronto.

96

B. Walker and W. Grier, "Opening", p. 3.

CHAPTER III

THE ART GALLERY OF TORONTO: EARLY DEVELOPMENT OF POLICIES
AND PROGRAMMES 1918-1924.

The council of the Art Museum is now imposing upon the people of Toronto the duty of taking care of its own Art Museum. We do hope that they will show their interest in it.¹

Sir Edmund Walker
Opening of the Art Museum.
Toronto: April 4, 1918

In 1918 section one of Toronto's new art museum was completed.

I now have great pleasure in declaring this museum open for an everlasting benefit to the people of Toronto²...It [the Art Museum] is now started on its course.³

These words, spoken by Byron Walker on the occasion of the opening of the new galleries on the 4th of April, 1918 marked the culmination of eighteen years of perseverance and struggle for Walker and the Council.⁴ The official opening of the new building was celebrated with a joint OSA-RCA exhibition which filled the galleries. The Governor-General and the Lieutenant-Governor, representatives of the City Government and professional industries as well as art bodies, and many American museum and gallery representatives,⁵ were invited to attend⁶ (See Appendix D). In his opening address Walker gave a brief history of the AMT and credited George Reid and the OSA for their labours in connection with the art museum and went on to outline the conditions under which financial gifts were organized and related by-laws.⁷ E. Wylie Grier, President of the OSA then spoke of the new AMT as the symbol of a new era of opportunity for Canadian artists and expressed gratitude to Walker and to the artists themselves for the existence of the gallery. There must have been some confusion on the part of the public as to the role of the RCA and the OSA. Grier

made it a point, at the close of his address, to define the scope of each exhibiting body but then concluded;

Here these two bodies are having an exhibition in which you cannot distinguish the characteristics of the two societies. Members of both are on common ground.⁸

The final outcome of the preliminary building stage of the AMT differed somewhat from the original conception. The Council intended that the first stage would be twice as large as it was, with Print rooms on each side of the new galleries. However, that plan was abandoned because the collection of further subscriptions stopped in 1915, because of the war.⁹ Walker commented upon the new galleries in his diary;

I think beyond a doubt the rooms are a great success but the whole is much smaller than we desired to start with.¹⁰

Three new art galleries had been built onto the northern side of the Grange with an corridor adjoining the Grange (See Appendix E) named, respectively, after the shape of the enclosed space: the Square or east gallery (which comprised 961 square feet), the Long or central gallery, (2,220 square feet), and the Octagonal or west gallery (961 square feet). The total 4,142 square footage was built at a cost of close to \$83,000,¹¹ the necessary funds having been raised from private subscriptions. Allowances were made for

future expansion¹² to the north, east and west of the new galleries, where interior (unfinished) walls were built, the south wall next to the Grange being the only finished wall.¹³ Although this first section was built with an indefinite idea of what would be added to it, the Council intended the final gallery building to be six times as large as the present one.¹⁴

The new AMT was conceived with an awareness of standards for excellent technical facilities. In planning the three galleries architect Frank Darling had consulted with a number of American art galleries¹⁵ and subsequently implemented some experimental concepts into the gallery designs (the best of which would be integrated into the design of future gallery additions). Four types of floor materials were installed¹⁶ throughout the galleries to determine which was the most suitable in both practical and aesthetic terms. Various methods of lighting were also employed;¹⁷

We are also trying every experiment in lighting. Lighting new galleries is an extremely difficult matter and it is engaging the attention of students of architecture. We hope to avoid the mistakes made elsewhere.¹⁸

Various methods of hanging pictures were yet another consideration: "On the walls we shall try every experiment in hanging pictures that is known."¹⁹ Experiments in lighting methods were carried out, but

there are no further references to the experimental concepts implemented in the 1918 galleries.

Now that the AMT had a permanent home, the Council could, at last, give serious consideration to the quality of its operations. One of the Council's highest priorities was the development of the permanent collection. In 1918 Byron Walker made the first public statement regarding a collecting objective.²⁰ In his opening speech on the 4th of April, Walker stated in no uncertain terms the Council's intention of adding to the permanent collection the best examples of works of art by Ontario artists and added, "I should like to say that we do not want anything but the very best."²¹ At the same time, Walker intimated that the AMT was interested in the fine arts but no longer desired items that were more appropriate to a museum such as the ROM²²:

With regard to the name, Art Museum of Toronto, in the original charter the object was described as "the advancement of the fine and applied arts," and included many of the purposes of the Royal Ontario Museum which was not then founded.²³

A certain amount of rivalry developed between the AMT and the ROM over collecting interests. The original charter of the AMT included the provision for galleries to house archaeological objects. Then after 1905 the University of Toronto began to gather material for a

museum collection under Dr. T.C. Currelly.²⁴ In February, 1912 the ROM Act, Bill 138, was introduced in the Ontario Legislature. The museum's mandate included the following clause regarding a collecting policy:

The collection and exhibition of objects of any kind calculated to illustrate the natural history of the world and the history of man in all ages.²⁵

The ROM's collecting interests did not exclude works of art on paper and paintings overlapping the AMT's own collecting interests. In addition to this both institutions were only beginning to acquire permanent collections and strove to acquire the best examples in their respective fields. It seems that the collecting objectives of both the ROM and the AMT were not specific enough. The AGT willfully withdrew its initial interests in archaeological material when the ROM was established

There were several contemporary reasons why the Art Museum Board felt itself unable to offer to undertake the task of establishing a museum and it therefore welcomed the beginnings of the new institution and at once resolved to abstain from any further collection of archaeological material.²⁶

In order to eradicate any misunderstandings as to the purpose of the AMT, the museum's title was changed in 1919²⁷ to the Art Gallery of Toronto.²⁸ The change of name, however, did not immediately resolve the

conflict between the ROM and the AGT. Byron Walker in his capacity as President of the AGT and Chairman of the Board of the ROM, acted as a liaison between the two institutions. During Walker's lifetime there were no serious conflicts.²⁹

In 1918 the permanent collection of the AMT numbered close to 245 works of art. The year began with the receipt of several important donations of Canadian Art to the collection: Paul Peel's The Tired Model, L. O'Brien's Marshes at Grand Pre and E. Morris' Gathering Poppies, Holland were donated by Sir Edmund Walker; Cactus by Daniel Fowler was given by E. Osler; J. A. Fraser's In the Heart of Scotland and L. R. O'Brien's Scene Off Coast of Devon, were donated by Mrs. H.C. Cox.³⁰ As well as these important acquisitions a Mrs. John Payne bequeathed \$600.00 per annum to the AMT to be used towards the purchase of two works of art by Canadian artists with the condition that one should be a woman.³¹ The following year, a gallery fund was established for the purchase of pictures and subscriptions were collected to buy D. Fowler's Dead Game.³² Other significant works by Canadian artists donated that year included, F.M. Bell-Smith's The Thames Off Greenwich, A. Browne's Silvery Day on the St. Lawrence and Suzor-Cote's Moonrise, October Evening.³³

The 1918 opening of the new galleries coincided with the end of World War I. The sense of national pride that was strengthened after the War had a significant effect on Canadian artists. Evidence of a developing Canadian consciousness was clearly noticeable as a number of important art groups and societies were founded. One in particular - the Group of Seven - was a source of inspiration to young artists throughout the twenties and of vital importance to the development of Canadian painting. It was the same year, that the AMT opened its new galleries that L. Harris, J.E.H. MacDonald and F.H. Johnston began their sketching trips together in the Algoma region of Ontario and in the following year (1919) along with F. Carmichael, A.Y. Jackson, A. Lismer and F. Varley formed themselves into the Group of Seven. Another important art society formed during this period was, in the Canadian Society of Painter-Etchers and Engravers (1919). The origins of this society as well as the Canadian Society of Graphic Art are difficult to trace because the two societies developed almost simultaneously from common roots. Most of their members came out of the Toronto Art Students League, the Mahlstick Club and the Graphic Arts Club.³⁴ The AMT's exhibition programme reflects the Council's objective to foster these young and progressive contemporary art societies. The Annual

exhibitions of the OSA and the RCA had by 1910 become a tradition at the AMT, and exhibitions of graphic art societies had also become an annual feature of the programme since 1913.³⁵ From that year onwards the exhibition schedule continued to present a majority of Canadian shows. In 1919 "Algoma Sketches" was exhibited, the works executed by L. Harris, J.E.H. MacDonald, and F. Johnston.³⁶ A memorial exhibition of T. Thomson's work was presented in February 1920³⁷ and the "Group of Seven", in the following year.³⁸ The AGT provided support for Canadian art societies not only through its collecting and exhibition programmes, but also by electing representatives of various art societies to the art gallery Council. By 1919, the following art bodies were represented: the RCA, OSA, Toronto Society of Architects, Society of Applied Arts, Ontario Society of Architects, COSAD, Society of Graphic Arts (requested to be on the Council in 1918), the OCA,³⁹ and the CNE Association. The Toronto Camera Club, being an amateur organization, was not recognized as having "professional" status.⁴⁰

During 1920 two developments occurred which indicate a significant expansion of the Gallery's operations and influence. The first was the amendment of By-Law 23, which required a separate and complete report from each committee (which must consist of five members)⁴¹

for gallery operations were too extensive to be carried in the minutes within one report. The council confirmed, the establishment of regular, quarterly meetings. To By-Law 24 was added a permanent Membership and a Municipal Committee.⁴² The second development of importance was the advancement in negotiations between the AGT, OCA and the Ontario Legislature with regard to a site for the art school. The AGT Council had communicated to the Government its support for a new wing to be added onto the Grange to facilitate the OCA. An excerpt from this communication reads as follows:

Whereas among the objects of the incorporation of the Art Gallery of Toronto was the education of those desirous of applying themselves to the study of art...and ... the Council is authorized to undertake the training in the fine arts including drawing, painting, designing, modelling, sculpture and the training of teachers in the fine and applied arts.⁴³

George Reid (previously Principal of the OCA)⁴⁴ subsequently reported that the Minister of Education had notified him of the availability of funds for this purpose. The Council then agreed that the OCA should proceed with plans and designs for the new building.⁴⁵

Early in 1921 a special meeting was called to discuss a clause in the Copyright Bill⁴⁶ which was then before the Dominion House. As it stood, it stated that

"public galleries would be deprived of copyright in any of the works permanently possessed by them."⁴⁷ The Art Gallery protested this clause and it was not alone in this regard for the clause was adverse to the interests of all public galleries in Canada.

The Council wrote to Eric Brown of the National Gallery and Cleveland Morgan, President of the Art Association of Montreal who also joined in the protest. The reproduction of the works of art in the collections of these institutions was a source of revenue and also served educational purposes. The Bill went before the Dominion House and did pass in favour of the galleries' request. In April 1921 arrangements were made with Brigden and Brigden Ltd. of Toronto for an order of colour reproductions of works in the AGT's permanent collection, with the conditions that 1) they were to be sold as art prints and not used for advertising purposes and 2) that Brigden and Brigden Ltd. be allowed to sell the reproductions singly or in portfolios to leading picture stores in Toronto and other cities.⁴⁸

By 1921, the permanent collection had considerably enlarged and at that time, consisted of 314 works of art, categorized as follows: 1) Works on loan from the CNE Association - 121,⁴⁹ 2) Works on loan from the City of Toronto⁵⁰ and private individuals - 7⁵¹.

3) purchases - 2 oil paintings and 5 prints,⁵²

4) donations - 179⁵³. In 1922, the CNE Association loan included paintings by A. Y. Jackson, Lawren Harris, Maurice Cullen, Robert Holmes and other significant works. As well, the AGT purchased seven Rembrandt etchings.⁵⁴ The exhibition programme in the early 1920s was more diverse than those of previous years and almost half of the exhibitions in the yearly schedules from 1920 onwards represented the work of non-Canadian artists.

As early as 1919, the question arose of extending the new galleries. During 1920 the City of Toronto consented to demolish eleven houses on Dundas and Beverly Streets to accommodate further gallery additions and plans for proposed additions were considered.⁵⁵

Byron Walker died in 1924. The Gallery's birth and its survival through the difficulties of the early period were largely due to Sir Edmund's guidance. During the AGT's development from 1918 to 1924, gallery concerns (which were only beginning to be formulated) were guided by Walker's suggestions and would prove in time to serve as a solid foundation on which others could build. Walker's biographer has admirably summarized Sir Edmund's philosophy:

Perhaps the real key to his life is to be found in an ardent patriotism. He believed in Canada; he was optimistic for its future and proud of its past.... The material development of Canada he knew to be essential. But material growth was not enough. He sought for his country that full development of body and mind that alone is properly called civilization...he left an abundant legacy to the generations that followed.⁵⁶

Walker's death marked the end of another era in the history of the AGT.

CHAPTER III

END NOTES

¹
B. Walker and W. Grier, "Opening," p. 7.

²
Ibid., p. 5.

³
Ibid., p. 7.

⁴
It must have been a moment of personal triumph and some relief for Walker, for he reflected in his diary on the evening of the opening:

To-day, after 17 years of effort and disappointment, I had the pleasure in the afternoon of declaring the first unit of the gallery of the Art Museum of Toronto open.

See G.P. de T. Glazebrook, Sir Edmund Walker, p. 136.

⁵
Although there is no indication in the Minute Books as to which American art galleries were represented at the opening of the AMT there is a listing of those institutions which sent letters of regret: the Cleveland Museum of Art, the Minneapolis Institute of Art, the Newark Museum Association, the Rhode Island School of Design, and the Detroit Museum of Art. AGO, Archives, AMT M.B., April 23, 1918, p. 143.

⁶
p. 139. AGO, Archives, AMT M.B., March 11, 1918,

⁷
In May of 1910, the Council had established by-laws pertaining to receipt of gifts and donations. Walker outlined these as follows: that donors of \$5,000 would be entitled Founders and be ex-officio members of the Council, with their names inscribed on the walls of the Art Museum and printed in annual reports. Donors of \$500. were to be entitled Benefactors with five members of their class on the Council and their

names in the annual reports. Donors of \$100. were to receive a Life membership. In the latter category, the Council would have power to elect life-membership persons who had attained distinction in art or had rendered a valuable service to the Art Museum. See AGO, Archives, AMT M.B., May 18, 1910, pp. 37, 38.

8

B. Walker and W. Grier, "Opening", p. 7.

9

In 1918, C.D. Massey donated a \$25,000. subscription toward the cost of the new art gallery bringing the total of all subscriptions to approximately \$81,000. This enabled stage one to be completed. See AGO, Archives, AMT M.B., March 11, 1918, p. 138.

10

G.P. de T. Glazebrook, Sir Edmund Walker, p. 136.

11

The actual figure representing the total of the contracts for the building of section one amounted to \$82,594.29. See AGO, Archives, AMT M.B., April 23, 1918, p. 144.

12

Accommodation for future expansion proved to be a wise forethought, for the next addition would enlarge the Art Museum by almost 75%.

13

B. Walker and W. Grier, "Opening", p. 3.

14

Ibid.

15

The names of the American art galleries with which F. Darling consulted, are not provided.

16

Linoleum, teakwood, parterre and marble were installed, on an experimental basis, to determine which was the most suitable flooring for the new galleries. See B. Walker and W. Grier, "Opening", p. 3.

17

It is recorded in Glazebrook on page 136, that experiments with both day and evening lighting were conducted in the new art galleries. Unfortunately, there are no details at that time, as to the types of lighting employed. The Council also resolved to write to several "fire-proof American galleries" to inquire about insurance of the building and its contents. See AGO, Archives, AMT M.B., April 23, 1918, p. 144.

18

B. Walker and W. Grier, "Opening", p. 4. In Walker's reference to avoiding "mistakes made elsewhere", he likely refers to the inadequate lighting in the St. George Street galleries. Wylie Grier also remarked upon this disadvantage;

But it is an extremely agreeable thing to have your picture in a light where it looks better and not in a light that brings out your defects. We did not enjoy this advantage at the Public Library.

Ibid., p. 5.

19

Ibid., p. 4.

20

Ibid. The only reference to a collecting policy previous to 1918 is found in the By-Laws established by 1911. By-law 26 states: "no work of Art unless of a higher order of merit, of which the Council or Committee in that behalf shall be the judge, shall be accepted." By-law 27 reads: "All purchases of works of Art shall be made by the Council for that purpose." (See Appendix C, By-Laws.)

21

B. Walker and W. Grier, "Opening", p. 4.

22

Ibid.

23

Ibid.

24

In 1903, a Royal Commission (Walker was on the Commission) investigated the idea of a federation of the small colleges which is known today as the University of

Toronto. One of the Commission's recommendations was a properly equipped museum. The proposed Royal Ontario Museum was to incorporate the elements of all of the University's collections under one roof. See Robert Barnett, "Dreams of Grandeur", n.d., pp. 12, 13, Royal Ontario Museum, Toronto. (Typescript.)

T. C. Currelly was one of the best-known of the museum personnel and referred to as "a collector par excellence and an insatiable promoter of the museum." In 1905, Currelly was named Collector for the U. of T. Museum. Ibid., pp. 17-18.

25

Ibid., p. 1.

26

Draft letter, James Mavor to Sir Alfred Mond, n.d., James Mavor Papers, Box 81, Thomas Fisher Rare Book Library, University of Toronto, Toronto. Reference to this letter is found in AGO, Archives, AMT M.B., June 17, 1924, p. 258 (hereafter cited as "Draft letter from Mavor to Mond.")

27

"AGT Legislation", subsection - Chapter 25, Schedule A, The Statute Law Amendment Act, 1919, p. 11, "The Art Museum of Toronto, incorporated by Chapter 129, Edward VII, shall hereafter be known as the Art Gallery of Toronto."

28

AGO, Archives, Art Gallery of Toronto, M.B., November 17, 1919, p. 172.

29

A particular conflict between the AGT and the ROM arose after Walker's death (in 1924) and is referred to in the draft letter to Sir Alfred Mond from James Mavor. Mavor writes that Mond had earlier given the AMT Council the impression of his intention to donate (to the AGT) a collection of pictures from his father's estate. See AGO, Archives, AMT M.B., October 21, 1910, p. 42. Mavor goes on to say, "Currelly has given me to understand that he has as much claim to the pictures on behalf of the Ontario Museum" and added, that the AMT Council felt Currelly's claim was inadvisable for the following reason:

The collection of pictures is the function of the Art Gallery. It was distinctly understood that the functions of the new

museum [the ROM] involved the collection of works of archaeological or scientific interest and that the collection of pictures was not to be included within its functions. The Art Gallery Board felt perfectly safe as long as Sir Edmund lived but Currelly's disregard of any kind of etiquette ... was destined to bring the two institutions into controversy.

See "Draft letter from Mavor to Mond". The Mond Collection was received by the AGT, and announced during the 9th of October 1924 meeting of Council, p. 259. The collection included paintings by Canaletto, Tintoretto, Vecellio, Vivarini and other significant artists. See AGO, Archives, AGT M.B., October 22, 1926, for complete listing.

30

AGO, Archives, AGT M.B., August 27, 1918, p. 153.

31

AGO, Archives, AMT M.B., March 11, 1918, p. 141. This was the first reference in the history of the gallery to women's art.

32

AGO, Archives, AGT M.B., November 17, 1919, p. 171.

33

Ibid., p. 172.

34

Andrew, OKO, The Society of Painter-Etchers and Engravers in Retrospect, p. 7. In 1976, the CPE and the Canadian Society of Graphic Art merged to form the Print and Drawing Council of Canada.

35

The yearly exhibition schedule of the AMT included annual print exhibitions after 1913: "The First Annual Exhibition of the Society of Graphic Art, 1914," "Collection of Etchings by Toronto Etchers with Original Plates, Methods and Processes", 1915; "Second Exhibition of Canadian Society of Etchers", 1916; "Third Exhibition of the Works of Canadian Etchers". For further listing, see "Exhibition Schedule," 1911-1912, Archives, Art Gallery

of Toronto. (Mimeographed.)

36

AGO, Archives, AGT M.B., April 15, 1919,
p. 162.

37

AGO, Archives, AGT M.B., November 17, 1919,
p. 173.

38

AGO, Archives, AGT M.B., June 6, 1921,
p. 208.

39

In 1921, the OCA was represented on the
Gallery Council, replacing the CAC. The Minute Books
read:

The Canadian Art Club...
hasn't [sic] appointed a representative
for a number of years...and shown
no interest in art since 1915.

That year saw the last exhibition of the Club at the
Gallery. See "Exhibition Schedule." Dennis Reid has
stated that the death of Edmund Morris in 1913, "took
much of the energy out of the Club" and also that a
significant proportion of the Club's lay support was
given over to the Art Museum of Toronto. See D. Reid,
A Concise History, p. 134.

40

In 1921 the Toronto Camera Club requested
formal recognition as an 'art body' so that its members
could be listed as Artist Members of the AGT. However,
by-law 8 stated that a recognized art body was defined
as a professional. The Camera Club, however, recognized
its members as amateurs. See AGO, Archives, AMT M.B.,
April 1, 1921, p. 203.

41

AGO, Archives, AGT M.B., May 3, 1920, p. 183.

42

Ibid., p. 184. The Permanent Collection
Committee included James Mavor, W.S. Greening, C.W.
Jefferys, Dr. J.M. MacCallum and H. Osler. See AGO,
Archives, AGT M.B., May 12, 1920, p. 191.

43
AGO, Archives, AGT M.B., May 12, 1920,
p. 188.

44
Reid was Principal of OCA from 1912 to
1918.

45
In 1921, the building construction of OCA
was completed and the Council hoped "its fine appearance
would increase interest in the Gallery and Art
generally". See AGO, Archives, AMT M.B., June 16,
1921, p. 207.

46
Copyright Bill, Section 17, Clause 1,
subsection iii, contained the clause to which the AGT
Council was opposed.

47
AGO, Archives, AGT M.B., March 26, 1921,
p. 197.

48
Under Section 48 of R.S.O. 70, "a
Canadian artist who sells a picture to a public Gallery
may retain his copyright in this picture." See AGO,
Archives, AMT M.B., March 26, 1921, p. 198. The
Council agreed that the above provision was rendered
of no effect by Clause 17 - 1, iii.

49
The 121 works of art on permanent loan to the
AGT from the CNE Association were categorized as follows:
42 oil paintings, 7 watercolours, 64 prints and 8
miniatures. See AGO, Archives, AGT M.B., June 6, 1921,
p. 208.

50
In 1918, the Toronto City Council arranged
the first loan of 3 pictures to the AMT. The titles are
listed as The Sketcher by Sir William Orpen, Declining
Day by W. D. Blatchley and Spring Morning. With
reference to the latter the artist's name is not
noted in the Minute Books. See AGO, Archives, AGT
M B., August 27, 1918, p. 153.

51 Works of art on loan from other sources (from the CME) included 6 oil paintings and 1 water-colour. The titles are not mentioned.

52 In the area of purchases, Fowler's Dead Game was one of the works acquired through gallery funds.

53 Donations included 20 oil paintings, 6 watercolours, 2 pastel drawings and 151 prints.

54 AGO, Archives, AMT M.B., April 12, 1922,
p. 217.

55 AGO, Archives, AMT M.B., June 6, 1921, p. 207.

56 G.P. de T. Glazebrook, Sir Edmund Walker,
p. 155.

CHAPTER IV

DEVELOPING AN IDENTITY: 1924-1930

[The] recognition of a purely Canadian art is in no small measure due to the stimulating influence of this Gallery. We feel that this is one of the duties of the Gallery, to encourage the development of Canadian Art.¹

R. Y. Eaton, President
Annual Meeting of AGT,
1928.

After the death of Sir Edmund Walker in the spring of 1924, the Council held two meetings without a President. (Sir Edmund Osler filled the position temporarily, as Honorary President².) Walker's final year had been an active one, and during the first meeting the various committees reviewed the past year. Addison Reid, convenor of the Membership Committee, reported a total membership of 655³ and a yearly attendance of 40,545. James Mavor⁴ reviewed the exhibition schedule in both the new galleries and the Grange held during the last winter season; the OSA Annual Exhibition had drawn the largest attendance and the RCA Annual Exhibition, was the second highest.⁵ Eighteen "special evenings" with visiting speakers had been organized by the Gallery in conjunction with the exhibition programme,⁶ there were twenty-three afternoons when schools and clubs visited the Gallery. It was during the second meeting in April that the question of a new President arose. (Osler was not considered for the position because of failing health⁷.) The Council, anxious for work to begin on an extension to the galleries, was eager to find someone with "an active interest in the Gallery" and one "who was sufficiently in touch with the giving members of the community."⁸ In May 1924 at the Annual Meeting of the Council, Mr. R. Y. Eaton was elected as President of the AGT.⁹ Col. R. W. Leonard was elected Vice-

President at the next Council meeting, and the second position of Vice-President continued to be left vacant.¹⁰ The various committees standing at that time included: Finance, Buildings and Grounds, Exhibitions, Membership and Municipal (See Appendix F). By-Law No. 17 was amended to establish the positions of Honorary President, Curator and Secretary, in addition to the officers already appointed.¹¹ With the Council established planning could proceed with the proposed addition to the AGT.

The most important reason for a new addition to the art gallery was the Council's longstanding commitment of a permanent installation for the permanent collection. The Council's primary concern was that citizens might hesitate to donate further works of art to the Gallery since their donations were so rarely exhibited. By 1924, there were over 500 prints and 162 paintings in the permanent collection all of which were kept in storage a majority of the time. A new addition would allow a permanent display of the donations received to date and also accommodate the exhibition of further gifts to the collection. In October 1924 the Council received the plans and designs (executed by Frank Darling) of the new addition the total estimated to amount to \$197,400.¹² At a meeting held the following month Vincent Massey, Convenor of the Buildings and

Grounds Committee reported that his committee had reviewed the plans which had been designed according to the amount of money so far subscribed for that purpose. However, the architect had also submitted to the Committee, a second plan enlarging the proposed Building still further so that a proper entrance might be made into the smaller galleries on the west and east side, thus making these galleries more attractive. The addition would cost some \$25,000 more¹³ but Massey reported, "it would make a fine gallery for many years to come and the Committee strongly recommends its acceptance by the Council."¹⁴ The Council requested that both plans be submitted to the contractors for tenders.

The financing of the new addition was to be carried for the most part through private subscriptions. The Board of Control agreed to grant \$50,000 towards the cost of the new galleries on the condition that the Gallery raise \$150,000 through subscriptions.¹⁵ Some large subscriptions had been offered by a number of individuals who served as patrons of the Gallery contributing to the addition to the building (and later, special funds for the purchase of works of art as well as significant donations to the permanent collection). H. H. Fudger, a prominent businessman,¹⁶ offered to carry the entire cost of one of the new

galleries¹⁷ as a memorial to his son. That same year, an attractive brochure (including a drawing of the Gallery with proposed additions) was prepared by the Council and circulated with an appeal for financial assistance from the public. A clause was inserted to reassure past and prospective donors that a gallery extension would enable gifts to be exhibited on a continuous basis.

There should be sufficient room provided to place on continuous exhibition the works of art which have so generously been given to the Gallery.¹⁸

The plan of the 1926 addition¹⁹ (See Appendix G) included a central Sculpture Court of 3,600 square feet to be named in memory of Sir Edmund Walker, east and west flanking galleries each 2,722 square feet and a new north entrance (including a gallery) of 2,013 square feet. The total area of exhibition space in the new building amounted to 11,057 square feet.²⁰ The construction materials were planned to match that of the existing galleries,²¹ and the work to be carried out, by Architects Darling and Pearson. Before construction could begin, the old front entrance had to be demolished.²² In October the canvas for subscriptions was well underway and in November the ground was broken and construction started. In January 1925 slight alterations were made to the gallery designs to accommodate a large donation of twenty-two paintings,

most from the Barbizon School, from Mr. H. C.

Cox.²³ There were conditions attached to this offer.

A small corner of the north-east section of the new galleries was to be devoted exclusively to this collection to which would be added Hepplewhite table and a cabinet containing twenty-five pieces of Royal Worcester china, and this collection, to be known as the "Cox Collection" should remain on permanent view except in the case of an unusually large and important temporary exhibition.²⁴ The Council accepted the offer with accompanying conditions.²⁵ It was hoped that the new building would be completed by November of 1925 and open to the public in the new year.

Preparations for the January 1926 opening of the new galleries began early in 1925. Publicity, one of the most important aspects of the preparations for the opening of the new section, began with the establishment of a Publicity Committee.²⁶ Advertising cards (which proved an excellent means of publicity²⁷) were inserted in street cars. Invitations (1,200 were mailed out) were prepared and forwarded to Gallery members and "representative citizens" and 30,000 educational leaflets were distributed to school children. The opening proceedings were advertised in newspapers and broadcast over the radio.²⁸ The publicity budget, overspent by \$1,234 was neverthe-

less, considered money well spent.²⁹

The Inaugural Exhibition was to include works by the "Old Masters" as well as British Portraits, French and American paintings, a Print exhibition and a retrospective exhibition of Canadian Paintings. The Exhibition Committee had never before been so ambitious in procuring loans for an exhibition from both Canada³⁰ and the United States.³¹ The preparation of an accompanying catalogue consumed the energies of the Exhibition Committee³² for many weeks prior to the exhibition. \$3,500 was budgeted for 5,000 copies of the catalogue.³³ It was, the Council felt, a considerable expenditure, but it was agreed that the fine quality of the catalogue justified the expense. For the months of December 1925 and January 1926 the Grange and existing galleries were closed to the public for repairs and repainting³⁴ until the new building was completed.

On January 29th, 1926 the new Art Gallery of Toronto was declared open. The Inaugural Exhibition attracted a total of 138,008 people. During the first two weeks of the exhibition two editions of catalogues (of 5,000 each) were sold, and 500 more were consumed from a third edition by March.³⁵ Membership was increased by 1,100 to a total of 1,949.³⁶ The final cost of the new building was to \$277,133.60³⁷

(all but \$8,550 had been paid). The Gallery was in a favourable financial position, and subscriptions amounted to \$293,500³⁸ for the building fund. In March 1926 the account books showed an overall balance of \$24,500.³⁹

During the years from 1924 to 1926 preparations for the new galleries took obvious precedence. In the meantime the Council made further resolutions to define gallery policies. The Council began to show signs of being more selective as to what was to be accepted into the Permanent Collection in the way of donations. In January 1925 the AGT Council's first decline of an offer of a donation is recorded in the Minute Books; a miniature reproduction of a bronze sculpture, Toro Farnese, in the Naples Gallery. The Exhibition Committee stated its reason for declining the offer:

In the opinion of the Committee this bronze was not up to the standard required by the Gallery and the Secretary was instructed to write Mr. Hutner thanking him for the offer but declining the gift.⁴⁰

In March of 1926 the Exhibition Committee recommended that a resolution be passed by the Council, defining the conditions upon which gifts should be accepted.⁴¹ The following month, a resolution was passed by the Council to exert a more specific definition of a collecting

objective with regard to donations with accompanying conditions:

No painting, print, sculpture or other work of art should be accepted as a gift if there was attached thereto any condition not acceptable to the Council, which may in any way limit the Council in the exercise of its sole discretion as to the use and control thereof.⁴²

The above resolution was acted upon (but was not incorporated into the revised By-Laws the following year.) In November 1926 the duties of the Curator were loosely defined, as follows:

...confining his energies to the Art and Social side of the Gallery, such as being responsible along with the Exhibition Committee for exhibitions and...be responsible for all social activities.⁴³

Griegg's position was thereafter confined to Curator. The position of Secretary-Treasurer was assigned to D.H. McDougall.

Another important matter of policy arose during 1926 with regard to the establishment of a permanent Purchase fund. (In 1919 gallery funds had been collected into a special fund for the purchase of works of art for the Permanent collection.)⁴⁴ In January of 1926, the Exhibition Committee requested that money be collected from the private sector for the purpose of establishing a Purchase Fund the money to be used from time to time for acquiring pictures, prints and statuary.

During the same meeting the Exhibition Committee was formally granted power of making purchases from the Purchase Fund with the following restrictions: that one purchase be limited to \$1500 and a limit of \$2500 placed on the purchase of a collection. For the purchase of any item over the latter amount, the Committee must then secure consent of the Council or the Executive Committee.⁴⁵ By 1926 a total of \$33,000 was subscribed by nine donors, towards the Purchase Fund.⁴⁶ At the same time a Contingency Fund was set up and maintained at an amount equal to \$100 for each existing life member.⁴⁷ Surplus funds in excess of that amount would be transferred to the picture Purchase Fund.⁴⁸ Another important purchase fund was established in 1926; of great significance to the Gallery, and as a form of recognition of Canadian art, was the Reuben and Kate Leonard Canadian Fund of \$10,000, given to the Gallery for the purchase of Canadian works of art. The same year seven Canadian paintings were purchased at a total cost of \$3100.⁴⁹

The AGT had, by 1926, acquired the nucleus of its permanent collection. The 1,169 works of art on permanent loan from the CNE⁵⁰ Association constituted a majority of the collection in both Canadian and non-Canadian fields. (M.A. Suzor-Cote's bronze sculpture, Caughuawaga Women, was one of the first important pieces

of sculpture loaned by the CNE in 1925.)⁵¹ Donations and purchases totalled 877 works of art in the permanent collection. The year 1926 witnessed an unusual development in the area of donations. The family of Sir Edmund Walker donated Horatio Walker's Evening at Orleans as well as Walker's collection of prints and etchings.⁵² The Canadian Club of Toronto gave the AGT the gift of The West Wind by Tom Thomson.⁵³ In memory of Robert Gagen⁵⁴ the OSA presented At The Foot of the Cliffs painted by Gagen. Two wooden sculptures by Louis Jobin⁵⁵ were also donated by E.R. Griegg and Dr. H.M. Tovell respectively. The City of Toronto and the ROM also loaned works of art to the gallery.⁵⁶ In 1925, the Gallery itself began to loan out works of art. With permission of the CNE Association, the AGT loaned two works by C.W. Jeffreys to the exhibition at Wembly.⁵⁷ The following year the Carnegie Institute borrowed the Fudger portrait by Orpen.⁵⁸

In 1926 the Exhibition Committee outlined their specific intention of representing a varied exhibition programme, thus further defining an exhibition policy:

Your Council is endeavouring to make the gallery an attractive spot in the life of the City by procuring the best obtainable exhibits from outside places, in addition to the exhibitions of the various Canadian art societies...By thus keeping a varied programme, we hope to

stimulate a real and growing interest in the Gallery and in Art generally.⁵⁹

The 1925 exhibition schedule revealed a total of seven showings. The January exhibition of the Group of Seven⁶⁰ drew the largest daily attendance in the history of the Gallery. In 1926 twelve exhibitions were held and ten of these, of Canadian content.⁶¹ The first Annual Exhibition of the Canadian Society of Painters in Watercolour was included in that programme. (The CSPWC was founded the previous year.) In 1927 the seventeen exhibitions included the important "International Exhibition of Modern Art,"⁶² "Modern Paintings of India," "Contemporary American Paintings" and exhibitions of Canadian content, such as "Sketches and Black and White Drawings of the Canadian Arctic Regions" by A. Y. Jackson, "Historical Paintings and Drawings" by C.W. Jefferys, and the annual Canadian art society exhibitions. That year, the "Selected Group of European Modern Sculpture" was exhibited; (the second non-Canadian showing of sculpture in the Gallery's history.)⁶³ Three exhibitions of Canadian sculpture had been shown by that time.⁶⁴ In 1928 approximately half of the exhibitions in the yearly programmes from 1927 to the end of the decade were of Canadian content.

Increasing gallery operations called for the formation of three new committees in 1926. By-Law 24

was amended to include an Executive Committee, consisting of the President, Vice-Presidents, the Chairmen of all other committees, the Honorary Secretary and the Curator. Their responsibility was to "deal quickly with all matters that need attention without calling a full meeting."⁶⁵ A permanent Publicity Committee was also established and consisted of a representative of each of the local newspapers. The third and most important committee formed that year was the Education Committee.⁶⁶ Dr. H. M. Tovell⁶⁷ was elected chairman and thereby placed in charge of all educational work, with specific reference to the Gallery's cooperation with schools, public lectures on art.⁶⁸ Activities of an educational nature, although not categorized as such, had already begun at the Gallery prior to 1926. 'Special' exhibitions for children had been exhibited in the Grange and numerous 'special' evening and afternoons had included talks on pictures.⁶⁹ During the month of the Inaugural Exhibition in 1918, G.A. Reid, his staff of the OCA and Arthur Lismer had given lectures to children in the Art Gallery.⁷⁰ Talks were also given by a number of visiting lectures during the exhibition, an example being the "History of Etching with Special Reference to Landscape." Altogether eight lectures were delivered and daily talks by various artists given to a total of 30,000 school children through

the duration of the exhibition.

In an attempt to organize the educational activities of the Gallery, Dr. Tovell submitted to the Council in May 1926 a working plan for the Education Committee, in which he categorized the many areas of its operations.⁷¹ The first section of the report dealt with the Library, under which were listed various sources of information on art and artists that the Gallery should acquire. There was mention of a separate reading room and library and the suggestion of a regular Gallery Bulletin. The report recommended the acquisition of reproductions from various museums and societies to accompany lectures on art and the formation of a slide library representing both Canadian and non-Canadian works of art. Another important suggestion was the establishment of a comprehensive file of exhibition catalogues for those exhibitions held at the AGT and elsewhere and that a catalogue exchange service would make easier the locating of important paintings for loan exhibitions. A detailed report then followed regarding the training of instructors in cooperation with the OCA, the teaching of public school teachers and the development of trained instructors to work with children. Lecturers from various organizations and clubs were categorized under 'extra-mural,' to deliver addresses on Art suitable to the audience. Art talks

over the radio and the involvement of young people's groups with art activities were to be gradually extended into the Province. Tovell also suggested that the gallery present special talks to school children on such subjects as applied art and commercial design, sculpture, and painting. He further recommended the idea of music in the galleries, to "harmonize with the period of the current exhibition." One of the more important ideas suggested by Tovell was the formation of a Children's Gallery. Finally the report recommended a loan system for the Gallery's permanent collection to be available to schools, libraries and various "settlement institutions." (These were the beginnings of an Art Rental Programme and an Outreach Programme which developed in later years). Dr. Tovell was sent to England and France to acquire reproductions and lantern slides, and the activities of the Education Committee were thereafter set into motion.⁷² The following year saw many of the activities outlined in Tovell's report being implemented. The T. Eaton Company, through the President, donated \$2500 to the Committee. Arthur Lismer agreed to act as a part-time paid worker on the Committee⁷³ and he began by approaching various organizations to gauge their interest in the Gallery. (Music was played in the Gallery on Sunday afternoons.)⁷⁴ In February Lismer arranged for public, private, and high

schools to visit the Gallery during the current exhibition as a start (the OSA Annual exhibition was held at that time). Nineteen schools visited the Gallery as a result, and by the end of March ten adult organizations had been to the Gallery as well.⁷⁵ In April, Saturday morning art classes for children of members were initiated. Lismer was subsequently given the title of Educational Secretary and was elected Vice-Chairman of the Committee.⁷⁶

Early in the year the Education Committee had acquired two thousand reproductions of "Old Masters" and other drawings and etchings which were promptly indexed.⁷⁷

At the Annual Meeting of the Council in 1927 the President reported the past year to have been the most successful and progressive year in the Gallery's history, Membership, as a form of financial support, was becoming more essential as gallery activities expanded, as reported by the President:

One of our main sources of revenue for operation expenses is Annual Members' fees, and it is therefore of vital importance that the number of annual members be increased progressively with our enlarged activities.⁷⁸

Seven hundred and six new members were added in the previous year. Five more members⁷⁹ were elected to the Council in 1927. Elections for that year established the Hon. Vincent Massey as Honorary President, R.Y. Eaton

continued as President and three Vice-Presidents:

Col. Leonard, A. H. Robson and G.A. Morrow,⁸⁰ as well as the Chairmen of the various committees.⁸¹

In October of that year the Minute Books record for the first time, the start of a museum registration system for the Permanent Collection. The Curator was requested (by the Council) to set up a card index system.⁸² When the system was implemented, the Executive Committee decided upon a system for insuring the collection; pictures owned outright should be listed at cost, while those on permanent loan were to be entered at a nominal value of \$1.00 each.⁸³ At the end of another successful year, a painting by J.W. Morrice, A Country Fair and another by Clarence Gagnon, A Laurentian Homestead were purchased through the Leonard fund.⁸⁴ Two Krieghoff paintings, Moose Hunter and Dead Stag and a watercolour by F. H. Bridgen, Down to Lake Superior, were later purchased through the same fund.⁸⁵ (In addition to these a Courbet painting was donated at that time by Vincent and Raymond Massey.) At the Annual Meeting of the Council (in 1928) the President commented upon the Gallery's growing collection of Canadian Art, with specific reference to the Leonard fund:

Mention should be made of the excellence and the encouraging growth of our Canadian section...

The group of paintings and sculpture purchased from this [Leonard] fund is becoming a large and important portion of our Canadian collection.⁸⁶

New acquisitions of sculpture were added to the permanent collection also in 1928. The Permanent Collection Committee purchased a Rodin, Study For a Head, from Gallery funds and two donations were received: Rodin's Eve and Mestrovic's Mother at Prayer.⁸⁷ In the Canadian field, the AGT purchased E. Hahn's Elizabeth Wyn Wood and Head of Jongers by Henri Hebert from Gallery funds.⁸⁸

The work of the Education Committee had greatly developed as well during 1927 and 1928. Attendance at lectures greatly exceeded the capacity of the Long Gallery and an auditorium was deemed a necessity.⁸⁹ A greater awareness of the Gallery was indicated by the increasing number of visitors from all over the world.⁹⁰ The Committee was, as well, cooperating with the University of Toronto's Extension Department, under which a special class in Art Appreciation was held at the Gallery every week. In addition to all of the above achievements the Gallery's annual grant from the City of Toronto was increased to \$30,000⁹¹ for the maintenance and upkeep of the Gallery. In addition the City agreed upon a further \$10,000 grant⁹² for the same purpose. At the close of that decade, E.R.

Griegg resigned and F.S. Haines replaced him as
curator of the AGT.⁹³

CHAPTER IVEND NOTES

1

AGO, Archives, AGT M.B., May 7, 1928, p. 76.

2

By-Law 18 of 1911 stated that "upon the death of the President, one of the Vice-Presidents shall take his place with like powers." See "By-Laws", 1911, p. 3. Sir Edmund Osler had been elected Vice-President in May of 1914.

3

Membership as of 1924, totalling 655, was comprised as follows: 9 Founders, 5 Benefactors, 82 Life Members, 2 Honorary Members, 441 Annual Members and 116 Artist members. See AGO, Archives, AGT M.B., April 11, 1924, p. 241.

4

James Mavor continued to hold his appointment as Convenor the Exhibition Committee.

5

AGO, Archives, AGT M.B., April 11, 1924, p. 242. It is interesting that the Exhibition "Water-colours and Etchings by American Artists" drew the smallest attendance of exhibitions that year. Ibid., p. 242.

6

The Minute Books do not reveal the names of speakers nor the subject of the talks for the "special evenings". For a complete list of groups attending "special evenings", see AGO, Archives, AMT M.B., April 11, 1924, pp. 242, 243.

7

AGO, Archives, AGT M.B., April 22, 1924, p. 249. Sir Edmund Osler died in October, 1924. See AGO, Archives, AGT M.B., October 9, 1924, p. 259.

8

Ibid., p. 249.

9

AGO, Archives, AGT M.B., May 20, 1924, p. 252.

Eaton's name was the only one brought forward for election for the position of President (according to the Minute Books). Eaton was primarily a merchant and manufacturer. A nephew of Timothy Eaton, he was first Vice-President of the T. Eaton Company of Toronto and in 1908 had been elected Director of the Sterling Bank.

10

AGO, Archives, AGT M.B., May 20, 1924, p. 254. By-Law No. 17, as established in 1911, included the following officers: President, two Vice-Presidents, and Honorary Secretary and Treasurer, and stated: "a curator and Secretary may be appointed by the Council with salary". See "AGT Legislation", Subsection - By-Laws, 1911.

11

AGO, Archives, AGT M.B., May 5, 1924, p. 252.

12

AGO, Archives, AGT M.B., October 9, 1924, p. 262.

13

AGO, Archives, AGT M.B., November 4, 1924, p. 265.

14

Ibid.

15

Ibid., p. 266. The total estimate of close to \$200,000 (\$50,000 Board of Control and \$150,000 through subscriptions) was based on Darling's original plan which did not include a proper entrance to the east and west galleries. By November 1924, \$152,000 had been received through subscriptions for the new building fund.

16

At that time, Fudger, was President of the Robert Simpson Company Limited of Toronto and Director of National Trust.

17

Fudger and his wife carried the cost of the entire set of two West galleries amounting to \$64,800 in memory of their son Richard Barry, who's portrait by Sir William Orpen was also presented to the Gallery. See AGO, Archives, AGT M.B., May 17, 1926, p. 34.

18

"The Art Gallery of Toronto", n.d., p. 2.
James Mavor Papers, Thomas Fisher Rare Book Library,
University of Toronto, Toronto. (Mimeographed.)

19

Darling's second plan with the proposed
additions (to the first) was accepted by the Council.

20

AGO, Archives, AGT, M.B., March 9, 1926,
p. 17. The total area of exhibition space in the older
galleries was 4,142 square feet; with the addition,
the new total was 15,199 square feet of exhibition
space.

21

The exterior walls of the existing galleries
were brick with a stucco finish. AGO, Archives, AGT
M.B., November 4, 1924, p. 265.

22

AGO, Archives, AGT M.B., March 3, 1925,
p. 283.

23

The Cox paintings were collected by H.C.
Cox's father, the Hon. Senator and Mrs. Cox. See AGO,
Archives, AGT M.B., January 26, 1925, p. 278.
Unfortunately, the Minute Books do not list the titles
or artists individually; they are referred to as
"22 paintings chiefly from the Barbizon School".
AGO, Archives, AGT M.B., May 17, 1926, p. 34.

24

AGO, Archives, AGT M.B., January 26, 1925,
p. 278. James Mavor intimated (during this meeting)
that Cox intended to add to this collection from time
to time and that his Raeburn portraits would likely
be left to the Gallery. Interestingly, Mavor's comments
were deleted from the Minute Books by consent of the
meeting.

25

The collection must have been a significant
one for the Council to adjust plans already prepared for
the new addition. It is possible that the Council
hoped to acquire further donations from Cox by
accommodating their plans to these conditions of
donation.

26

The Publicity Committee included the following members Ivor Lewis, Chairman and Mr. A. H. Robson. The following list of contact people were notified of details in connection with the new building, the opening programme, and the Inaugural Exhibition: Mr. Jacob - Mail and Empire, Mr. Hammond - The Globe, Hector Charlesworth - Saturday Night, Mr. Bridle - The Daily Star and Mr. Wadson - The Telegram. See AGO, Archives, AMT M.B., January 5, 1926, p. 10. The committee set aside \$1,000 to advertise in the newspaper.

27

AGO, Archives, AMT M.B., March 9, 1926, p. 15.

28

Ibid.

29

Ibid.

30

The Minute Books record loans expected, within Canada, from: the Art Association of Montreal, Lady Van Horne, Scott and Son and Mrs. D. McNicoll, all of Montreal; the National Gallery of Canada and Gordon C. Edwards, of Ottawa; Miss G. Jackson of Kitchener, the Hamilton Art Gallery and many private owners in Toronto. See AGO, Archives, AMT M.B., January 5, 1926, p. 7.

31

Loans from the United States, expected for the Inaugural Exhibition included the following institutions: the Carnegie Institute (Pittsburg,) the Detroit Institute of Art, the Albright Art Gallery (Buffalo), the Memorial Art Gallery (Rochester); the Durand-Ruel Co., the Knoedler Co., the Piermont Morgan Library and an individual, Sir Joseph Duveen; the latter four, of New York. See AGO, Archives, AMT M.B., January 5, 1926, p. 7.

32

James Mavor died on October 31, 1925 and A.H. Robson replaced Mavor as Convenor of the Exhibition Committee. See AGO, Archives, AMT M.B., November 11, 1925, pp. 292, 293. Other members of the Exhibition Committee included W. S. Greening and artists E. Wylly Grier and C. W. Jefferys.

33
AGO, Archives, AGT M.B., March 9, 1926,
p. 15, 16.

34
AGO, Archives, AGT M.B., November 11, 1925,
p. 295.

35
AGO, Archives, AGT M.B., March 9, 1926, p. 15.

36
AGO, Archives, AGT M.B., May 2, 1927, p. 34.

37
AGO, Archives, AGT M.B., January 5, 1926,
p. 9.

38
Subscriptions considered as received,
included both paid and promised money and were collected
towards the building campaign from the following
sources: Founders - \$170,000; the City of Toronto -
\$50,000, Benefactors - \$48,000 and Life Members
\$20,175. See AGO, Archives, AGT M.B., January 5,
1926, p. 9.

The cost of the Inaugural Exhibition was
\$16,000 but a \$6,000 profit was made from catalogue
sales, resulting in a net cost of the exhibition at
\$10,000. See AGO, Archives, AGT M.B., March 9, 1926,
p. 18.

39
Ibid.

40
AGO, Archives, AGT M.B., January 26, 1925,
p. 277.

41
AGO, Archives, AGT M.B., March 9, 1926, p. 14.

42
AGO, Archives, AGT M.B., April 6, 1926, p. 29.

43
AGO, Archives, AGT M.B., November 2, 1926,
p. 57.

44

As well as D. Fowler's Dead Game there is also a reference to the purchase of six watercolours by J.W. Morrice in 1925, paid for, in the same manner as the Fowler; from "subscriptions and funds of the gallery". See AGO, Archives, AGT M.B., November 11, 1925, p. 298.

45

AGO, Archives, AGT M.B., March 9, 1926, pp. 23 24. Refer to page 111 of thesis, Chapter IV, for information on Executive Committee. To date, the Minute Books referred to the 'Exhibition Committee', it was not until By-Law 24 was revised (1927), that collections and Exhibitions was separated into 2 committees.

46

Subscriptions to the 1926 Purchase Fund were received from the following donors: Sir Clifford Sifton, Sir J. Flavelle, H. B. Wills, Frank P. Wood, Mrs. D. A. Dunlap and R. S. McLaughlin - of \$5,000 each. Mrs. H. D. Warren, G. H. Smith and J. B. Holden contributed \$1,000 each, totalling \$33,000. See AGO, Archives, AGT M.B., March 9, 1926, p. 19.

47

Eaton had earlier alluded to such an investment account. See AGO, Archives, AGT M.B., January 26, 1925, p. 278. By 1926, the number of Life Memberships had reached 302. See AGO, Archives, AGT M.B., May 17, 1926, p. 35. In 1925, R.Y. Eaton had contributed Life Memberships of \$100. each for 92 members of the T. Eaton Company. See AGO, Archives, AGT M.B., December 2, 1924, p. 273.

48

See AGO, Archives, AGT M.B., March 9, 1926, p. 23.

49

AGO, Archives, AGT M.B., October 22, 1926, p. 49. Works purchased that year through the Leonard Fund included contemporary paintings by J.W. Morrice, T. Thomson, L. Harris, A. Y. Jackson and A.J. Casson.

50

AGO, Archives, AGT M.B., November 11, 1925, p. 297. To date, it has been difficult to determine the number of paintings (loaned by the CNE) in the

Canadian and non-Canadian fields as the Minute Books do not list the works of art, in categories such as British painting, Canadian painting, and so on, until the mid 1920s.

51

Ibid.

52

AGO, Archives, AGT M.B., 9 March 1926, p. 26.

53

Ibid. The West Wind was first exhibited in the CNE Exhibition of 1917 and was widely shown thereafter. See Handbook, Art Gallery of Ontario (Toronto: Art Gallery of Ontario, 1974), p. 2.

54

The death of Robert Gagen in 1926, was reported during the March 9th meeting of the Council, p. 12.

55

The two Jobin sculptures depicted an angel.

56

The R.O.M. loaned Sigismund Goetze's The Open Door. AGO, Archives, AGT M.B., May 17, 1926, p. 37.

57

AGO, Archives, AGT M.B., March 3, 1925, p. 284.

58

AGO, Archives, AGT M.B., April 6, 1926, p. 31.

59

AGO, Archives, AGT M.B., May 17, 1926, pp. 36, 37.

60

This exhibition was shown during the zenith of the Group's achievements from approximately 1924 to 1927.

61

The Canadian exhibitions of that year included: the RCA, Canadian Society of Graphic Art, CSPWC, Toronto Camera Club, Memorial Exhibition - Robert F. Gagen, OSA, Group of Seven, the Canadian War Memorials and the Exhibition of Canadian Paintings by C. Gagnon, L. Harris, A.Y. Jackson, Laura Muntz Lyall, J.E.H. MacDonald, T.

Thomson, Mary E. Wrinch, A.H. Robinson and Curtis Williamson.

62

R.Y. Eaton spoke of this important exhibition as;

...an art movement of considerable prominence in Europe and one which has had a wide influence on textile designing and in fact all the decorative and applied arts...citizens should have an opportunity of studying this movement without necessity of foreign travel.

See AGO, Archives, AGT M.B., May 7, 1928, p. 75.

63

Eaton also made a reference to the sculpture exhibition;

...first important exhibition of sculpture ever brought to Toronto, including work of internationally famous sculptors including Ivan Mestrovic, Jacob Epstein, Aristide Maillot, Frank Dobson, Carl Milles and Herman Haller.

Ibid., p. 76.

64

"Exhibition Schedule", 1911-1978, page unidentified, Archives, Art Gallery of Ontario, Toronto. (Mimeographed.) (Hereafter cited as "Exhibition Schedule.") The first recorded exhibition of sculpture in the AGT was the 1914 "Pictures and Sculpture given by Canadian Artists in aid of the Patriotic Fund". In 1919 "Pictures, Sculpture, Etchings and Lithographs by Canadian Artists of War Work in Canada" was exhibited. Again, in 1921, another exhibition of Canadian Sculpture was shown, entitled "Small Paintings and Sculpture by Members of the Ontario Society of Artists".

65

AGO, Archives, AMT M.B., March 9, 1926, pp. 21, 22.

66

"AGT Legislation", p. 15. By-Law 24 was revised; the Committee formerly known as the Collection

and Exhibitions Committee was divided into two separate committees. Altogether, eight committees fell under the jurisdiction of the Council: Finance, Buildings and Grounds, Permanent Collection, Membership, Municipal, Executive, Education and Publicity. The Exhibition Committee was not listed in the By-Laws and no explanation is provided.

67

No background information is provided in the Minute Books on H.M. Tovell, the new chairman of the Education Committee.

68

AGO, Archives, AMT M.B., March 9, 1926,
p. 22.

69

See end note 6.

70

AGO, Archives, AGT M.B., March 9, 1926,
p. 25.

71

Information cited in the text regarding Tovell's report has been drawn from Dr. M.H. Tovell, "Scheme Submitted for the Consideration of Council as a Working Plan for the Educational Committee," ca. 1926 4 p., Archives, Art Gallery of Ontario, Toronto. (Mimeographed.)

72

AGO, Archives, AGT M.B., May 2, 1927, p. 34.

73

AGO, Archives, AGT M.B., February 1, 1927,
p. 18.

74

AGO, Archives, AGT M.B., March 1, 1927, p. 23.

75

AGO, Archives, AGT M.B., January 4, 1927,
p. 4. To date, the programme had included three public lectures two evenings devoted to music, an art appreciation class and thirty-nine talks given by Lismer. Several lectures per month were provided with a variety of subject matter, for example, Robert Holmes spoke on the subject of "Some Canadian Wildflowers",

J.E.H. MacDonald on "Art in Manuscripts and Lettering",
John M. Lyle on "Canadian Architecture" and E. Wyly
Grier on the "Art of Portraiture."

76

AGO, Archives, AMT M.B., October 4, 1927,
p. 44.

77

AGO, Archives, AGT M.B., January 4, 1927, p. 3.
The reproductions cost close to \$900 and represented
paintings in some European galleries such as Uffizzi
Gallery in Florence.

78

AGO, Archives, AGT M.B., May 2, 1927, p. 35.

79

In 1926, the Council consisted of 20 members.

80

AGO, Archives, AMT M.B., January 4, 1927,
p. 40.

81

The other officers elected (acting as Convenor
of Committees) were: E.R. Rolph - Buildings and Grounds,
F.P. Wood - Finance, A.H. Robson - Exhibitions, Ivor
Lewis - Publicity, J.W. Baillie - Membership, and Dr.
Tovell - Education.

82

AGO, Archives, AGT M.B., October 4, 1927,
p. 44.

83

Ibid.

84

Ibid., p. 45.

85

AGO, Archives, AGT M.B., May 17, 1928, p. 78.

86

AGO, Archives, AGT M.B., March 4, 1929, p. 9.

87

AGO, Archives, AGT M.B., May 7, 1928, p. 79.

88

AGO, Archives, AGT M.B., November 6, 1928,
p. 91.

89

AGO, Archives, AGT M.B., May 7, 1928, p. 77.

90

The Minute Books recorded visitors from the following countries: all the Provinces of Canada; most of the States of the Union, British Isles, West Indies, South Africa, New Zealand, Australia, India, Hong Kong, Mexico, China, Peru, Japan, 21 European countries and many others. Ibid., p. 78.

91

"AGT Legislation", Schedule A, Section 4 - subsection 2. In 1927 the city agreed to increase it's grant to the Gallery to \$30,000. See Ibid., Chapter 134 - subsections 1, 2, p. 11.

92

Ibid., subsection 3, p. 11.

93

AGO, Archives, AGT M.B., February 6, 1929,
p. 20.

CHAPTER V

THE DEPRESSION AND WORLD WAR II: 1930-1950

The depression seems to have
crept into the Gallery, not-
withstanding the Exhibition
which we feel was a good one.¹

R.Y. Eaton, President
February 2, 1932.

The years from 1930 to 1950 embraced a period of some difficulty for the AGT. The effects of the financial depression and World War II resulted in some curtailment of most gallery operations, but the momentum of the successful years in the late twenties carried the Gallery well through the first year of that decade.

Early in 1930, Vice-President A. H. Robson submitted a plan to the Council in which he proposed to solicit annual funds of \$100.00 each from Gallery members and others, for the purchase of Canadian works of Art for the permanent collection. This fund was to be known as "Friends of Canadian Art"² (See Appendix H). Three months later, four Canadian paintings were purchased by the Exhibition Committee: A Nude by E. Holgate, Credit Forks by A. J. Casson, The Bay of Islands by F. Carmichael, and Mt. Hill, Quebec by Stanley Turner.³ Three more paintings were also purchased from the Leonard Fund,⁴ and twenty works were received from the CNE Association. What the Council considered to be the most important addition to the permanent collection during that year was a painting by Claude Monet entitled, Vetheuil en Ete, purchased⁵ by the Committee from a selection of paintings sent from the Wildenstein Galleries in New York.⁶ In reviewing the past year the President commented upon the Committee's⁷ wise choice of

the Monet:

...committee seems to have shown a wise catholicity of taste, so that the Gallery is gradually assembling a collection which should appeal to everyone.⁸

Further acquisitions in 1930 included paintings purchased from Gallery funds among which were artists E. Lawson, H. Keller and C.W. Jefferys, as well as sixteen British etchings by miscellaneous artists. Eleven donations represented artists Casson, Stanley Turner, Holgate and others. CNE loans included Canadian artists A.Y. Jackson, Holgate, Charles Comfort and others. The important Way of the Cross by Eugene Delacroix was also donated by F.P. Wood. As the permanent collection grew, lack of exhibiting space continued to present a serious problem. Complaints from Gallery members persisted that so little of the permanent collection was displayed. Ironically public attendance was usually poor during exhibitions featuring the collection. In February 1930 the Exhibition Committee proposed a way of dealing with this dichotomy; "We feel the ideal would be to fill three galleries with temporary exhibitions and a balance with the permanent collection."⁹ Further it was decided to arrange the paintings in temporary exhibitions two deep in order to avoid using more than two galleries for temporary shows and thus allow a larger portion of the permanent collection to be exhibited each month during the winter.¹⁰ This arrangement later became a problem.

In 1931 many members of the OSA and the RCA (yearly increasing their memberships) refused to exhibit their work in the Annual exhibitions because of crowded exhibiting conditions.¹¹ The following year, the Council was again under pressure from both Canadian exhibiting societies and the public alike. The President expressed the concern of the Council:

It is, of course, recognized as being necessary and desirable to give every possible help to Canadian Art. It is also desirable from every standpoint ...[to] have a reasonable display of the permanent works of art donated by generous citizens.¹²

The Council eventually swayed in the interests of the public, deciding to curtail space for temporary exhibitions (including both Canadian art society and loan exhibitions) in favour of additional space for the permanent collection (until additional gallery space would solve the problem.)¹³ The irony of the situation is further underlined considering that the annual OSA exhibitions in the AGT had, as a rule, drawn the largest response from the public, and during the "58th Annual OSA Exhibition" in 1930, the President emphasized the importance of the Gallery's support of this society:

Our local art movement [the OSA], the fostering of which has always been a Gallery policy has developed into one of national importance...[the] general public are sincerely interested in it.¹⁴

Other Canadian Art Societies exhibited that year presented a wide variety of medium and subject matter.¹⁵

Loan exhibitions included paintings by British, American, Indian, Chinese and French artists. "Modern French Painting," exhibited in February was selected by the Exhibition Committee for its inherent educational value:

Most modern artists are influenced more or less by French art...[the] exhibition provided an opportunity to compare and ascertain to what degree the Canadian artist is affected.¹⁶

Thereafter, it became a confirmed policy of the Exhibition Committee to select as broad a range of exhibitions as possible for the Committee felt the value of a varied programme was greater and appealed much more widely than a 'conservative' programme. The Committee further proclaimed that an educational influence was one of the primary reasons for the existence of the Gallery.¹⁷

Like all organizations with a large membership, the AGT underwent financial difficulties in the early part of the decade, as a result of the financial depression. The accounts for the year ending December 31, 1931 showed a deficit of \$14,429.44.¹⁸ In order to relieve an inevitable loss of membership, a Membership Department was created (1930) with a paid clerk in a definite effort to secure new members.¹⁹ Although 636

new members were added, there were 257 membership losses.²⁰

R.Y. Eaton, the President, also suggested the establishment of a General Endowment Fund to meet the immediate and continuing priorities of the Gallery, which included the addition of new galleries and increasing both the permanent collection and the library holdings.²¹ That year during the Annual Meeting the President expressed the rather false hope that donations and subscriptions would continue during these stringent years, as had been the case throughout the late twenties:

Perhaps the generous gifts of previous years have led us to expect and hope too much, but it is with very sincere appreciation that the Gallery receives donations that enable it to round out examples of various schools, periods and art movements.²²

The meagre number of acquisitions received during 1931 was a disappointment to the Council. The Gallery did receive a grant, however, from the Government of Ontario of \$5,000 towards the purchase of the Robert Holmes watercolour collection, Canadian Wild Flowers,²³ which the Council considered the first official recognition of the importance of the Gallery's work. The Minute Books list only one purchase in 1931 from the Friends of Canadian Art fund; Tom Greene's Lake Breezes. Four important donations of Canadian Art were received from the Estate of Mr. St. George Baldwin, including

Morning, and Evening by O. Jacobi, The Dead Duck by D. Fowler and Mountain Scene by Harlow White.²⁴

1932 was a particularly difficult year financially at the AGT. To begin with, the City of Toronto temporarily dropped the Gallery's \$10,000 grant²⁵ which resulted in a reduction in salaries and advertising. Attendance also dropped by 9,527 from the previous year, and the number of exhibitions was reduced to seventeen. The Minute Books reflect the Council's state of concern; "The depression seems to have crept into the Gallery, notwithstanding the Exhibition which we feel was a good one."²⁶ The exhibition referred to, "Eighteenth Century Portraits," was followed by "Modern American Paintings" the "most up to the minute expression of American Art,"²⁷ both important loan exhibitions. In May "Russian Icons" circulated by the Government of the USSR was shown at the AGT. This exhibition, obtained from Washington, created more public interest.²⁸ The Gallery's main source of loan exhibitions during these years was the United States, but financial difficulties in American art galleries reduced the range of exhibitions available for loan.²⁹ A new idea was incorporated that year into the exhibition schedule. Fortnightly exhibitions entitled "Young Canadians" represented the work of young artists producing in Canada were held in the Print Room. The aim of this

programme was to provide encouragement to new artists, introduce their work to the public and stimulate a greater interest in the Gallery.³⁰ Only four purchases were made in 1932 but they were significant works: Stirling Castle by D.Y. Cameron, Paysage Pres Moret by Alfred Sisley, Maria Chapdelaine, a bronze sculpture by Suzor Cote, and Indian Encampment by Paul Kane.³¹ That same year the Curator, F.S. Haines submitted a letter of resignation in order to take over as principal of OCA.³² A committee was appointed consisting of Robson, Lyall, Larkin and C.S. Band to select a suitable replacement for the position of acting curator.³³ Martin Baldwin, a practising architect,³⁴ was selected for the position for a one year term.

The strongest feature in the Gallery's accomplishments throughout the depression years was the work of the Education Committee. The potential purchase of materials and supplies was obviously limited, but the free Saturday morning art classes were viewed as an excellent opportunity for learning and entertainment.³⁵

The interval from 1930 to 1938, referred to as the "Lisner Years," brought international recognition to the Gallery. Special groups of Gallery members' children aged 8 to 14 began to visit the AGT in 1926 for Saturday morning talks with Lisner. However, the members' response to these classes was somewhat

disappointing so that the Education Committee resolved to expand the programme beyond the membership. Lismer thought it possible to induce children to come to the Gallery by interesting the teachers.³⁶ Subsequently, an agreement was made with the Board of Education for school children to make consistent use of the Gallery. However, the Board was to operate as a separate function from the Gallery programme and be responsible for both organization and funding the Board and the Gallery, developing its own approach. Miss Margaret Wilson was appointed as an instructor by the Board of Education. In the meantime, the Gallery had organized a series of lectures specifically for teachers on the subject of 'picture study.'³⁷ Another series followed, entitled "Principles of Pictorial Composition."³⁸ When these and other activities (See Appendix I) were being implemented, Dr. Tovell resigned as Chairman of the Education Committee³⁹ and was replaced by John Lyle. The year 1930 had marked a distinct advance in the attendance of organized classes of school children at the Gallery.⁴⁰ That year, a set of reproductions were published by the Gallery as picture study material⁴¹ and represented twenty Canadian artists in an historical survey of Canadian Art. These were the only Canadian picture study reproductions in colour available for schools. The Education Committee proudly remarked, "The

Market is swamped with American and European material and we are filling a much felt want."⁴² After a period of only one year, John M. Lyle resigned as Chairman of the Education Committee⁴³ and was replaced by Charles S. Band.⁴⁴ Forty thousand people (including both children and adults) attended the Gallery under the auspices of the Education activities in 1930. Exhibitions of framed pictures were sent out to schools and societies that year.⁴⁵ In 1930 Saturday morning art classes had also been initiated, open to any child in the community. By 1932, the Gallery's most stringent year, applicants had to be turned away since the classes were so popular.

The Exhibition Committee reported:

No other Art Gallery on this continent has attempted so much in the encouragement of the appreciation of the Fine Arts.⁴⁶

Monthly bulletins⁴⁷ and press advertisements carried up-to-date accounts of education activities at the Gallery. In 1932 Lismer separated the education activities into children and adult categories since adult attendance was not increasing). Separate adult classes were held, covering the various phases of the history of art, composition, discussions of monthly exhibitions and related topics.⁴⁸ Recognition of the AGT and the education work it was accomplishing with children arose from an exhibition in August of a collection of children's art sent to the 6th World Conference of the New Educational

Fellowship at Nice, France.⁴⁹ The reaction to Canadian children's art in the exhibition was recorded in the Minute Books:

More than 40 other national children's exhibitions were on view at the same time and the fresh point of view of Canadian children, unhampered by old traditions, was favourably commented upon.⁵⁰

That year Lismer as Educational Supervisor travelled to Nice, France to lecture on children's art to the International Group. Prior to his trip, the education work of the AGT was unknown abroad.⁵¹

Negotiations opened in 1932 with the Carnegie Corporations of New York - a foundation which supported progressive educational projects. The AGT's Education Committee applied for financial support to further develop the education work of the Gallery, particularly with children.⁵² The Foundation provided a \$10,000 grant⁵³ and approved the education proposal Lismer had submitted which included the following ideas: the establishment of a Children's Art Centre,⁵⁴ the development and extension of summer classes, purchase of equipment for teaching and for loan exhibitions, special lectures for teachers and the public, as well as members' classes and study groups.⁵⁵

By 1933 the effects of the depression were less severe as evidenced by the Gallery accounts

Considering the depressed conditions prevailing during the past year the Annual Statement of the Art Gallery of Toronto, in the opinion of your committee, is considered quite satisfactory.⁵⁶

The year's deficit amounted to \$1,502.94.⁵⁷ The Membership Department reported a net loss of a mere 3% in membership - considerably lower than that of many American galleries showing membership losses as high as 20%.⁵⁸ Attendance increased from the previous year by 24,113 visitors. That same year funds were provided to the Gallery through the Leonard Bequest.⁵⁹ Earlier, in 1930 when the Minute Books recorded his death, reference was made to the outstanding collection of twenty-nine paintings by Canadian artists purchased by the Gallery with money from the Leonard Fund:

"...which make our Permanent Collection of pictures a memorial which is of great historical value in the Canadian field of art."⁶⁰ With the additional funds of the bequest the Gallery was able to further acknowledge Leonard's generosity; the two galleries to the east of the Sculpture Court were named, as a memorial, the "Leonard Gallery and Rotunda."⁶¹ The Buildings and Grounds Committee submitted designs to modify the Leonard galleries to make them conform to the architecture of the Fudger galleries on the west side.⁶² The wall on the east side between the rotunda and the gallery was

removed and replaced by a fine marble screen. The south doorway to the gallery was also redesigned and the doorway opened up from the Long Gallery to the Sculpture court.⁶³

The number of exhibitions in 1933 at the Gallery increased to twenty. "Architecture and the Allied Arts" was the most popular exhibition that year. It is interesting that an exhibition of reproductions of "Old Masters" (from the Gallery collection) was exhibited in the Print Room.⁶⁴ The formation of another new Canadian art society was announced in 1933, and in November the first Annual Exhibition of the Canadian Group of Painters was shown.⁶⁵ A "Memorial Exhibition of the Work of JEH MacDonald" was organized and shown at the AGT that year and sent on to the National Gallery in Ottawa. In the Canadian field of acquisitions six MacDonald sketches were purchased among those of other artists, and The Young Biologist by Paul Peel was received as a bequest from the late T.P. Lablaw.⁶⁶ These significant purchases were made in the non-Canadian field also in 1933: two paintings by Pissarro entitled Temps gris printemps and le Pont de pierre Rouen, as well as Augustus John's Portrait of a Lady in Black. The specific responsibilities of the Executive Committee were outlined in the minutes of the Council meeting on June 20th, 1933. This Committee

was obviously involved in the negotiations and authorization of proposals submitted by the various gallery committees. Its first accomplishment was to authorize the installation of ventilators over the south galleries. The Committee was also responsible for negotiations with the Carnegie Corporation. A third accomplishment was the question of insuring the Permanent Collection in light of recent robberies. The Committee decided against doing so in accordance with the practices of American galleries, but the lock system was improved, as a precaution against possible thefts. Among other items of interest the Executive Committee had received the approval of the Executors of the Leonard Bequest to modify architectural details of the Leonard Galleries.⁶⁷

Since the completion of the most recent addition to the AGT in 1926, plans for a further addition had been negotiated. The outstanding accomplishment of 1934 was the successful raising of subscriptions to build two new art galleries onto the existing structure. After a considerable delay the Council received the promise of funds from three levels of government (Federal, Provincial, and Municipal), each to contribute one sixth of the estimated cost of the galleries⁶⁸ representing one half of the cost. Through

the President, the T. Eaton Company agreed to contribute the other half of the total cost, as a memorial to the late Mrs. Timothy Eaton. One of the new galleries was later named the Margaret Eaton Gallery. Although the City of Toronto had continued to withhold the \$10,000 grant from the AGT, (since 1931, when all civic grants were reduced), it is likely that the city could justify investing money in the building of the new galleries because the construction work involved would serve as a relief measure during the financial depression. The Gallery Council acknowledged this worthwhile use of the grant while viewing the project as "a very necessary gallery extension...additional wall space is so badly needed."⁶⁹

Although reference was made to the need for an auditorium⁷⁰ no plans were initiated at that time since the galleries were the first priority. The exhibition schedule of 1935 concentrated on nineteenth century and modern art. The six Canadian showings were more local in nature for it was the Centennial year of the City. "Toronto Centennial," had the highest attendance of that year. Two non-Canadian exhibitions, "French Painting of the Nineteenth Century" and "Contemporary Paintings by Artists of the United States," were arranged through the National Gallery with the collaboration of the AAM and the AGT.⁷¹ Membership losses

represented only half of that of the preceding year. Baldwin's appointment as Curator was extended a further year.

By 1936 the most financially difficult times seemed to be over. The two new galleries, the Margaret Eaton and the East Gallery,⁷² were open and had been in active operation since November of the preceding year. The architects Darling, Pearson and Cleveland had designed the ceilings in these rooms to be lower than the other galleries, resulting in a more intimate atmosphere. The Buildings and Grounds Committee reported that the lighting was successful.⁷³ Studies were later conducted in an attempt to improve the artificial lighting of the galleries as well as architectural changes in the ceilings to provide better lighting in the Fudger and Rotunda galleries.⁷⁴ A large flat octagonal light fixture was installed in the Fudger Rotunda and greatly improved the conditions:

This cost about \$1500 and has had the effect of transforming the [Fudger] Rotunda, formerly one of the darkest rooms, into one of the best lighted galleries.⁷⁵

The lighting employed was so successful that it was proposed to install the same arrangement in the Leonard Rotunda.⁷⁶ In addition to the new galleries, several new basement rooms were built for storage space and also utilized for Saturday morning classes and other events.⁷⁷

The twenty-one exhibitions that year included approximately 12 of Canadian content. The disappointing response to the April print exhibition, "Etchings and Engravings Lent by Toronto Collectors," led to an interesting comment from the Exhibition Committee, spoken by the Curator;

It is extraordinary how little interest is displayed in prints in Toronto though the print exhibit was a very fine one. One could suggest the formation of an amateur print society to stimulate interest in this fascinating branch of art.⁷⁸

Only a few lectures at the AGT, however, had dealt with the subject of prints. A talk by Sigmund Samuel on Historical Prints and another given by Charles Goldhamer on the subject of lithography,⁷⁹ were followed by a lecture and demonstration on the graphic arts; the only lectures on the subject of prints in the few years before 1936. For the first time a catalogue of the permanent collection was produced to accompany the summer showing from June through September.⁸⁰

Although the depth of difficult times had passed, the effects of the Depression were still felt in some areas of gallery operations in 1936, particularly in the area of funds for acquisitions. Two years previously President Eaton had appealed to the public for subscriptions for an endowment fund. By 1936 the accounts continued to show a deficit of \$2,458 mainly as the result of the refurbishing and rehangings of the

galleries for the opening of the two new galleries in 1935. To date all purchases had been made from capital and these resources were much depleted. Under the present circumstances any future purchases would necessarily reduce Gallery funds intended for other purposes.⁸¹ (If the \$10,000 grant from the City had been reinstated,⁸² the problem would have been less severe.) In the 1937 Annual Meeting the President reiterated the necessity of a permanent income for the purchase of works of art:

There should be, we feel, one general fund and one fund for Canadian works of art; without a settled income it is almost impossible to make any far reaching plans for its collections.⁸³

Aside from the need for endowment funds, there was the pressing need for an auditorium as well as a new wing to accommodate staff offices. In addition to these needs the Gallery council had hoped to restore the Grange to its original state as an example of a fine Toronto home of the 1830s.⁸⁴

The first mention of conservation treatments for the permanent collection arose in 1936. The Minute Books state that the Exhibition Committee had contacted the National Gallery in Ottawa for work to be done on some of the major works in the collection.⁸⁵ The following year, the Committee reported that the Ruebens, Delacroix and a small Constable painting had been sent to New York

for cleaning.⁸⁶ Following that it was reported in 1938 that George Stout from the Fogg Art Museum at Harvard⁸⁷ had examined the Bernard Van Orley painting, Rest on Flight into Egypt,⁸⁸ before the Gallery acquired it (1938). Once it was in the possession of the AGT, Stout came to Toronto and waxed both the front and back of the painting and instructed the Committee on the treatment of other panels.⁸⁹ A. Mr. Downard of the AGT staff treated the Bruyn painting in the same manner as that demonstrated by Stout.⁹⁰ In 1938 Thomson's West Wind, Crome's Norfolk Homestead,⁹¹ and Zurburan's Portrait of St. Sebastian were sent to the National Gallery to be restored.⁹²

Even by 1937 the arrangement of outstanding loan exhibition continued to be a difficulty. The 1936 exhibition "Vincent Van Gogh-Paintings, Watercolours, and Drawings" had drawn a large crowd and brought attendance for that year to 125,782, but that figure dropped to 116,907 in 1937, without the attraction of such a blockbuster exhibition. In addition an infantile paralysis epidemic affected the attendance of public institutions that year.⁹³ Membership, however, was the highest since 1933.⁹⁴ Mr. Barllie, Chairman of the Membership Committee, resigned that year due to illness. Several important works were purchased by the Exhibition Committee and presented by the Trustees of the Leonard

Estate including Krieghoff's Settler's Log Cabin,
Helmington Park by Constable, Pastoral Landscape by
 Claude Lorrain and others.⁹⁵

The death of A.H. Robson (Vice-President and
 Convenor of the Exhibition Committee) was reported
 early in 1939. Following his death, subscriptions were
 invited to establish a fund to purchase Canadian paintings
 for the Gallery and that year, the Albert H. Robson
 Subscription Fund was established at \$10,000.⁹⁶

Throughout the decades of the forties and fifties,
 thirty seven paintings, two drawings, and one sculpture
 were acquired including works by Jackson, J. Humphrey,
 Thomson Emily Carr, Plamondon, Cullen, and others.⁹⁷

This fund was later applied to the purchase of
 contemporary Canadian Art. With the approach of World
 War II attendance and membership dropped again, as
 reported in the Minute Books;

During the Munich Crisis, which
 came at the time when Membership
 finds most of its recruits, people
 were so disturbed and anxious
 that no gains were made.⁹⁸

In hopes of stimulating membership the Committee
 suggested an increase of privileges for members, free
 catalogues and free entrance to the gallery at all
 times.⁹⁹ The 1939 exhibition schedule, lists only
 thirteen exhibitions of which only two, were non-Canadian;
 "17th Century Dutch Paintings" and "20th Century European

Paintings." However, there were two, four-man exhibitions featuring contemporary Canadian artists in that year:

Andre Bieler, H. Masson, Louis Muhlstock, Philip Surrey, Carl Schaefer, Caven Atkins, Paraskeva Clark, and David Milne.¹⁰⁰

The Gallery first began to present a series of exhibitions of small groups of Canadian artists in 1935 with the work of John Alfsen, C. Atkins, Thoreau MacDonald, Pegi Nicol, Robert Ross, and C. Schaefer. In 1940 the number of four-man shows increased to six, reflecting artistic activity both within and outside Toronto. Individual members of the Montreal-based Contemporary Art Society¹⁰¹ were featured in these exhibitions at the AGT, however, the CAS was never shown there as a society exhibition. Bordras, Vice-President of the CAS, first showed at the AGT in 1942 as did A. Pellán, Alexander Bercovitch, Marie Bouchard, Louise Gadvon, Jack Beder, and others.¹⁰²

These small exhibitions continued as a yearly feature and the main focus of the AGT Canadian art programme until 1943. From a practical point of view these shows were easily assembled and, likely, readily available to the AGT - a financial advantage during the war years.

In 1945 (under the direction of Martin Baldwin) a Women's Committee was formed, "to foster interest in the Gallery and to promote membership,"¹⁰³ The

following year, its mandate grew to include fund-raising, through its first exhibition and sale of contemporary Canadian art, which was a financial success. In 1950, the Committee made its first purchase: Still-Life, June 1948 by Ben Nicholson, for the permanent collection.¹⁰⁴

In 1947, Martin Baldwin had been appointed as the AGT's first Director. His role as the principal administrative officer of the Gallery included a number of responsibilities: an annual report to the Council on the activities of the Gallery, to oversee the general management of the Gallery's operations and its officers, employees etc., and others. His position was subject to the supervision of the President¹⁰⁵ and to the authority of the Council.¹⁰⁶ In 1948 Sydneykey replaced Baldwin as Curator and remained in that position for a five-year term (1948-1954).¹⁰⁷ The duties of the curator were also defined at the time of Baldwin's appointment. Under the supervision of the Director the curator was given charge of the exhibition, safe keeping and preservation of works of art owned or lent to the Gallery. Interestingly, it was the Curator who was responsible for a high standard of scholarship of the staff "whose work requires a knowledge and appreciation of works of art."¹⁰⁸ It was also the Curator's duty to study all works of art "as to their merit, authenticity and state of preservation and to see that the best

possible use is made of them for the promotion of the objects of the Gallery."¹⁰⁹ This was the first reference to the duties of the Curator of the AGT.

In 1948 the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art was established at \$3,000 per annum, for a period of five years. Three contemporary paintings were purchased by the T. Eaton fund in the late forties: Orchis and Arum by David Milne, Lake and Mountains by L. Harris, and The Old Mill by Homer Watson.¹¹⁰ (The majority of works purchased from this fund were acquired in the fifties.)

During the years of the second World War, the Children's Art Centre expanded and developed. When Carnegie Foundation funds were no longer available (the funds from that source ceased after 1938), the Centre was taken over by the Gallery. That year Lismer left the AGT for Columbia University in New York. Prior to his leaving a proposal was under negotiation for a Provincial grant for the art school through the University of Toronto. One of Lismer's staff members at the school commented on Lismer's decision to leave:

He had spent more than a decade at the Gallery, developing its education program; with secure funding; now it was a matter of redefining his position. The ground rules had changed, and Lismer decided it was time to go.¹¹¹

Lismer's major contributions to the Gallery's programme, were not the lectures, discussion groups, concerts and

tours for adults and school children,¹¹² but rather the formation of the art classes which had enlarged the AGT's role in the community, so that it was no longer solely a centre for exhibiting art. But in 1947 the AGT released a statement announcing that the Art Centre was to be closed since it was felt the experimental methods of art instruction developed under Lismer's direction had by that time been carried over into the school system of the Province.¹¹³ From the time of its closing in 1947 until 1954 children's classes at the Gallery became once again a privilege of membership. It was assumed by some of the Art School's staff members that the Gallery Council felt that the classes were not paying for themselves and that the Council's (financial) priorities were geared towards the acquisition of works for the permanent collection.¹¹⁴

CHAPTER V

END NOTES

¹
⁰AGO, Archives, AGT M.B., February 2, 1932,
 p. 55.

²
 AGO, Archives, AGT M.B., February 4, 1930,
 p. 47. The Council approved Robson's proposal.

³
 AGO, Archives, AGT M.B., May 6, 1930, p.
 unidentified. During the 1930s, 19 paintings, 4 drawings
 and 4 prints were purchased through the Friends of
 Canadian Art Fund among which were: Before Rain,
Parry Sound by C. Schaefer and 10 sketches by L. Harris.

⁴
 Paintings purchased during 1929/1930 through the
 Leonard fund included A.J. Casson's Autumn, L.A.C.
 Pantou's Muskoka Winter, Lismer's Rock, Pine and Sunlight
 and Lake Superior Country by L. Harris. See AGO,
 Archives, AGT M.B., March 11, 1930, p. 63.

⁵
 AGO, Archives, AGT M.B., January 7, 1930, p.
 40. \$15,000 in Canadian Bonds were cashed to
 purchase the Monet painting. Again, 1932, \$7500
 in bonds were cashed to purchase paintings for
 the permanent collection. See AGO, Archives, AGT M.B.,
 December 6, 1932, p. 90.

⁶
 AGO, Archives, AGT M.B., March 11, 1930, p. 64.

⁷
 Although Exhibitions and Collections were
 separated into two committees in 1924 there are no
 reports from a "Collection Committee" included in the
 Annual Reports during these years. Purchases were
 reported in all cases by the Exhibition Committee.

⁸
 AGO, Archives, AGT M.B., March 11, 1930, p. 61.

9

AGO, Archives, AGT M.B., February 4, 1930, p. 46.

10

AGO, Archives, AGT M.B., December 2, 1930, p. 104. For a number of years the AGT exhibited the permanent collection during the summer months only, from June to September.

11

AGO, Archives, AGT M.B., March 9, 1931, p. 17. There is no indication of which artists refused to show their work.

12

AGO, Archives, AGT M.B., March 14, 1933, p. 12.

13

Ibid., p. 13.

14

AGO, Archives, AGT M.B., March 9, 1931, p. 14.

15

Other Canadian Art Societies represented in the 1930 exhibition schedule included: Group of Seven, CSPWC, CPE, Toronto Camera Club, Canadian Society of Graphic Art and the RCA.

16

AGO, Archives, AGT M.B., March 9, 1931, p. 17.

17

AGO, Archives, AGT M.B., March 14, 1933, p. 14.

18

AGO, Archives, AGT M.B., March 8, 1932, p. 78. The amount cited, represented a considerable deficit in comparison with that of the year ending December 31, 1930. (\$3,871.06). See AGO, Archives, AGT M.B., March 9, 1931, p. 24.

19

Ibid., p. 23.

20

Losses in membership were recorded as follows: 191 members resigned, 53 lapsed and 13 members died. See AGO, Archives, AGT M.B., March 8, 1932, p. 74.

- 21
AGO, Archives, AGT M.B., March 9, 1931, p. 14.
- 22
AGO, Archives, AGT M.B., March 8, 1932, p. 67.
- 23
Ibid. The Council was particularly interested in the Holmes collection of paintings for educational purposes but these were not specifically stated.
- 24
Ibid., p. 69.
- 25
The \$30,000 grant to the AGT was maintained by the City of Toronto.
- 26
AGO, Archives, AGT M.B., February 2, 1932, p. 55.
- 27
AGO, Archives, AGT M.B., March 14, 1933, p. 14.
- 28
Ibid. In 1929 thirty exhibitions were shown at the AGT. The number decreased to twenty-one in 1930 and then to seventeen in 1932. See "Exhibition Schedule", 1929-1932.
- 29
AGO, Archives, AGT M.B., March 13, 1934, p. 119. The Minute Books do not reveal the specific sources of loan exhibitions.
- 30
AGO, Archives, AGT M.B., March 14, 1933, p. 14.
- 31
Ibid., p. 15.
- 32
F. Haines was to replace J.E.H. MacDonald at OCA. (MacDonald died in 1932.)
- 33
AGO, Archives, AGT M.B., December 6, 1932, p. 90.

34 For many years Baldwin had been chairman of the Exhibition Committee of the Biennial Exhibition of "Architecture and Applied Arts" (at the AGT). He was also Director of the Toronto Chapter of the Ontario Association of Architects.

35 Shirley Yanover, The Gallery School: 1930-1980, A Celebration (Toronto: Art Gallery of Ontario, 1980), p. 12 (hereafter cited as S. Yanover, The Gallery School). Lismer was appointed supervisor of Education in 1929.

36 Ibid., p. 9.

37 350 teachers attended the first series of classes organized by the Education Committee.

38 AGO, Archives, AGT M.B., March 11, 1930, p. 67.

39 Ibid., p. 68. The reason for Tovell's resignation is not stated.

40 These organized visits of school children were made through arrangements with the Board of Education (as the result of a special deputation to the Board of Education in November 1929).

41 The Canadian art reproductions were produced as postcards and also, on thin stock as posters for schools.

42 AGO, Archives, AGT M.B., March 9, 1931, pp. 14, 15.

43 The reason for Lyle's resignation is not explained in the Minute Books.

44 AGO, Archives, AGT M.B., March 9, 1931, p. 22.

45 Ibid., p. 21. It is to be assumed that the "pictures" sent out to schools in the Toronto area were reproductions. Pictures and posters, were loaned to the Normal Model School, East York High School and others. Framed pictures were forwarded to the following schools: John Fisher, Maurice Cody, Davisville, Hodgson, Eglinton, Allenby, John Ross Robertson, Rosedale, Deer Park, and others.

46 AGO, Archives, AGT M.B., March 8, 1932, p. 71.

47 The AGT Education Committee issued monthly bulletins in 1927 and thereafter.

48 AGO, Archives, AGT M.B., March 14, 1933, p. 17.

49 Ibid., p. 16.

50 Ibid.

51 Ibid., p. 20.

52 Ibid., p. 21.

53 In addition to the \$10,000 grant to the AGT, the Carnegie Foundation donated 2,500 prints, photographs, and reproductions and books illustrating the history of painting, sculpture and architecture. (These books formed the basis of the Gallery Library which was further developed under the Directorship of Martin Baldwin in the early 1950s.)

54 The Children's Art Centre was to be located at No. 4 Grange Road, a house which was part of the property of the Gallery. The purpose of the Children's Art Centre was to establish free experimental and free expression classes for children and adults but in no way to duplicate the work in art departments in the schools.

...nothing vocational or professional in the character of teaching...purpose is rather more sociological and to increase the recreative and appreciative range of groups of children and adults, who, for the most part have no intention of becoming artists.

AGO, Archives, AGT M.B., March 13, 1934, p. 115.

55

Ibid., p. 114.

56

Ibid., p. 124.

57

Ibid., p. 123.

58

Ibid., pp. 11, 112.

59

The AGT was promised \$25,000 from Toronto General Trust, as part of the Leonard Bequest. See AGO, Archives, AGT M.B., October 10, 1933, p. 84. The money was received in 1934, subject to the condition that it be expended for capital purposes only. See AGO, Archives, AGT M.B., February 22, 1934, p. 110.

60

AGO, Archives, AGT M.B., March 9, 1931, p. 9.

61

AGO, Archives, AGT M.B., March 13, 1934, p. 112.

62

The architectural renovations in the Leonard galleries received the approval of the Executors. They agreed to meet the expenditure of approximately \$5,000 from funds of the Leonard Bequest. See AGO, Archives, AGT M.B., June 20, 1933, p. 57.

63

AGO, Archives, AGT M.B., March 13, 1934, p. 113.

64

The exhibition of "Old Master" reproductions was not listed in the Exhibition Schedule but was recorded in the Minute Books. See Ibid., p. 120.

65

Ibid. C.C. Hill, Canadian Painting In The Thirties (Ottawa: National Gallery of Canada, 1975), p. 23, explains that the formation of the CGP was announced in 1933 but it was not incorporated until 1936. All of the incorporating members were from the Group of Seven, including A.Y. Jackson, L. Harris, A. Lismer, F. Carmichael, A.J. Casson, F. Varley, E. Holgate and F.F. Fitzgerald. Harris was the Group's President and F. Housser was Secretary. See Ibid., p. 30.

66

AGO, Archives, AGT M.B., March 13, 1934, pp. 121, 122. See above reference for complete listing of acquisitions in 1933.

67

AGO, Archives, AGT M.B., June 20, 1933, p. 57.

68

AGO, Archives, AGT M.B., March 21, 1935, p. 2. One sixth of the total cost amounted to \$7,500. The Governments' condition in allotting the grant was that the AGT must raise the second half of the total cost of the new galleries through subscriptions.

69

Ibid.

70

An auditorium was in great need for the Education Department. Throughout the past winter, 75 lectures had been held in the Long Gallery (which was considered unsuitable for that purpose). Ibid.

71

AGO, Archives, AGT M.B., March 21, 1935, p. 5.

72

In 1938 E.R. Wood donated \$22,500 to the AGT. That year the East Gallery was named the E.R. Wood Gallery. See AGO, Archives, AGT M.B., March 23 1938, pp. 1, 2.

73

AGO, Archives, AGT M.B., March 17, 1936, p. 4.

- 74
p. 2. AGO, Archives, AGT M.B., March 23, 1938,
- 75
 AGO, Archives, AGT M.B., June 20, 1939, p. 4.
- 76
 Ibid.
- 77
 AGO, Archives, AGT M.B., March 17, 1936, p. 5.
- 78
 Ibid., p. 9.
- 79
 S. Samuel's talk is mentioned on page 18 in
 the Minute Books, of March 14, 1933 and Goldhamer's
 lecture is recorded on page 117 of the March 13, 1934
 Minutes in the Annual Report of the Council.
- 80
p. 9. AGO, Archives, AGT M.B., March 17, 1936,
- 81
 AGO, Archives, AGT M.B., March 10, 1936, p. 7.
- 82
 AGO, Archives, AGT M.B., March 21, 1935, p. 3.
- 83
 AGO, Archives, AGT M.B., April 14, 1937, p. 3.
- 84
 Ibid.
- 85
6. AGO, Archives, AGT M.B., March 10, 1936, pp. 5,
- 86
 AGO, Archives, AGT M.B., April 14, 1937, p. 9.
- 87
 George Stout was an acknowledged expert in
 picture conservation. See AGO, Archives, AGT M.B.,
 June 20, 1939, p. 7.
-

88

The Van Orley painting, was acquired through subscriptions. It was considered to be the most important acquisition of that year, being one of the Gallery's first important paintings on wood. Ibid. It was a fine example of early sixteenth century Flemish painting.

89

AGO, Archives, AGT M.B., March 23, 1938, pp. 6, 7.

90

Downard's position at the Gallery is not stated but quite possibly he was the head of the Gallery's maintenance staff. In 1939, the Buildings and Grounds Committee expressed appreciation to Downard and his staff for the maintenance, cleaning and repairs of the galleries. See AGO, Archives, AGT M.B., June 20, 1939, p. 4. Downard travelled to the Fogg Museum in 1939 for detailed instructions on the care of paintings.

91

The Crome painting was donated in 1937 by Miss J. K. Wilson.

92

AGO, Archives, AMT M.B., April 4, 1938, p. 13.

93

Ibid., p. 10.

94

Ibid., p. 1. Membership totalled 2,343 by 1937. Although it had greatly increased from that of previous years, the Council expected that the Annual Membership could be doubled.

95

Ibid., p. 11.

96

"The Growth of the Canadian Collection in the Art Gallery of Ontario", n.d., p. 2., Archives, Art Gallery of Ontario, Toronto. (Typescript.) (Hereafter cited as "The Growth of the Canadian Collection".)

97

Ibid.

98

AGO, Archives, AGT M.B., June 20, 1939, p. 2.

99

Ibid., p. 14.

100

See "Exhibition Schedule", 1939.

101

John Lyman (1886-1967) was responsible for the formation of the CAS in 1939. D. Reid explains why Lyman formed the CAS:

Convinced that talent was developing in Montreal, Lyman was equally sure that the Toronto-based Canadian Group of Painters had failed to strike a vital direction that would stimulate these young painters.

See. D. Reid, A Concise History, p. 204.

For a complete listing of CAS members (from 1939 to 1948) see Christopher Varley, The Contemporary Arts Society (Edmonton: Edmonton Art Gallery, 1980). Appendix B, pp. 40-42. In 1939 L. Muhlstock and P. Surrey (both were CAS members) were featured in the AGT four-man show.

102

In November 1942 another four-man show was held in the Print Room of the Gallery. But the artists represented (A. Killins, F. H. Bridgen, W. J. Phillips and T. MacDonald) were not members of the CAS.

103

"Volunteer Committee History and Programme", n.d., p. 1, Archives, Art Gallery of Ontario, Toronto. (Typescript.)

104

1945-1980 Volunteer Committee Acquisitions (Toronto: Art Gallery of Ontario, 1980), p. unidentified.

105

"By-Laws", n.d., p. 9, Archives, Art Gallery of Ontario, Toronto. (Typescript.) (Hereafter cited as "By-Laws, n.d.")

106

Ibid.

107

"AGO History and Development", n.d., p. 13,
Archives, Art Gallery of Ontario, Toronto. (Typescript.)

108

"By-Laws, n.d.", p. 9.

109

Ibid.

110

"The Growth of the Canadian Collection",
pp. 2, 3.

111

S. Yanover, The Gallery School, p. 22.

112

Yanover states that these activities would have
developed in the normal course of events under the
jurisdiction of the Education Committee. See Ibid., p. 23.

113

Ibid., p. 32.

114

That opinion was expressed by Erma Lennox
Sutcliffe, a staff member of the Art School at that
time regarding the reason for the closing of the Art
School.

CHAPTER VI

CURRENTS OF CHANGE IN TORONTO: 1950-1966

6

These pictures are something I
wouldn't want my children to see.
I'm not a connoisseur, but from
an ordinary man's point of view,
these pictures are not desirable.

Mayor Nathan Phillips
Toronto, 1955.

The period from 1950 to 1966 in the AGT was one of rapid maturation. From the Gallery's Jubilee in 1950 to its establishment as a provincial institution in 1966 was a time of introspection, questioning and reviewing, involving a myriad of considerations over aesthetic and practical issues. A transformation which occurred within the Toronto art scene described in the early fifties as a 'backwater,' through to the mid-sixties when Toronto was decidedly involved in the prevailing course of contemporary painting, tested the degree to which the Gallery would and indeed could fulfill its commitments to both contemporary artists and the public it served. It was also a time during which policies and priorities finally became firmly established as the Gallery looked to the future.

The Gallery's Jubilee year, 1950, opened with an exhibition organized by the AGT, "Fifty Years Of Painting In Canada." President H.C. Walker introduced the exhibition;

This exhibition ushers in the Gallery's fiftieth year of activity and nothing could be more appropriate as an opening exhibition than one which surveys the development of painting in Canada during these fifty years.²

Throughout its fifty-year history the AGT had accumulated over five hundred paintings by Canadian artists (including both oils and watercolours). Even so, there were only a few paintings from the permanent

collection represented in the Jubilee exhibition; the majority were loans from other institutions.³

According to the entries in the exhibition catalogue, it is quite obvious that the Canadian permanent collection was considerably weaker from 1900 to the years approaching 1930. Robert F. Gagen's At the Foot of the Cliffs was the only painting from the AGT collection, included for the period from 1900 to 1930 in the exhibition. Six other works were represented for the later period from 1931 to 1950.⁴

The Jubilee year was deemed an appropriate occasion for the Gallery Council to make a new statement about the Gallery, to take stock of its current position, to corroborate Gallery policies, and to plan for future building upon more broadly based objectives. Through the collaboration of the President (H.C. Walker), the Director (M. Baldwin), the Curator (Sydney Key) and the Chairman of the Exhibition Committee (A.J. Casson), a pamphlet was produced. Entitled "Fifty years and the Future," it presented a condensed record of gallery policies, achievements and activities from the year of the Gallery's inception and was produced in an attempt to encourage a greater public interest and membership in the Gallery. In 1950 out of a population of one million citizens in greater Toronto only 2,500 were Gallery members.⁵ The fact that the institution and its influence

touched proportionately few lives was a matter of great concern to the Council for two reasons in particular. First, the Council had always considered it the duty of the institution to bring as many people as possible into direct touch with works of art⁶ and to fulfill its role as an important part of the educational system of the province as it is the major public gallery located in the capital city;

The Art Gallery of Toronto, with its colleague institutions is a vital part of that [educational] equipment and its chief concern is the maintenance and development of its activities, not merely to keep abreast of the Universities, but to set the pace in its own field.⁷

The AGT had made considerable advances in its educational activities which had also for several years included extension services. This important area of the Gallery's work was reviewed in the 1950 pamphlet. This programme can be divided into two broad categories; the first dealt with the direct interpretation of specific exhibitions on view, and the second on the subject of art and art history in a more general sense. The former, geared to special classes and the general public, included tours and lectures inviting participation and discussion;

This invitation to question and examine can be carried much further in the guided tours than in lectures...they very often lively discussions on the

relative merits of different paintings can be induced in the group by the guide.⁸

The second category in the education programme included professional instruction serving both adults and children and took the form of artists' demonstrations, illustrated lectures, music concerts, films, and art classes. Elementary school classes continued to receive guided tours of exhibitions by a specially trained teacher appointed through the Board of Education. Gallery members' children from ages five to thirteen worked with Gallery teachers in various fields of creative activity. Adult classes provided elementary painting instruction for amateurs.⁹ In addition to these programmes, the AGT extended its services into the community to centres without staff or equipment. The extent of these services was limited, however, by mid-century because of a shortage of Gallery staff and the small number of works in the permanent collection that could be loaned to community centres lacking proper controls to safeguard the works of art.¹⁰

The second primary reason for the council's concern over low membership was that with relatively little revenue from membership subscriptions (and no secure endowment) Gallery purchases towards the permanent collection were obviously limited. The Canadian collection had been acquired through bequests,

individual donations, and special purchase funds which to date included the Reuben and Kate Leonard Canadian Art Fund (1930), the Albert H. Robson Memorial Subscription Fund (1939), and the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art (1948). Since the mid-thirties when regular purchase funds had become available, the main purchasing activity had been in the contemporary field. By 1950 the Gallery had a collecting mandate for the Canadian collection which can be summarized: to keep abreast of current trends and new developments and also to round out the representation of earlier developments which have led to more contemporary trends and to do this in some detail especially in the time of the early settlements even at the cost of quality.¹¹ There were significant works in the collection from the nineteenth and early twentieth century but;

Great progress has been made chiefly in the Canadian field, in the last three decades...in the Canadian field the National Gallery is ahead of us prior to 1926; since that time we have kept pace with them and are slowly recovering our lost ground.¹²

The collecting objectives for the non-Canadian collection obviously could not and should not be as detailed as that of the Canadian collection because of the enormity of the mandate.¹³ The collection policy was therefore, more closely qualified. The Council's

Interests in the non-Canadian field included the art which comprised the background against which Canada's artistic progress could be examined. This included Italian art from the thirteenth to the eighteenth century, Flemish, French and German Art of the fifteenth and sixteenth centuries; French, Flemish, English and Dutch Art from the seventeenth century; English and French Art in the late seventeenth and eighteenth centuries, and works of art through the nineteenth century in England and France. In the twentieth century English, French, German, Mexican and art of the United States were considered significant.¹⁴ By 1950, the permanent collection as a whole consisted of close to 3,000 works of art,¹⁵ the majority of which were prints, the remainder, oils, watercolours and sculpture - the latter considered excellent in quality but limited in scope. The Council's philosophy in building the permanent collection had always been to collect in terms of quality and within the specific collecting mandate to be catholic in its selection. Furthermore, the purpose underlying the collection was two-fold: its primary value to the student of art and the public, for examination and research, and secondarily, for its value in an historical, stylistic and social context involving the field of general education.¹⁶ By mid-century, the Gallery Council had developed a collecting

policy applying the following questions to all objects proposed for acquisition:

- 1) Is the development, of which the work is a part, of sufficient significance - in relation to our present standards of necessity - to be added to the collection?
- 2) Is the artist of sufficient importance in his period to have had some influence on it?
- 3) Is the work itself sufficiently high in quality to represent 1) and 2) well or adequately?
- 4) Is this aspect of the field already represented in the collection and if so is this a better illustration?¹⁷

When the permanent collection grew to a significant size and scope, the Exhibition Committee had begun to present the collection through constantly changing themes. Toward the end of the forties for example the loan exhibition, "Hogarth - Constable Turner"¹⁸ included some works from the AGT's own collection. This had also been the case with "Spirit of Modern France"¹⁹ and the Jubilee Exhibition. The same policy applied to the exhibitions of Canadian Art Societies; the permanent collection arranged either to contrast or to support the feature showing. Exhibitions of the AGT continued to reflect both traditional and contemporary trends after the mid-century with an almost equal representation of non-Canadian and Canadian artists. The CSPWC, the OSA, CSGA, the Ontario College of Art, the Women's Committee Purchase Sale, the

Sculptor's Society of Canada, the Graphic Art Society, and the RCA held regular exhibitions throughout the fifties. Dennis Reid has given the opinion regarding exhibitions during the early fifties at the AGT that "every society exhibition was beginning to include one or two works revealing some awareness of current abstract painting in New York or Montreal."²⁰ Major society shows continued to represent the majority of the Canadian exhibitions but the Gallery showed an interest in contemporary abstract work from Montreal and other centres as well as Toronto, and such works were exhibited from 1950 onwards. That year the work of Borduas and Jacques de Tonnancour, Stanley Cosgrove and B.C. Binning (from Vancouver) were featured in the exhibition programme in the form of two-man shows.²¹ In 1950 the Gallery purchased Tonnancour's The Pink Necklace and Borduas' Floralson Massive (from the A.H. Robson Fund).²²

It was during these early years of the 1950s that Toronto moved into the era of Abstract Expressionism. Barry Hale has summarized the beginnings of currents of change in Toronto:

What had happened over the course of that decade was that Toronto had come to think of itself as some sort of Paris of the North (it was to learn quickly of New York)...the young artist...as public figure-had invaded the consciousness of a city that had

suffered too long its image as Hogtown, City of Churches, the home of the CNE and the world's largest Orangemen's Parade.²³

It was not until 1955 with the formation of Painters Eleven, as Reid explains, that English-speaking artists "first successfully approached the problems presented by the most advanced painting of their time."²⁴

Early in the fall of 1953, an exhibition of Abstract paintings was displayed at Simpsons in Toronto. "Abstracts at Home" involved seven artists: William Ronald, Kazuo Nakamura, Alexandra Luke, Ray Mead, Tom Hodgson, Oskar Cahen and Jack Bush. Out of this initial exhibition the idea of a group showing arose. Jack MacDonald, Hortense Gordon, Walter Yanwood and Harold Town also joined the group, and from February 1954 to the fall of 1958, the group self-named Painters Eleven, exhibited together.²⁵ Their first exhibition was held in the Roberts Gallery and drew large crowds but there were no sales and only moderate critical attention. Reid states that "Toronto generally ignored the paintings,"²⁶ and according to Harold Town "the Establishment harumphed, swatted at a random moth and promptly went back to sleep in its leather chair."²⁷ Public reaction to the new 'modernist' tendencies in painting during the mid-fifties was either

antagonistic or apathetic. A well-known example of a typical response to abstract art during these years was that of Mayor Nathan Phillips when approached by the press for this opinion of a 1955 exhibition of contemporary art at Hart House of the paintings of Graham Coughtry and Michael Snow;

These pictures are something I wouldn't want my children to see. I'm not a connoisseur, but from an ordinary man's point of view, these pictures are not desirable.²⁸

There is no question of the Gallery's eventual recognition of the importance of such artistic talent developing around Toronto in the 1950's. However, the Gallery's support of young Toronto painters was illustrated on an individual basis in small two and four-man shows throughout the fifties. The AGT never exhibited the CAS as a group from the time of its formation in 1939 nor is there reference in the exhibition schedules to Painters Eleven. It is interesting to speculate why these societies were not shown in a group exhibition at the AGT. The Gallery must have found itself in a dichotomous situation during the mid-fifties. On the one hand there was a group of dedicated young artists producing and exhibiting abstract expressionist paintings in private Toronto galleries, and on the other hand seemingly oblivious to this vibrant artistic community, was an indifferent, conservative Toronto public. As

self claimed leader of the visual arts in Ontario,²⁸ the Gallery had committed itself to support and encourage contemporary artistic trends, but at the same time, the Gallery was equally obliged to encourage and maintain a (much-needed) public support. It is also likely that the AGT experienced the typical dilemma of how to justify the expenditure of public monies to exhibit and acquire works of art for which the public had little interest.²⁹ If indeed such was the case, the solution was a predictable one; the Gallery bided its time waiting for future developments and reactions to the group. In 1956 Painters Eleven exhibited with the American Abstract Artists³⁰ group in New York and received favourable reviews.³¹ It was from that year onwards that individual members of Painters Eleven were exhibited in the AGT's two and four-man shows in the fifties.³² In 1956 paintings by William Ronald and Harold Town were shown with Alexander Millar and Gentile Tondino. Hodgson and Nakamura exhibited together in 1957 and Gladstone and Alexandra Luke, in 1959.³³ Very likely by the time the AGT would have been prepared to place its stamp of approval on Painters Eleven, it would have been too late for in 1958 the group disbanded. In 1960 the Montreal Museum of Fine Arts and the Kitchener-Waterloo Art Gallery displayed a Painters Eleven group exhibition, but as Reid

observed, "...these exhibitions were a belated recognition of a phenomenon that was already over."³⁴ The group's dispersion in 1958 was a natural one; "we have secured recognition for the vital, creative painting being done in this province."³⁵

By 1953/54 the Gallery began to intensify its collecting of contemporary Canadian paintings produced by artists both within and outside of Toronto. Paintings by Borduas, Gordon Smith, Riopelle, Joseph Plaskett, Pellan, Alex Colville, Bush, and others were purchased from 1953 onward.³⁶ The Gallery began to acquire paintings by members of Painters Eleven by the mid fifties. William Ronald's In Dawn The Heart was purchased in the 1954/1955 fiscal year, Tom Hodgson's Water Reflections was purchased the following year, and after that a Yarwood and Bush painting were also purchased in 1956/1957 all through the J.S. McLean Canadian Fund.³⁷

By the late fifties the art community in Toronto had expanded well beyond Painters Eleven. New and young artists exhibiting in commercial art galleries were an indication of a continuity of the tradition of abstract painting already established by Painters Eleven. The importance of this growing artistic community and milieu in combination with the increasing recognition of Toronto's new artists in other cities was that the phenomena attracted the attention of Torontonians and

drew in the public to the point of involvement. Art, had become fashionable:

...openings of an exhibition... became the most public parties in Toronto...each boasting its quota of Beautiful People and scores of Interesting People... some of them even looking closely at the pictures. It was all very glamorous and exciting.³⁸

Public acceptance of contemporary abstract art was largely due to the artistic milieu created in Toronto through private art galleries which had begun to exhibit such works in the early fifties among which were the Park Gallery, Roberts Gallery, the Gallery of Contemporary Art, and the Greenwich Gallery. The latter, operated by Aurom Isaacs, became a meeting place for young abstract and non-objective painters.³⁹ The AGT later purchased a large number of contemporary abstract paintings from some of these commercial art galleries in Toronto.

The majority of the contemporary art purchases during the 1950s and the 1960s at the AGT were made possible through purchase funds established in those decades by individuals who had had personal connections with the Gallery. In 1951 the John Paris Bickell Bequest and Bequest Fund were settled. Bickell, an elected member of the Council since 1928, had become a Founding member ten years later. The bequest was an unusual one in that it was not confined to paintings and

sculpture, but also included domestic and household articles for the Gallery's potential use (in the Grange). Among the sixteen paintings (emphasizing English art) and four prints in Bickell's collection were Joshua Reynolds' Portrait of Horace Walpole and Landscape, Approaching Storm, the Gallery's first representation of the work of George Inness.⁴⁰ In addition to these, were three bronzes by M.A. Suzor-Cote. With funds from the bequest, thirteen paintings and two sculptures were purchased including Clameur des Signes en Feu by Bellefleur and the White Flower by Nichols.⁴¹

In 1953 the J.S. MacLean Fund was set up, providing \$5,000 per annum to the AGT for the purchase of both Canadian and American works of art. Throughout the fifties and sixties this fund provided the most constant source of purchase money. After MacLean's death (1954) the MacLean Foundation was established, succeeding the MacLean Fund. Between 1958 and 1967 sixty-six contemporary Canadian paintings, thirty-nine drawings and twelve sculptures were purchased by the Committee⁴² (See Appendix J). Another bequest was received by the Gallery after the death of Frank P. Wood in 1955 which included important works in the non-Canadian field including Rembrandt's Portrait of a Lady With a Lap Dog and two Frans Hals paintings, Isaak Abrahamsz Massa and Vincent Laurensz van der Vinne. Along

with Wood's earlier donations of paintings and sculpture by French, British, and Flemish artists, the Director remarked on the significance of these donations:

These eleven gifts alone are enough to make the Art Gallery of Toronto known all over the European and United States world of art museums and, particularly in the case of his major gifts, to set a standard of quality which, if we maintain it, will in the course of time make this institution one whose collection will be recognized as of exceptional distinction.⁴³

Wood also bequeathed to the Gallery his home on Bayview Avenue. In 1956 Mr. Redelmeier, another benefactor,⁴⁴ left three seventeenth century Dutch paintings to the AGT including Ruysdael's The Ferry Boat. The following year W.B. Dalton donated thirty British watercolours of the eighteenth and nineteenth centuries. The Director, Martin Baldwin, had a particular interest in watercolours and was responsible for the acquisition of this outstanding collection of watercolours including artists Milne, Varley, Nichols, Ogilvie, Jock MacDonald and others.

It was in 1956 that the Art Gallery of Toronto Foundation was finally established. By-Law 42, (October 17, 1956) outlined the basis of the endowment funds for the Foundation. 1) The net proceeds from the sale of F.P. Wood's home on Bayview (to be known as the Frank P. Wood Endowment), 2) A donation from an

anonymous foundation and all donations thereafter received from the same foundation, 3) Other donations received by the Gallery upon the decision of the Council, 4) all receipts of founder and benefactor membership fees received since 1955 and thereafter, 5) 75% of all receipts from life membership fees received since 1955 and thereafter, and 6) 25% of all receipts from corporation and personal subscriptions from 1956 thereafter. All income received from the investment of the above-mentioned endowment funds would be designated as income of the Foundation.⁴⁵ Various endowments were later added to the Foundation, including those of Walter C. Laidlaw, Peter Larkin, Dr. S.J. Streight, Mrs. T.P. Lawnsborough, and anonymous contributors and subscriptions from various corporations. Some of the most notable contemporary Canadian Art purchases were made through the Foundation during the sixties including paintings by Gershon Iskowitz, Jack Bush, Michael Snow, Harold Town, Guido Molinari, Jack Chambers, and other artists prominent during that decade.⁴⁶

With the advantage of increased funding for purchases (particularly through the AGT Foundation) and the stimulus of commercial art galleries in Toronto, the AGT had greatly enlarged its collection of Toronto painters, and as well began to show an interest in collecting major American artists of the New York

School from the 1940s, through to the 1960's. During the 1962/1963 fiscal year fourteen works by American artists were added to the collection including artists Hans Hofmann, Mark Rothko, Robert Motherwell, Jasper Johns, Robert Rauschenberg, H. Frankenthaler, and others.⁴⁷ Exhibitions of historical and contemporary American Paintings increased particularly throughout the later years of the sixties and a broad range of major shows included Delacroix, Picasso (1963), and Canaletto (1964) to Mondrian (1966).

By the mid-sixties the committees responsible for the acquisitions of works of art for the permanent collection had been divided into a Canadian-American Collection Committee and a European Collection Committee.⁴⁸ Jean Sutherland Boggs, appointed Curator in 1962, was replaced by David S. Brooke in 1964.⁴⁹

Throughout this period in the Gallery's history education and extension activities greatly increased. In 1949 the Women's Committee had begun a successful programme entitled "A Community Projection," designed to bring to eleven communities lectures, tours, and art appreciation classes. In 1950, an Extension Committee was established to extend further both children and adult classes and loan exhibitions to communities outside Toronto. In 1951 a full-time Education Officer was employed (Mrs. Stewart Bagnani) replacing a voluntary

position.⁵⁰ In 1954 Jim Williamson a practising artist, was hired as head of the art classes at the Gallery to instruct both children and adults.⁵¹

Staff hired to instruct adult classes that year included such artists as Jack Bush, Aba Bayefsky, and Edwy Cooke.⁵² By the close of the fifties children's classes were well established and the programme began to enlarge. The Gallery School became further developed under the supervision of William Withrow (a former student of Lisner) who was appointed the new Director of the AGT in 1961.⁵³

By the mid 1960's service demands upon the education and extension departments were strained. (Such problems had steadily increased since the mid-century as these programmes developed.) As early as 1964 Williamson had discussed with Withrow plans for a future gallery studio space within a proposed new building addition. These steps clearly indicated that the Gallery was becoming more concerned with assuming an even larger responsibility for public education in visual arts. In 1966 Gallery Chairman of the Board of Directors, Samuel J. Zacks remarked;

Our present facilities are totally inadequate....The building erected in 1930 to serve a community of about 500,000 people is now confronted with an art-oriented population about ten times its former size.⁵⁴

At that time the Ontario government stepped in and secured the Gallery's future. Effective July 8, 1967, Bill 193 was passed in the Ontario Legislature, and AGT became officially known as the Art Gallery of Ontario. The Gallery had not, in fact, been taken over by the Province but remained a self-governing, independent corporation without share capital. Policies remained unchanged, and members continued to have an active voice. The change of name was the result of a proposed expansion of the Gallery's operations and programmes and also of its physical plant. The new constitution revealed an increase in the original objectives of the Gallery and included the wider responsibilities of a Provincial and educational institution; "to conduct programmes of education in the origin, development, appreciation and techniques of the visual arts," in Ontario.⁵⁵ The Gallery's most exciting years as the AGO lay ahead.

CHAPTER VIEND NOTES

1. Barry Hale, Toronto Painting: 1953-1965
(Ottawa: National Gallery of Canada, 1972), Introduction
(hereafter cited as B. Hale, Toronto Painting).

2. Fifty Years of Painting in Canada (Toronto:
Art Gallery of Toronto, 1949) Acknowledgement.

3. Loans were procured for the Jubilee exhibition
from both private individuals and art institutions in
other cities including Ottawa, Hamilton, Toronto,
Montreal, New York and several smaller centres in Ontario
and Quebec.

4. Works of art from the AGT permanent collection
which represented the period in Canadian Art from 1931 to
1950, included The Riders by F. Brandtner, Morning Sun
by F. Hennessey, Charlotte by J. Humphrey, Navy Canteen,
New York City by Pegi Nicol MacLeod, Black Table and
Rubber Plant by J. de Tonnancour, and Country Bedroom
by W. A. Winter.

5. Close to 200,000 visitors to the AGT were
recorded in 1950 from within and outside Toronto.

6. "Fifty Years and the Future", 1950. p. 3.
Archives, Art Gallery of Ontario, Toronto. (Mimeographed.)

7. Ibid.

8. Ibid., p. 5.

9. Although professional instruction was provided
by Gallery staff there was no pretense of its' being a
substitute for formal, technical education.

10. Ibid., p. 7..

11 Ibid., p. 11.

12 Ibid.

13 In addition to the enormity of the mandate in the non-Canadian field, acquisitions were much more costly.

14 Ibid.

15 Ibid., p. 1.

16 Ibid., p. 10.

17 Ibid., p. 11.

18 The "Hogarth-Constable-Turner" exhibition was shown at the AGT in 1947.

19 "Spirit of Modern France" was exhibited in 1947.

20 D. Reid, A Concise History, p. 242.

21 "Exhibition Schedule", 1950.

22 "The Art Gallery of Toronto, Accessions, 1951-1952", Archives, Art Gallery of Ontario, Toronto. (Mimeographed.)

23 B. Hale, Toronto Painting, p. 6.

24 Ibid. D. Reid is quoted on page 10.

25 Ibid., p. 11.

26 Reid, A Concise History, p. 246.

27 W. Townsend, ed., Canadian Art Today (London: Studio International, 1970), p. 43.

28 B. Hale, Toronto Painting, Introduction.

29 The AGT must have experienced a similar dilemma early in its history when the Group of Seven was first exhibited there in 1920. Art historians have referred to the Gallery as "the battleground of the early days of the Group of Seven." See K. McKenzie and L. Pfaff, "The Art Gallery (of Ontario, Sixty Years of Exhibitions, 1906-1966", RACAR VII (19), p. 62. Paintings by members of the Group were not purchased by the Gallery however, until 1926. By that time the Group's work was accepted by the public. See "The Group of Seven & Tom Thomson in AGO Collection", 1968, Archives, Art Gallery of Ontario, Toronto. (Typescript.)

30 The exhibition was shown at the Riverside Museum in New York. American Abstract Artists was an association founded in 1936 in New York. See D. Reid, A Concise History, p. 247.

31 D. Reid has remarked that the inclusion of Painters Eleven in the American Abstract Artists exhibition, "marked the acceptance among the informed public of the existence in Toronto of contemporary 'modern artists'". Ibid., p. 248.

32 There was one exception; in 1954 the work of Oscar Cahen was exhibited at the AGT along with Bowman, McCloy and Richards. See "Exhibition Schedule", 1954.

33 Ibid. See 1956, 1957, 1959.

34 D. Reid, A Concise History, p. 259.

35 Ibid., p. 258.

36 "The Art Gallery of Toronto, Accessions",
1952-1955, 1955-1958. (Typescript.)

37
Ibid.

38 B. Hale, Toronto Painting, pp. 20, 22.

39
Ibid., p. 15.

40 "The John Paris Bickell Bequest", ca. 1951,
Archives, Art Gallery of Ontario, Toronto. (Mimeographed.)

41 "The Growth of the Canadian Collection", p. 3.

42 Ibid., p. 4. McLean was Chairman of the
Committee which selected the purchases from the A.H.
Robson (Canadian Fund).

43 "The Frank P. Wood Bequest", ca. 1955, Archives,
Art Gallery of Ontario, Toronto. (Mimeographed.)

44 "Information on the Redelmeier Bequest", n.d.,
Archives Art Gallery of Ontario, Toronto. (Mimeographed.)
Redelmeier became a benefactor of the AGT in 1940, the
year he donated The Peasants' Wedding by Peter Breughel
The Younger.

45 "By-Law Number 42", October 17, 1956, Archives,
Art Gallery of Ontario, Toronto. (Typescript.)

46 "The Growth of the Canadian Collection", p. 5.

47 "Accessions 1962-1963", Archives, Art Gallery
of Ontario, Toronto. (Typescript.) The Womens Committee
raised money to purchase several paintings by New York
artists in 1963 including such works as Jasper Johns,
False Start II, Robert Motherwell's Poet, and Robert

Rauschenberg's Stunt Man. See 1945-1980 Volunteer Committee Acquisitions (Toronto: Art Gallery of Ontario, 1980). The Womens Committee was comprised of several standing committees including a Purchase Committee which was responsible for choosing works of art to be purchased, in consultation with the curator. For further information on other standing committees, see "Volunteer Committee History and Programme", pp. 2, 3.

48

Gilbert Bagnani was Chairman of the Canadian-American Committee. M.B. Gelber held a similar position in the European Collection Committee.

49

"AGO History and Development", p. 13.

50

Gene W. Butt, An Introduction to Education Services (Toronto: Art Gallery of Ontario, 1974), pp. 4, 5.

51

Ibid., p. 5.

52

S. Yanover, The Gallery School, p. 39. By 1960, staff teaching adult classes included Robert Hedrick, Richard Gorman and Tye Palleck.

53

William Withrow had been a high school art director and teacher.

54

Samuel J. Zacks, "A Message from the Chairman", Annual Report (Toronto: Art Gallery of Ontario, 1966/67).

55

"Bill 193, An Act Respecting the Art Gallery of Toronto", 1966, page unidentified, Archives, Art Gallery of Ontario, Toronto. (Mimeographed.)

CONCLUSION

During the twentieth century art museum preoccupations have undergone significant developments within major public art institutions in Canada in maintaining the image of the traditional museum (primarily concerned with the preservation and presentation of the collection) and at the same time, attempting to formulate and develop policies and programmes which serve to introduce new art forms and new media (in keeping with the tempo of the day and with an eye to the future). Public art museums and galleries must also affect a balance between traditional and contemporary art forms. Museum concerns and standards of improvement have consistently developed with the art institution's increasing responsibility in the realm of public education.

Articles have been written about various aspects of the development of the AGT, but a history of the institution's pre-beginnings and the development of museum preoccupations within the AGT has not previously been attempted. The exploration of this subject has been the aim of this paper.

Although most art museums and galleries experience common concerns, each institution develops in a unique way. The AGT developed under circumstances

unlike other art galleries in Canada although its founders initially followed a precedent established by the AAM. Located in (what is now) the heart of Toronto the Gallery developed as Toronto's importance as an artistic centre grew. The first efforts to initiate an art museum for Toronto arose in 1872 on the part of Ontario's provincial art body, the OSA, and continued throughout the last three decades of that century. Suggestions of what new conceptions might materialize in an art museum for the City came toward the end of the nineteenth century. In 1900 the Art Museum of Toronto was incorporated, but its development was slow particularly through the first decade for even temporary premises were not acquired until 1909 when the Council entered into a five-year agreement to lease a gallery in the Toronto Public Library. The home of Goldwin Smith, the Grange, was bequeathed to the AMT to serve as a permanent home base (the AMT took possession in 1911), but it was not particularly suited for art exhibitions. The first exhibition, "The Glasgow Painters", shown in 1906, was on loan from the United States, but the second exhibition was organized by the Art Museum Council in 1909. The Gallery's first acquisition, The Captive Butterfly was purchased in 1906. It was not until 1918 with the building of three new art galleries

(adjoining the Grange) that the Art Museum Council began to consider the quality of its operations. In 1919 the AMT was renamed the Art Gallery of Toronto thereby giving definition to its role as an institution dedicated to the fine arts. Such pre-occupations as exhibition and collecting remained broad and inconclusive for many years, but it was by design that the AGT developed its philosophy of allowing time to test the validity of the quality of new art movements. The Gallery's commitment to both contemporary artists and the public it served was frequently challenged. Specific collecting interests were apparent early in the Gallery's history, but as the permanent collection increased, collecting intentions became further defined. By mid-century a collection policy was adapted. This was also true of the exhibition policies for both the Canadian and non-Canadian fields, although the Gallery's early pre-occupation in art education (in the late 1920s) tended to affect the choice of exhibitions, and this accelerated the formulation of an exhibition policy as early as the 1930s.

The AGT has gradually become a symbol of country's artistic evolution through its rich holdings of both historical and contemporary art and its panoply of 19th and 20th century architecture. The importance

of museum standards for physical facilities was a constant concern as the Gallery grew in size over the years. After the 1918 addition, two further sets of galleries and a sculpture court were completed in 1924 constructed with the most up-to-date concepts. In 1935 two more galleries were added, completing the facilities of AGT. (It was not until 1974 after the AGT had become the AGO that a large expansion programme was underway.)

Funding for purposes of constructing the physical facilities was through Government, but all purchases of works of art for the permanent collection were funded by the private sector. From the beginning the AGT established a close relationship with private collectors. By the late 1920s through a pool of knowledgeable patrons donations of works of art and purchase funds increased, and the Gallery was able to add significant works of art to the permanent collection in the contemporary Canadian field and both historical and contemporary art in the non-Canadian field. Over the years the Gallery added to its collection using these funds as well as Bequests.

In addition to private individuals institutions such as the National Gallery of Canada, the MMFA and others in the United States collaborated

with the AGT through exhibition exchanges and loans of works of art for exhibitions at the AGT. For example loans from the National Gallery filled gaps in the AGT's Jubilee Exhibition since the Gallery's permanent collection was weaker in the period of Canadian art prior to 1930.

From the beginning the Gallery supported local and national art societies, many of which were based in Toronto. Annual exhibitions of the various art societies formed a large percentage of the Gallery's exhibition programme until after mid-century when an increasing number of retrospective, solo, and three and four-man shows representing Canadian artists, were undertaken. Some artists in the latter category were representative of art associations that the Gallery never exhibited in a group showing, examples including the CAS and Painters Eleven. The institution's tendency to allow time to prove the worth of such new art movements before placing its stamp of approval resulted in the development and maintaining of a high integrity of programmes and policies.

The Gallery has since developed an international reputation for its art collections and related programmes in both the Canadian and non-Canadian fields as well as for quality exhibitions and educational and

✓ related programmes, The development of these and other preoccupations have resulted from the gradual evolution of ideas concerning the role and responsibilities of public art institutions through the twentieth century.

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APPENDIX ACOMPARATIVE COSTS OF ART EDUCATION IN THE UNITED STATES,1878.

Robert Gagen's "Ontario Art Chronicle," ca. 1919, located in the AGO Archives, outlines on page 40, a report of the OSA to the Hon. Donald Alexander MacDonald in which the Society appealed to the Government for funding to meet accrued debts at the Ontario School of Art. A listing of art education expenses in several cities in the United States was appended for a comparative study with the Ontario School.

School of Drawing and Painting, Boston	\$5,000.
Massachusetts Normal Art School, Boston	13,466.
Drawing Department, Institute of Technology, Boston	4,750.
Lowell Institute Drawing	3,300.
Lowell School of Design	3,500.
Art Students' League, New York	1,500.
Cooper Art School, New York	13,000.
National Academy Art School, New York	4,000.

APPENDIX BEXCERPT FROM THE WILL OF HARRIET E. SMITH AND GOLDWIN SMITH, WITH REFERENCE TO BEQUEATH OF GRANGE TO ART MUSEUM OF TORONTO.

On page one of the archival document "Legislation and By-Laws, 1927," located in the AGO Archives, are excerpts from the Wills of Harriet and Goldwin Smith, dated respectively 1909 and 1910, referring to the bequeath of the Grange to the Art Museum of Toronto.

The will of Harriet E. M. Smith, the wife of Goldwin Smith, probated on the 27th of October, 1909, contained the following clause: -

"From and after the death of my husband, by virtue and in exercise of the said recited power, and of all other powers me thereunto enabling, I GIVE, DEVISE AND BEQUEATH my said residence and grounds, and the other lands hereinbefore described unto "The Art Museum of Toronto" and their successors in fee simple for the purpose of an Art Gallery and Art Museum and for the purposes of the said "The Art Museum of Toronto" as set out in their act of Incorporation, provided nevertheless that the said "The Art Museum of Toronto" or their successors shall not have power directly or indirectly to alienate, mortgage, hypothecate or pledge the said lands and premises"

In the will of Goldwin Smith, probated on the 23rd of September, 1910, a clause reads as follows: -

"I bequeath to the Art Museum of Toronto all my pictures, portraits or engravings and statuary which belong to me in the Grange, and also my scrap book and any books on Art which may be in my library, and for the purpose of confirming my wife's devise of the Grange property to them I hereby devise and bequeath to them upon the same conditions as the devise to them in my wife's will, all right, title and interest I may have or may have acquired in any manner whatsoever to the Grange property, as more particularly described in her will, and as occupied by me since the time of my marriage."

The various acts and amendments of the Ontario Legislature relating to the Art Gallery, the Bylaws and the Agreement with the City of Toronto are herein set forth.

APPENDIX C

BY LAWS, ART MUSEUM OF TORONTO, 1911.

Pages one and two of the "By-Laws" of the AMT, located in the Archives of the AGO, list the 31 By-laws established in 1911 by the AMT Council.

BY-LAWS

1. The management of the affairs of the Art Museum of Toronto pursuant to the Act of Incorporation shall be vested in a Council which shall consist of 20 members to be elected or nominated in accordance with the By-laws together with such *ex officio* members as are eligible under By-law No. 3. Seven members shall form a quorum.

2. The Art Museum of Toronto shall consist of four classes of members, namely,—Founders, Benefactors, Life and Annual Members.

3. Donors of \$5,000 and upwards shall be entitled Founders, shall be *ex officio* members of the Council and shall have their names inscribed on the walls of the Art Museum and printed in every Annual Report.

4. Donors of \$500 shall be entitled Benefactors. When there are twenty Benefactors or over, they shall be entitled to be represented on the Council by at least five members of their own class to be chosen by vote of the Benefactors for submission to the Annual Meeting of the Association. Any other Benefactors, in addition to these five members, shall be eligible for Council membership by vote at the Annual Meeting. The names of the Benefactors shall be printed in every Annual Report. One of the Benefactors so elected to the Council shall from time to time be one of the Vice Presidents of the Association.

5. The payment of \$100 shall constitute Life Membership. The Council shall have power by a vote of not less than twelve of its members to elect to a Life Membership any person who shall have attained distinction in Art or who may have rendered important services to the Art Museum. When there are fifty Life Members or over they shall be entitled to three representatives of their own class on the Council, to be chosen by the Life Members for submission to the Annual Meeting. Any other Life Members in addition to the three so chosen shall be eligible for election to the Council by vote at the Annual Meeting.

6. The proposed members of the Council submitted by the Benefactors and Life Members shall not be qualified to act until they are elected by a majority of votes at the Annual Meeting in the same manner as other members of the Council. If the Benefactors or Life Members fail to make or agree upon the choice of the members of the Council provided for in By-laws 4 and 5, or in case any member so chosen is not approved of by a majority of the members at the Annual Meeting, then the five Benefactors and the three Life members, or such one or more in lieu of such named as may not be accepted, shall be chosen and elected at the Annual Meeting as in case of other members of the Council.

7. Any Society or Organization in the City of Toronto having for its object the cultivation of Fine and Applied Art shall, subject to such conditions as the Art Museum may from time to time determine, be permitted to nominate a member of the Council provided that the total of members thus nominated to represent such Societies and Organizations shall not exceed six.

8. The payment of \$10 a year by a layman and \$5 a year by any member of a recognized Art body, or by any one who has satisfied the Council that he is an Art student, shall constitute Annual Membership.

9. Any member, not being in default, shall be entitled, without charge, to admission for himself and family in the same domicile (not exceeding five persons) to the Museum buildings and to all Art Exhibitions held therein.

10. The form of subscription for membership shall be as follows —

I desire to have my name enrolled as a
..... of the Art Museum of Toronto,
and in accordance with the above by-laws I agree
to pay the sum of dollars.

.....
Name — "Founder" "Benefactor" "Life Member" "Annual Member"
I declare on oath and under penalty that the same may be proved as
sworn with the Council of the Art Museum. The first pay-
ment to be made at the call of the Council.

11. The Annual Meeting shall be held on the first Monday in May in each year, or upon such other day as the Council may determine.

12. The annual election of officers and retiring members of the Council shall be by ballot.

13. Special general meetings may be called at any time by order of the President or on the written request of five members of the Council, or of any ten members, which request shall state the object of the meeting.

APPENDIX C cont'd

14 At least three days' notice by mail of any meeting shall be given, and such notice shall state the place and hour of meeting.

15 The rules governing the conduct of business in the House of Commons for Canada shall govern at all meetings annual or otherwise.

16 The Council shall meet for the transaction of business at such times and places as it may by resolution determine.

17 The officers shall consist of a President, two Vice-Presidents, an Honorary Secretary and Treasurer. A Curator and Secretary may be appointed by the Council with salary.

18 The President shall preside at all meetings. On his death or inability to act, or in his absence, one of the Vice-Presidents shall take his place with like powers, and in the absence of all the Presidents, the Council shall elect a Chairman.

19 The Treasurer shall have charge of the funds and shall keep a regular account thereof, and make a yearly report and an official report when required by the Council. The Treasurer's year shall end on the 31st day of March and his yearly report shall be delivered to the Council not later than the 15th of April.

20 The Council may appoint such salaried employees as may from time to time be required, and may require security from such employees, and make regulations for the employment and control of such employees.

21 All acts and deeds of the Corporate Body and of the Council shall be signed by the President or one of the Vice-Presidents, and by the Honorary Secretary or the Curator. The seal shall be determined by the Council, and shall be officially in charge of the President.

22 It shall be the duty of the Council to keep all the buildings, works of art, books and other property insured against loss by fire.

23 The Council may distribute the work of management amongst Committees. The act of the Committee in such management shall be the act of the Council until revoked at a meeting of the Council.

24 The Committees to be appointed by the Council shall be as follows:—

- 1 Finance.
- 2 Buildings and Grounds.
- 3 Collection and Exhibitions.
- 4 Special matters relating to Art.

25 The powers and duties of all Committees shall be from time to time defined by the Council by resolution.

26 No work of Art unless of a high order of merit, of which the Council or Committee in that behalf shall be the judge, shall be accepted.

27 All purchases of works of Art shall be made by the Council or by a Committee appointed by the Council for that purpose.

28 The Council shall have power to lease any portion of its buildings for the purpose of holding sales, loan or other exhibitions of works of Art of undoubted merit, and for any other purpose in the interest, encouragement and promotion of Art as the Council may at any time determine.

29 The Council shall have power to amend, alter or repeal any by-law and such alterations, amendment or repeal shall be in force until the next general meeting of the Corporate Body and shall continue to be in force unless disapproved of by not less than two thirds of the members present at such general meeting.

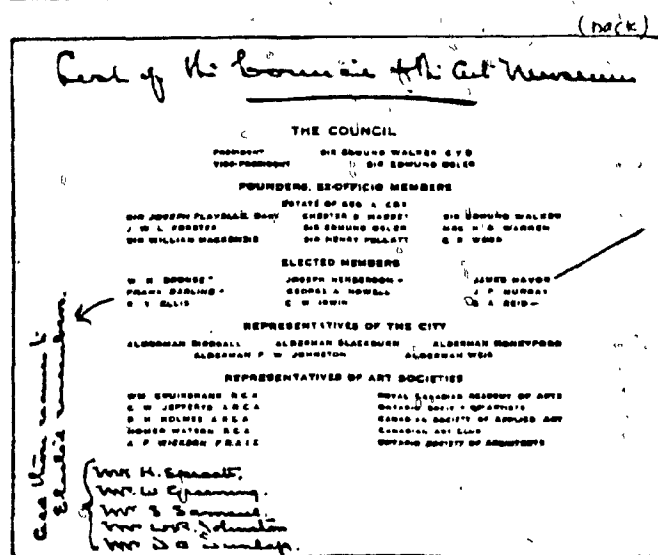
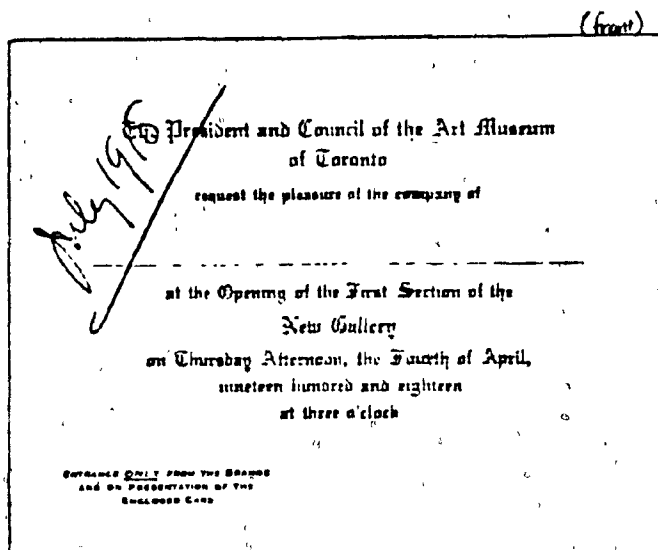
30 The by-laws relating to the powers and duties of the Council shall not be construed as in any way limiting the power of the Council under the Special Act of 1903, Section 6, and in case of variance the by-laws, rules and regulations of the Council shall prevail unless and until repealed or modified at a general or annual meeting.

31 All existing by-laws of the Art Museum of Toronto heretofore enacted are hereby repealed, provided always that such repeal shall not affect any act done or any right of action existing, accruing, accruing or established.

APPENDIX D

COPY OF INVITATION FOR OPENING OF 1918 GALLERIES, ART
MUSEUM OF TORONTO.

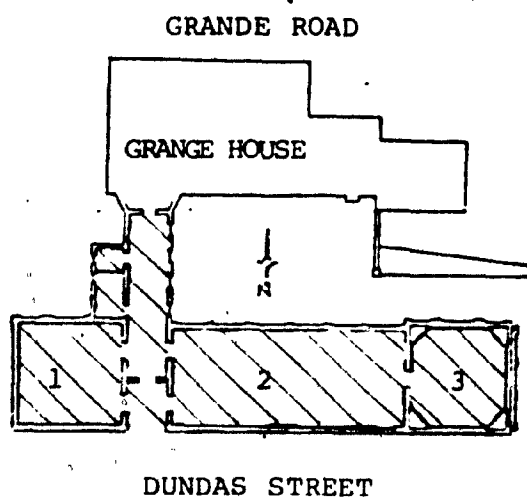
The invitation to the Opening of the AMT's new
1918 galleries located in the AGO Archives.



APPENDIX E

PLAN OF 1918 GALLERY ADDITION, ART MUSEUM OF TORONTO,
1918.

An undated and unidentified pamphlet located in the AGO Archives provides a plan of the 1918 gallery addition of the AMT.



Shaded portion of plan shows new galleries
as of 1918.

1. East Gallery
2. Long Gallery
3. West Gallery

APPENDIX F

ELECTION OF OFFICERS OF COUNCIL, ART GALLERY OF TORONTO,
1924.

An unidentified newspaper clipping, ca. 1924,
lists the officers elected to the AGT Council in 1924.

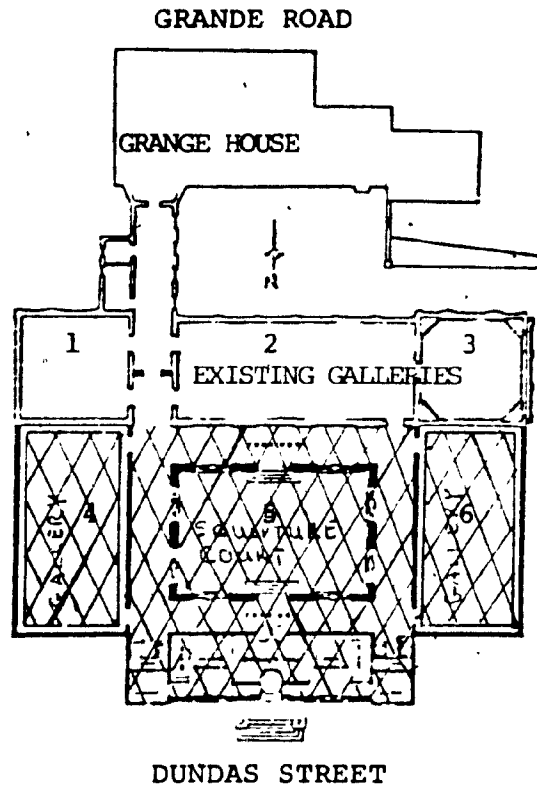
***Elections Are Confirmed
By Art Gallery Council***

The election of Sir Edmund Osler as Honorary President of the Council of the Art Gallery of Toronto, and of R. Y. Eaton as President was confirmed at the annual meeting yesterday. Colonel R. W. Leonard of St. Catharines was elected Vice-President, and the Council is composed as follows: W. H. Brouse, W. S. Greening, R. J. Dilworth, R. A. Laidlaw, Vincent Massey, Prof. J. A. Mayor, George A. Morrow, J. P. Murray, A. H. Robson, Sigmund Samuel, Henry Sproatt, Frank P. Wood, G. H. Wood. Committees were appointed as follows: Finance, H. V. F. Jones, Sigmund Samuel, Frank P. Wood, Victor Ross and George A. Morrow; Buildings and Ground, Vincent Massey, James Ryrie, G. A. Ried, Henry Sproatt, John Pearson; Exhibition, Prof. J. A. Mayor, W. S. Greening, C. W. Jefferys, E. Wylie Grier, A. H. Robson; Membership, Charles Withers, Eric Warren, F. J. Dilworth, C. W. Beatty, H. C. Osler; Municipal, T. H. Barton, Mrs. H. D. Warren, R. F. Segsworth, Gerald Larkin, Brig.-Gen. C. H. Mitchell.

APPENDIX G

PLAN OF 1924 GALLERY ADDITION, ART GALLERY OF TORONTO.

An undated, unidentified pamphlet, located in the AGO Archives provides a plan of the 1924 gallery addition to the AGT.



Cross hatched areas indicate new galleries completed in 1924.

4. East Gallery and Rotunda
5. Walker Sculpture Court
6. West Gallery and Rotunda
7. North Entrance and Gallery

A bound booklet entitled "Friends of Canadian Art," dated 1930, is located in the AGO Archives. The names of subscribers, handwritten, are listed on pages 1 and 2.

I hereby subscribe the sum of one
 hundred dollars for the Year Nineteen
 Hundred and Thirty, to the Friends
 of Canadian Art Fund at the Art
 Gallery of Toronto, Grange Park, to
 be used by them for the purchase
 of Canadian paintings.

Canada Printing Ink Co. Lumber 100" ✓

W/ordon 11.11.00 100 ✓

712 Kajima.

100 71 ✓

W. R. Curlew 10000 ✓

10-11-1950

K. J. Newson

Lawrence Harris 100. - -

$\text{Cov}_2(K^2) = \frac{1}{n} \sum_{i=1}^n K_i^2 - (\bar{K})^2$

100° ✓

APPENDIX H cont'd

<u>E. A. Allen</u>	100 ⁰⁰ ✓
<u>Ad. Allason</u>	100 ⁰⁰ ✓
<u>Thos. R. Reed</u>	100 ⁰⁰ ✓
R. A. Day	100 ⁰⁰ ✓
W. S. Greening	100 ⁰⁰
<u>C. S. Macomber</u>	100 ⁰⁰

APPENDIX IGALLERY ACTIVITIES UNDER AUSPICES OF EDUCATION DEPARTMENT,
ART GALLERY OF TORONTO, 1930.

On page 87 of the AGT Minute Books located in the AGO Archives, dated September 30, 1930, experimental activities of the Education Department are outlined.

Minutes of Meeting of Council

Tuesday 9th March 1926.

The area of the exhibition space in the Fudger Memorial Wing is 2722 square feet or 18% of the total exhibition space in the old and new buildings (15,199 sq. ft.)

The cost of the old building was \$83,000.00

The cost of the new buildings at completion will be 277,000.00

TOTAL 360,000.00

If this total cost be divided in the same proportion as that shown above for exhibition spaces,

Then 18% of \$360,000.00 is \$64,800.00

Mr. Morrow then submitted a memorandum of the financial position of the Gallery as at the 9th March as follows:-

Building Fund

Total receipts (subscriptions) since 1924 \$293,500
(other than annual members)

Purchase Fund

Total subscriptions 33,000

Grand Total 326,500

Financial Position (receipts from all sources)

Cash on Hand 80,400
Subscriptions unpaid (large) 58,500
Subscriptions unpaid (annual) 600
Rent from City, 1926 10,000

Total available resources 149,500

To be disposed of

Total cost of new building 277,000
Paid thereon 219,000
Balance to pay 58,000
Net cost of Opening Exhibition
Total cost 16,000
less sale of catalogues 6,000 10,000
Balance estimated expenses for 1926
(This provides for certain extras) 24,000
Transfer to purchase fund 33,000

Grand Total 125,000

Balance 24,500

APPENDIX J

LIST OF WORKS OF ART PURCHASED THROUGH THE MCLEAN
FOUNDATION.

On page 4 of "The Growth of the Canadian Collection," Mimeographed, found in the AGO Archives, is a listing of works of art purchased in the 1950s and 1960s through the McLean Foundation.

Borduas	Ardente Chapelle (1954)	1958
Bellefleur	Mediterranee (1957)	1958
Walker	10 drawings	1958
Varley	Gorge of the Sphinx (c. 1935)	1958
Colville	Elm Tree at Horton Landing (1956)	1958
Macdonald, Jock	Slumber Deep (1957)	1958
Milne	3 paintings (1927-29)	1958
Kahane	Woman with Apron (sculp) (1958)	1958
Harris	The Gas Works (1911-12)	1959
"	Abstract Sketch (c. 1940)	1959
Borduas	Les Boucliers (1953)	1960
Eskimo	6 prints (1959)	1960
Casson	Birches in Winter (1924)	1961
"	2 sketches (1927)	1961
Bobak	2 pastels (1959)	1961
Town	Enter the Empress (1960)	1961
Hedrick	Between Seasons (1961)	1961
Coughtry	Muth 1 (1962)	1962
Snow	Rolled Woman (1961)	1962
McEwen	Meurtriére..., (1962)	1962
Molinari	Multinoir (1962)	1963
Nichols	3 Lithographs (1958)	1959
"	4 Lithographs (1962)	1963
Morrice	4 drawings	1963
Ronald	The Sportsman (1952)	1963
"	Herronton Wood (1963)	1963
Kurelek	In the Autumn of Life (1964)	1964
Hedrick	Seraglio (sculp) (1964)	1965
Kiyooka	Barometer No. 2 (1964)	1964
Lochhead	Dark Green Centre (1963)	1965
Nakamura	Inner Structure..., (1965)	1965
Wieland	Time Machine Series (1961)	1966
Levine	Model No. S-30 (Sculp) (1965)	1965
Rayner	To Sail (1965)	1966
Town	Great Divide (1965)	1966
O'Brien	Sunrise on the Saguenay (1880)	1967